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### **Expanded Cinema and the Culture of Communication in the 1970**

First surfacing in the US in the mid-1960s as part of a burgeoning interest in performance art, Expanded Cinema assumed international significance in the 1970s through a series of important publications, festivals and performances in Britain.

With the publication in 1970 of Gene Youngblood's book, *Expanded Cinema*, the term became part of the lexicon of avant-garde filmmaking during the following decade. But Youngblood's conception of Expanded Cinema differs from British conceptions of the time. This paper will consider contrasting and important events such as the Filmaktion Festival at the Walker Arts Gallery in Liverpool in 1973 and the Festival of Expanded Cinema at the ICA in 1976. In response to a move away by filmmakers from the auditorium and into the art gallery, British Expanded Cinema took on a distinctly anti-commodity flavour as it attacked the wider culture of spectacle and media communication of the 1970s.

Against a backdrop of increased growth in TV and video broadcasting in the 1970s, Expanded Cinema challenged the relationship between audiences and media increasingly formalised by patterns of authority and control. Artists such as Malcolm Le Grice, Tony Sinden, Jeff Keen and Tamara Krikorian actively sought to develop, in their various forms of Expanded Cinema, a physical or material language that disrupts the boundaries of the cinematic.

This paper will consider the ways in which the multi-screen, performance-based filmmaking of British Expanded Cinema, characterised by a physical reframing of cinematic projection, dramatised the ideological framework of cinema. It will do so in order to explore ways in which Expanded Cinema's enlivened presentation of film sought to undermine the commodified culture of communication in the 1970s.