

RSA Arts & Ecology

in partnership with Arts Council England present

Towards an Eco-Cinema

Wednesday 28 September (evening) and Thursday 29 September (all day)

Watershed, Bristol, 2005

CONTRIBUTORS BIOGRAPHIES

Jeremy Bristow is a producer for the BBC Natural History Unit where he specialises in making films relating to the environment. After a brief career in the City, he started work as a freelance researcher on science, medical and natural history programmes. His career at the BBC began in 1988 and was predominantly focused on current affairs, with work for 'Newsnight', 'Correspondent' and 'Panorama'. After witnessing the deforestation during a filming trip to Cambodia in 1995, he decided to concentrate on environmental issues. Since then his films, including *Kings of the Jungle* 1998 and *Warnings from the Wild* 2000, have won 18 national and international awards. *The Price of Salmon* 2001 highlighted the environmental and health implications of salmon farming, while *The Price of Prawns* 2004 controversially questioned the role of environmentalists and activists and their influence on consumers. During 2002 he produced two films for BBC2 and 4: *Ape Hunters*, on the imminent extinction of the great apes and *Whale Hunters*. Current projects include a film on Spanish wildlife, involving Michael Portillo, which will be screened in January 2006 and a film on global warming featuring David Attenborough, for May 2006. In autumn 2006 a three-part series called *Saving Planet Earth* will be aired.

Dr Jonathan Carr-West is Programme Development Manager at the RSA. He is responsible for the development and supervision of a portfolio of applied research projects designed to further the RSA's objective of creating a "principled and prosperous society". Current projects include water and sanitation in the developing world, migration and economics and personal carbon trading. Previously, he was Curriculum Manager at Common Purpose, an educational charity focusing on leadership in civil society. Prior to that he taught at University College London where he conducted research into the formulation and representation of cultural identity.

Timothy Collins is an artist and interdisciplinary academic interested in the relationships between art, environment and planning. In his current role he is charged with research and graduate program development University of Wolverhampton. In his previous role as an artist-research fellow, he directed *3Rivers - 2nd Nature*, a five-year project with primary funding from the Heinz Endowments and the Warhol Foundation. He co-directed the *Nine Mile Run* project from 1997-2000 and this was recently presented at the "Ecoventions" exhibition at the

Contemporary Art Center, in Cincinnati, Ohio. Current projects with his partner and colleague Reiko Goto include *Green Visions – Grey Infrastructure*, a project class curriculum module in its fourth year of development. Reiko and Tim will be participants in Cultura 21, an agriculture and art program in Saxony, Germany, with curator Heike Strelow. Tim is currently developing a project with the Israeli Forum for Art and Ecology and the Jacob Blaustien Center for Desert Research, at the University of the Negev in Israel. Autumn 2005 sees him in the process of organizing and initiating a series of public programmes, a conference and an exhibition, which will elucidate international approaches to art, ecology and planning.

Other projects include *Charlotte - Second Nature* for the Tryon Center for Visual Art, *Watermark* at the Ludwig-Forum Museum in Aachen Germany and *A Liquid Evaluation of the Brooklyn Waterfront* for Creative Time, N.Y. Collins has previously been awarded a Eureka Fellowship and a California Arts Council Fellowship. He has been an artist in residence at the Capp Street Project in San Francisco, also at the Headlands Art Center in Marin, California, and at The Tryon Center for Visual Art in Charlotte North Carolina.

Michaela Crimmin (MA Hons in Art History and Theory, Essex University) is Head of Arts at the Royal Society for the encouragement of Arts, Manufactures & Commerce (RSA); and she is a part-time tutor on the Royal College of Arts' two-year MA programme *Curating Contemporary Art*.

Following a period working in galleries, she was a curator at Public Art Development Trust for over ten years. Work was commissioned for a wide range of organisations including British Rail, The Economist, hospitals and the Countryside Commission.

She subsequently directed Art for Architecture at the RSA – an award scheme and a catalyst for collaborative ventures between artists and architects, landscape architects and engineers.

She co-ordinated the high-profile series of sculpture by Mark Wallinger, Rachel Whiteread and Bill Woodrow on the Fourth Plinth in Trafalgar Square.

She is currently directing the major new Arts & Ecology programme for the RSA and Arts Council England. This involves a series of events and commissions, the setting up of a website, a publication and education pilots, plus the development of an international dimension.

She gives lectures frequently, most recently at the National Gallery, the National Portrait Gallery, the University of the Arts and on behalf of the British Council at an international conference on cities in Hong Kong.

A past assessor and panel member for the Arts Council of England (ACE), she is currently a member of the Fourth Plinth advisory group for the Greater London Assembly, selecting Mark Quinn's portrait of *Alison Lapper* and work by Thomas Schütte. An active member of a number of arts organisations over the years, she has worked with the Visual Art Galleries Association and Public Art Forum. Together with Jon Snow, Ken Wiwa, Baroness Young, Dame Anita Roddick and Alfredo Jaar, she is a member of the selection committee for a memorial, initiated by Platform, to Ken Saro-Wiwa. She is a member of the Cheltenham Science Festival Advisory Group; on an advisory panel for a new Art in the Public Realm, which will be

published by ACE England, London with Central London Partnership; and an 'expert witness' to the Greenwich Peninsula development, working with MUF.

Dr. David Ingram is a lecturer in Film Studies at Brunel University, West London. He is the author of *Green Screen: Environmentalism and Hollywood Cinema* (University of Exeter Press, 2000). A member of the Association for the Study of Literature and the Environment, he is co-editor of *Green Letters*, the journal of ASLE-UK. His new book, *Sound Ecologies: Environmentalism and American Music Since 1960* will be published by the University of Virginia Press in 2007.

Mark Nash is a curator, film historian and writer. A one-time editor of *Screen* magazine and film producer, Mark recently curated an exhibition concerned with the documentary turn in moving image art, *Experiments with Truth*, at the Fabric Workshop and Museum in Philadelphia. He has made curatorial contributions to the 3rd Berlin Biennial and Documenta 11, for which he was a co-curator. He also teaches at The University of the Arts London (Central St Martins School of Art) where he is involved in establishing an international centre for fine art research.

Dr Paula Willoquet-Maricondi is Associate Professor of Media Arts in the School of Communication and the Arts, Marist College, Poughkeepsie, NY, USA. She teaches courses on film aesthetics, history and theory, as well as on particular filmmakers and on social and environmental justice. She holds a PhD in Comparative Literature and Film Studies from Indiana University and a Masters in French from the University of California, Santa Barbara. She is the editor of Peter Greenaway's *Postmodern/Poststructuralist Cinema* (Scarecrow Press, 2001) and *Pedro Almodóvar: Interviews* (University Press of Mississippi, 2004). She has published a number of ecocritically informed essays on Peter Greenaway and has written on Jean-Luc Godard, Alan Resnais, Federico Fellini, Stanley Kubrick, Maria Vargas Llosa, Aimé Césaire and Albert Camus. She is currently editing a volume of essays on film and ecocriticism tentatively entitled, *Framing the World: Ecocriticism and Film*.

Andrej Zdravič is an independent film and sound artist born in Ljubljana, Slovenia. He studied experimental film and sound at State University of New York at Buffalo - Center for Media Study (BA, 1975/ MAH, 1980), and electronic music synthesis in New York City, where he lived and worked from 1975-80. He then spent over 15 years in San Francisco (1980-96), where he worked as video department director and documentary film producer with the Exploratorium – a museum of science, art and human perception (1988-94). He has lectured on the art of film-making and sound at various US Universities, and conducted numerous seminars and film workshops in the USA and Europe.

He made his first film in 1973, inspired by music and nature, and he has since created some 30 independent films and soundtracks (amounting to approximately 14 hours of material), mostly focusing on the energies and spiritual aspects of natural phenomena. He has also been commissioned to produce numerous documentaries and was greatly influenced by his medical film-making, especially that involving plastic surgery and microsurgical transplantation.

His films have been featured in over 200 one-man shows, seminars, festivals and retrospectives (US and EU), as well as being broadcast on ARTE /France+37 countries/, ZDF-3Sat, KCET Los Angeles, DUNA TV, TV Slovenia and RAISAT.

He was author of the video installation concept - *Time Horizon* - now a permanent exhibit in science and art museums in the US, Taiwan and Slovenia, also featuring in the pavilions of Slovenia at the Venice BIENNALE'99 and at World EXPO'98 in Lisbon.

He has received grants and awards from, among others, the National Science Foundation, Western States Media Arts Fellowship, Creative Artists Program Service, the National Endowment for the Arts (US), and the Prešeren Fund national Award (SLO). Since 1997, he mostly works in Slovenia.