

Little Song Films

Newsletter Number 5 September 2006

Intro

We've been putting quite a bit of time into creating a live multimedia event which we hope to launch in a couple of months time. More about that later.

This edition of the newsletter includes details of recently added films and an interview with Norwegian artist Audhild Dahlström.

Images - more Little Song Productions images are currently on the site and un-edited versions are featured on the last 2 pages of the newsletter. We are hoping to publish a collection of images that have appeared on the site over the last few years.

Recent Films Added

Ade McO-Campbell - The Art Asylum (split into 3 parts)

Like some of the other films on the website, Ade did this piece while he was a student. The whole film is about 20 minutes long and ideally Ade would have liked it shown as 1 film, but for reasons of convenience with regard to file size and other such technical niceties we split it into 3 parts. Here in his own words is his take on the film :-

This is a personal, multi-layered 'film within a film' about obsession and artistic thinking. It attempts to depict and encourage creative endeavor, utilising the medium of film as one creative process, battling with reality, isolation, differing forms of media, symbol and meaning to reach a level of fulfilment that only a finished film (etc) can provide. In other words, it's only the finished, self-analysing film - as it plays itself out - that can reveal necessary creative thought about the strange process of creativity itself; its intention to transcend reality and reach out for growth and power.

Other suggestions:

Coloured footage denotes feelings about the ongoing world; its pressure, and also the presence and self-awareness of the self within it.

Normal footage denotes the (powerful) world as it is.

Monotone denotes the construction process of the film, including the actual film itself.

There are moments where sound heightens mood also: perhaps to signify reality intruding upon thought.

Audhild Dahlström in dialogue with Rob Vasey

You make films and also music. You write a bit and paint too - that's quite a lot of things - is any one of those more important to you or are they equal?

I guess there are medias that I feel more confident technically with than others, but I see all parts as equal as it is very much about how I want to express myself at a certain moment. It is important to me not to narrow my discipline, as this would only disable my visual language.

One of the films which is on our website (*I was supposed to be a twin*) is about growing up on an island. How important is this setting for you and your art?

My childhood and childhood experiences play a major part in all my work. I lived on an island for the majority of my young life until I was 15. The life on the island felt claustrophobic and hermetical. The stories I developed in my mind as escapes as well as the real dramas that evolved there, are still great inspirations in my work and the subject matter that interest me.



Your latest work (*The Bear Hunter* [**not yet complete but details are on Audhild's website www.audhild.com**]) seems to have more of a narrative drive than things you've done in the past. Is that something you'd like to develop more in the future?

The Bear-Hunter is based on a true story from my adolescence. For a while I strived to avoid narrative drives but I have come to realize I cannot escape telling the stories that are such a great part of my work.

What started your interest in the imagery of horror films?

When I first watched the film 'Carrie' (Stephen King/Brian De Palma) at 19 years old.



Ideally do you want people to react to your work with the sort of heightened emotions that a film like 'Carrie' achieves? Is that sort of response more important to you than the sort of shock effect that some horror films and contemporary artists strive for?

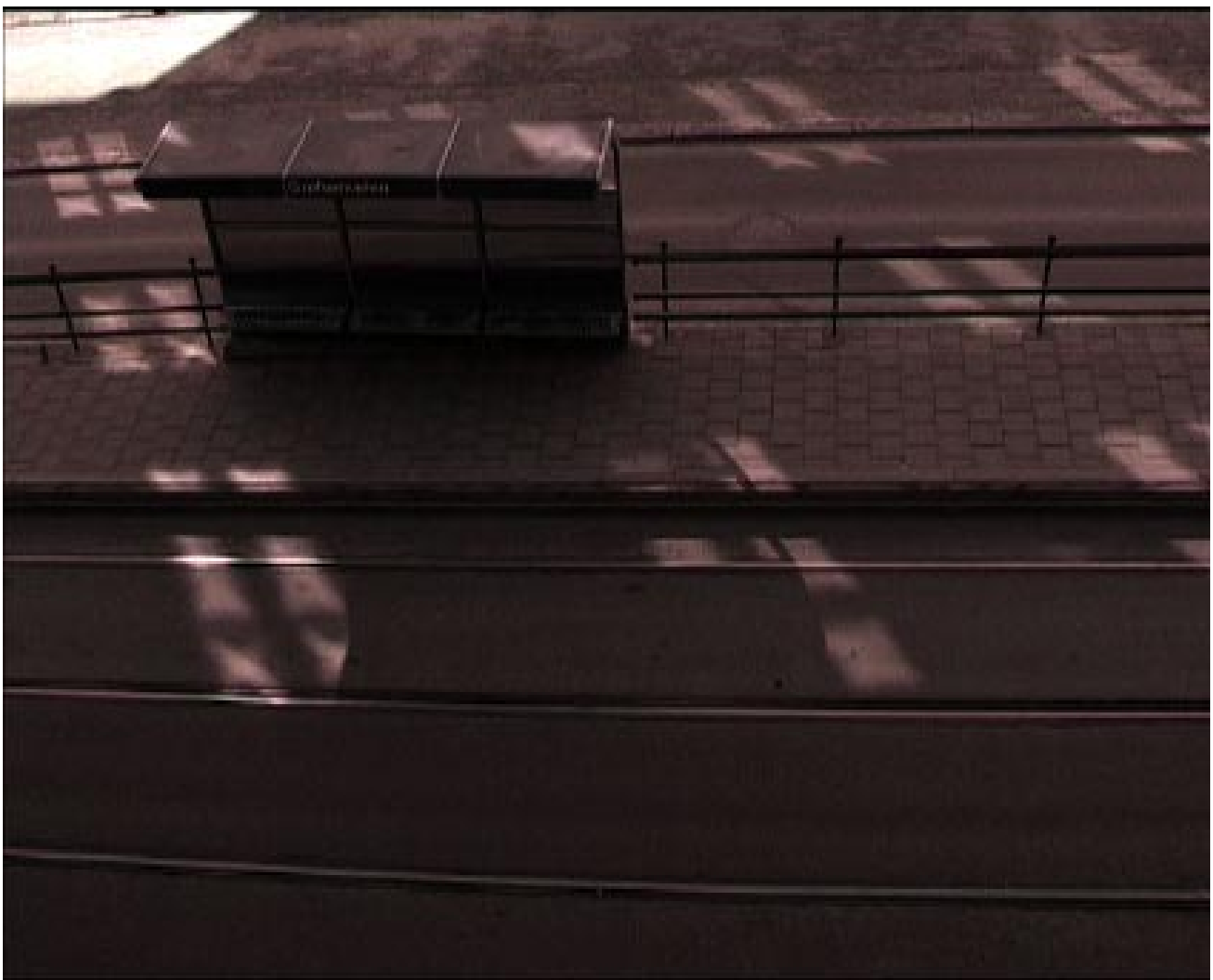
Yes, I am not trying to create a shock effect, but I do strive to create situations in which one can relate to emotionally, either through own experiences or more common reference points such as film and world events.

Do you write the music to go with each film or do you use music already made to fit the films?

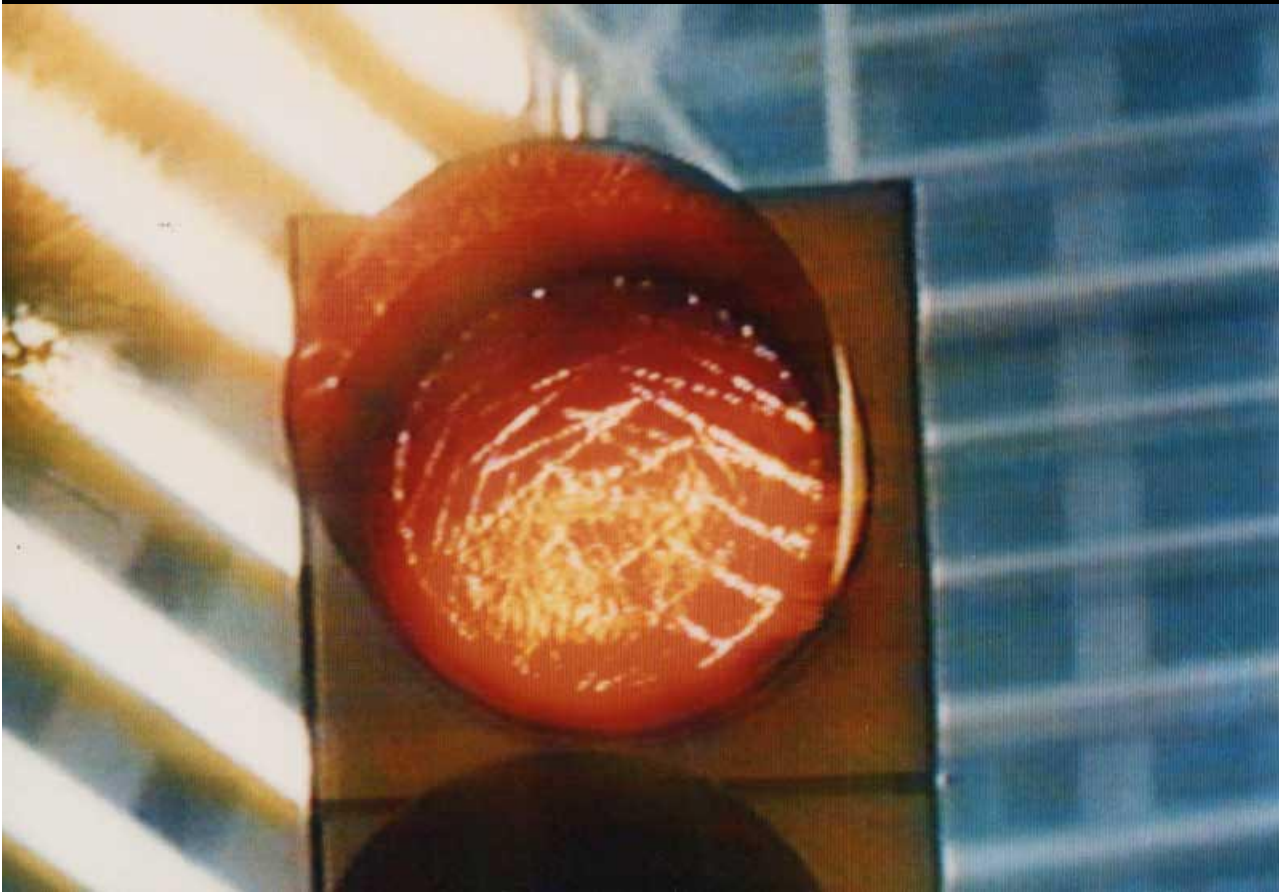
It depends, sometimes the mood of tones/sounds makes me visualise, other times the visuals and narratives inspires the tones/ sound.

In an ideal world would you rather present your works without the written explanations/statements or do you feel these are important to the pieces?

This is an issue that has occupied my mind for a very long time, as I have often felt that the text becomes awkward and I would like to exclude it but on the other hand I see its use. I chose to be a visual artist and the academic side to the artistic practice that is generally expected, I often find daunting and hugely challenging, but still, I can see its use.



THE IMAGES WERE TAKEN ON JOURNEYS



A traffic light in Barcelona



A multiplex from a train



A TV on a train



A wet night in Köln