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, creative forums, regular events, and touring programmes.

The art form is based on the idea of at least one artist being present and interacting with the public in an exhibition space. The artists who lunch in 2004 have been invited to exhibit work in a sixty-second format. For this exhibition the final creative decisions are handed over to the public in an experimental exhibition.

There are two exhibition spaces in the show. On the second floor there is a screen running in a sixty-second format and each of the sixty seconds runs on a different choice of films. As visitors make a selection on a monitor the film will be shown full screen on the monitor. These short films can be played in any order and of course can be repeated.

The main auditorium offers the traditional film festival experience of the big screen. However, the programme here will be curated entirely by the artists. The audience will decide the pace and success of the Festival throughout the day. The most popular choices from the audience will be shown and played to the auditorium and displayed full screen. As each cycle of films is completed a new sequence will replace it.

The works initially selected above a personal bias, creative freedom and playfulness. The selection is both inspiring and inspiring - offering the viewer honesty and contemplation. We intend the experiences with duration to make the perception of the relationship between the work important. The spectator is invited to watch the sequence and ask how is this work to be viewed? Do the computer screens carry information of the same value? Should we view the member's in some kind of order? Which piece do I enjoy the most? Which film do other people prefer? This 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

Grace Weir
IRELAND

The Cheering

The Cheering consists of the filming of a perfect circle, a vertical panoramic of the horizon cutting equally into the sea and sky. With the viewpoint fixed and straight ahead, the camera circles on a axis 360 degree vertical rotation, going down and underground then out and flying through the sky before submerging into the water again.

Andy Webbot
U.K.

From A0095-Y to Watermelon

A 2000 colour catalogue containing 200 images becomes the material counterpoint and structure for this piece. Each colour match is used as a frame, as the spoken name of each question to form the soundtrack. When animates it 23 frames/second Webster's 325 journey through pure colour is rendered with 120 species of birds, and animated relationships, where colour blends and existing saturated, intense flashes of.

Riea Canny
U.K.

Fighting the Gale
I just live living in Romney.

Never The First
Finding your way is never easy... (yawn).

Ana Carabao
Brazil, U.K.

Samba Kitchen

Maybe because I'm Brazilian (a musical people) and because I used to dance in the past I see percussion and music in most art. The human is the lab where things are mixed and transformed. This is the way I mix Brazil with England, English with Portuguese and mixed with other music.

Michael Davis
U.K.

'60 Second Obsession: Cheesy Chats'

Bob is obsessed with 'formid' author Oren Chey, but how much information about his hero can he cram into this sixty second format?

Tim Haining
U.K.

Jesus Loves Me

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

Alan a Katcher
USA

Channel Jordan

When rock sensation Jordan is stranded with a dead car battery he has to laugh at the scenes and laugh to save her from her feels.

Lorna Hart
Italy

Casa 3x3

Ghost - A Series of Office Videos -

Casa 3x3, Casa Box, Casa Nero, Casa Rumpa, Casa Torre

E Casa Rampa is a illegally built and inhabitated structure along the Superstrada 165 in Southern Italy. It is the base of a grand 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 Radiavski
USA

Containing Mars

In Central Park, New York City, on the evening of August 27, 2002, Mars was filmed during its closest approach to Earth in 92,013 years. Geometry is substituted by hard-dance coordination.