

Video

TV Times

The Video Show
festival of independent video at the Serpentine Gallery
1-26 May 1975



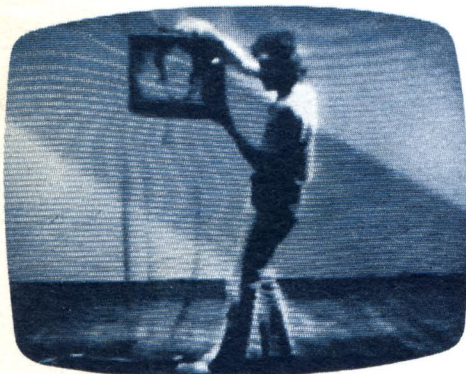
Artists' video



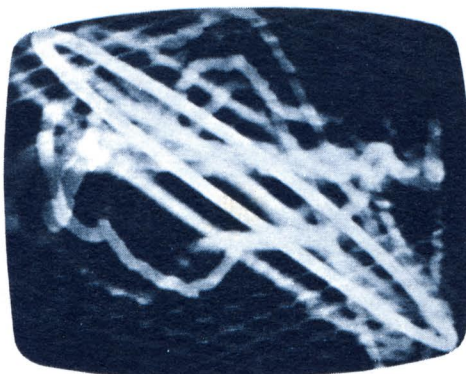
Community video



Performances



Closed circuit installations



Video graphics



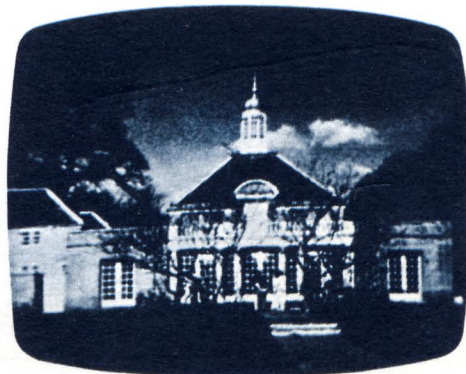
Tape library



Live events you can
take part in



Giant TV screen



At the gallery
in the Park

Preface

Video makes demands which static art forms do not. It needs to be heard and seen in reasonably controlled conditions. The difficulty of its incompatibility with quieter art forms has prevented us from including video in our past summer shows (combined one-man exhibitions of work by young artists). In our present one-month festival, perhaps partly in compensation, we have aimed to show as much British tape as possible. All independent tapemakers working in Britain have been invited to show up to an hour of their work. As a result of this open submission we have some 100 hours of tape from different sources. Only a small proportion has been publicly screened before.

A greater availability of equipment and institutional funding has allowed North American video artists to develop a visual literacy that has dominated European exhibitions to date. The international selection includes some of the most interesting work from North America and other countries. Thanks to the energies and convictions of a number of groups and individuals in this country, video activity has expanded greatly over the last year or two, especially in the context of community experiments, where portable equipment is used as a process tool. Enormously increased interest amongst artists — many of whom are exploring the intrinsic qualities of the medium — has resulted in a strong art college-based movement. We hope that, by a combination of British and international programmes, we can offer a comprehensive survey of world video, as well as a first opportunity to see the variety of work which has been undertaken in England over the last few years.

The making and showing of finished tapes is only one aspect of video as a creative tool. To demonstrate the 'live' qualities of the medium we have commissioned a series of closed circuit installations and live performances from artists working in this area. The essence of many of these is audience participation — the visitor to the gallery can make his own art by interacting with such installations.

We are grateful to our committee, William Feaver, David Hall, Professor Stuart Hood and Clive Scollay, for helping us find a formula for the exhibition which we hope is sympathetic to the needs of tapemakers as well as visitors to the gallery. Without the persistent energy of Peter Bloch, our outside consultant, we might have despaired of ever solving the problems raised by mounting the first major video survey in Britain. We are also grateful to John Howkins, editor of *InterMedia* and secretary to the Standing Conference on Broadcasting, for his continuing advice and assistance during the planning of the exhibition, and for his introduction to the catalogue. The Greater London Arts Association and the Royal College of Art responded warmly to our plans and have organised a complementary series of seminars and lectures.

Sue Grayson
Serpentine Gallery Organiser

The Video Show by John Howkins

Britain is notorious for its reluctance to accept social change. In 1944 the Editor-in-Chief of the BBC said he didn't like television and would not have a TV set in his house. In 1955, the Astronomer Royal declared that space travel was "utter bilge". Since 1960, many professional broadcasters have felt uneasy at the mention of a special kind of television — video.

In one sense, video is the original kind of television. The broadcasters remain hostile, however, because video bypasses their traditional monopoly (it doesn't need to be broadcast) and its political and artistic ambitions are radical and independent.

Ideas usually arrive before the right words to describe them. When television was first invented, a TV set was called a Television Receiving Apparatus and a viewer was called either a watcher or a tele-observer. Video is particularly confusing because it means both the picture part of a TV signal and the kind of artistic experiment seen at the present Video Show.

Video confronts the BBC and ITV with a radical challenge to their kind of television. For years, both institutions have given the impression, unavoidably, that the only natural and proper way to make television is *their* way; and that the best way to get the pictures from the back of the camera to the TV set is to broadcast them through the air. The Video Show demonstrates many alternative kinds of TV making, and one alternative form of transmitting it: closed-circuit links to small groups or even individuals.

The BBC and ITV are broadcasters, primarily, not makers of television. The early radio engineers of the 1920s and 1930s were so exhilarated by their success in transmitting sound that they decided to experiment with pictures. They called the result "television": the event of seeing (video) something from a distance (tele, from the Greek word for distance). Those early broadcasters made television in their own image. John Logie Baird's first pictures showed his own worried, ascetic face. In America, Farnsworth was even more prophetic — his pictures showed a dollar sign.

Broadcast television typically involves a few competitive channels, fixed viewing times and a pre-packaged flow of programmes. We should release television from the broadcasters' grasp and exploit its televisual qualities. Broadcast television should become more courageous and more accessible, and should be complemented by the new video. We should use the new technologies of cheap, portable video-tape units (the kind that produced most of the Video Show's material) and make a new kind of television that does not depend on broadcast but, instead, draws its energies from communication and art.

Video is not an upstart nephew of Aunty BBC and Cousin ITV but a long-lost brother who has come home after 40 years. Video resurrects the original meaning of the word television: the use of electronics to see something from an external viewpoint. When video-makers use the new equipment to make a programme, or *product*, the result can be totally different from broadcast television's own familiar products.

Video as process gets even closer to television's electronic potential. Broadcasters have used it, but secretly. A chat-show host may look at his private monitor to check that his tie is knotted smartly, but he would be ashamed if his vanity was broadcast to the audience. Video people take the opposite view. They actually concentrate on such personal moments of feedback. They don't use process as a secret preliminary to the performance, but as the show itself. It can be private or public; boring or spectacular; funny or frightening. Encounter groups often use video to record their members' expressions and actions.

Seeing myself from the outside can change my idea of my body; my sense of identity; my attitude and behaviour towards others. The best video ignores the repetitive stereotypes of most broadcast television and explores and tests the user's own multi-dimensional realities.

Many artists have rejected the traditional forms of theatre, studio, cinema and gallery and moved into more open and personal spaces. Artists in video have rejected broadcast television. The new technologies enable them to make television on their own, simply and cheaply. The Video Show itself will make more television every day than the combined efforts of the BBC and ITV companies; and with considerably less money and equipment. More with less. Television as art (a few years ago the phrase sounded so odd!) demands our attention.

Catalogue colour coding

White pages British videotapes
Yellow pages Installations and performances
Blue pages Foreign videotapes

Composite reel

A compilation programme has been made up from selected short tapes and excerpts from longer tapes. This will be shown daily from 12.00.

Tape Library

Many of the tapes in the continuing programme are also available for individual viewing in the tape library. Ask one of the gallery staff, who are wearing Video Show badges, for further information.

The Arts Council wishes to thank Philips Electrical Ltd for their generous loan of equipment, and the following individuals and organisations for their help:

Action Video Ltd, Rod Allen, Architectural Association School of Architecture, Bell and Howell AV Ltd, British Film Institute, Crown Cassette Communications Ltd, John Chittock, Croydon College of Design & Technology, Greenwich Cablevision, John Howkins, London Video Ltd, Maidstone College of Art, David H Moss, Rediffusion Relays Ltd, TeleTape Video, Television Film and Theatre Academy, Theatre Royal, Stratford, Video Technique, Wandsworth Technical College, Sony (UK) Ltd.

The Arts Council also thanks the United States Information Service for their generous assistance.

The stills on this folder are from the work of Nam June Paik, Graft-On! (Sue Hall), June Marsh, Jim Byrne, Doran Abrahami, Maureen McCue

Design Emanuel Sandreuter

DAVID HALL & TONY SINDEN

101 TV SETS

*outside inside plus one...
a joint installation*

DAVID HALL

PROGRESSIVE RECESSION

A CCTV INSTALLATION

THIS INSTALLATION IS THE REALISATION OF ONE OF A SERIES OF RELATED PROPOSALS WHICH HAVE BEEN DEVELOPED DURING THE PAST TWO YEARS. ALL ARE 'PRESENT-TIME' CLOSED CIRCUIT SITUATIONS INVOLVING A NUMBER OF CAMERAS AND MONITORS.

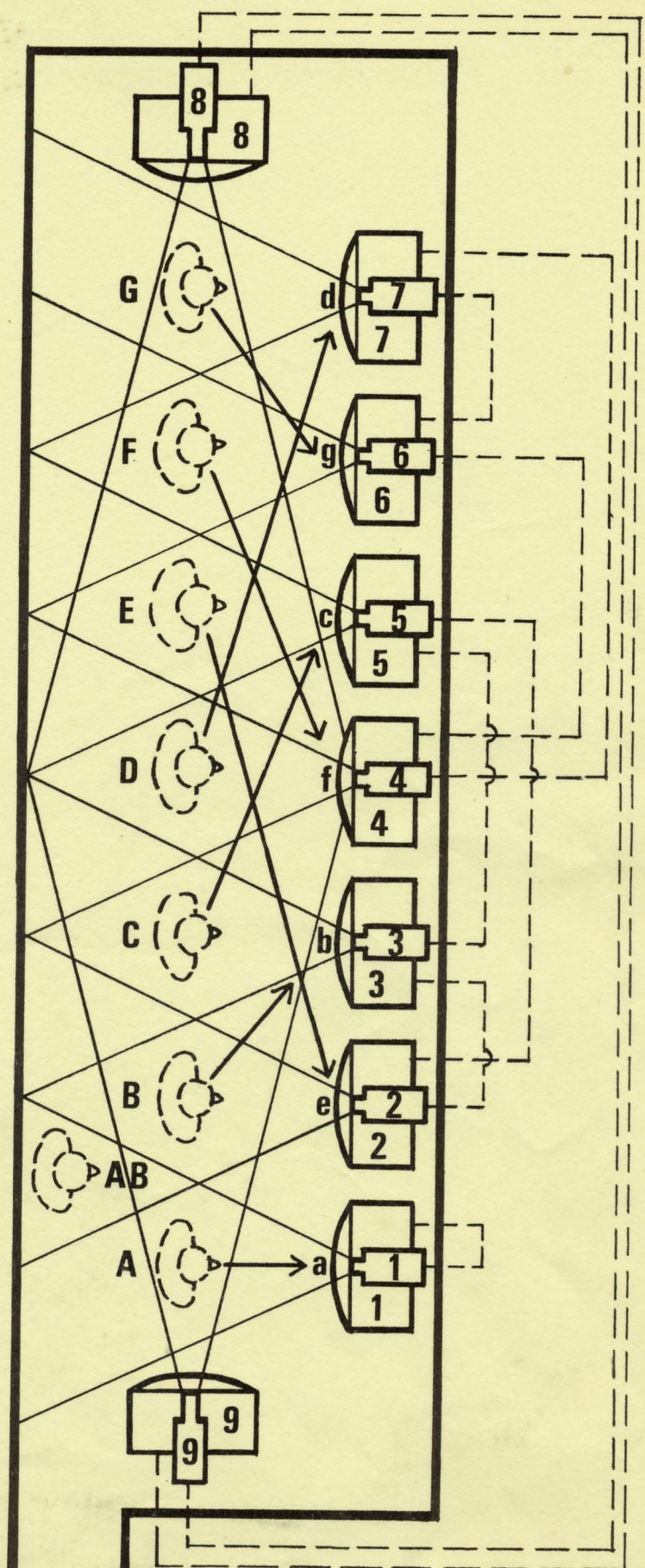
WALKING ALONG THE CORRIDOR, THE IMAGE OF THE PARTICIPANT'S BACK (FROM CAMERA 9) ON MONITOR 8 AT THE OPPOSITE END, RECEDES AS HE MOVES CLOSER.

SIMULTANEOUSLY; WHEREAS THE PARTICIPANT COINCIDES WITH HIS IMAGE WHEN FACING MONITOR 1 AT THE START OF THE WALK (POSITION A); AT POSITION B HIS IMAGE APPEARS ONE MONITOR AHEAD ON 3; AT POSITION C HIS IMAGE IS TWO AHEAD ON 5; AND AT D IT IS THREE AHEAD ON LAST MONITOR 7. HE DOES NOT THEN SEE HIS IMAGE AGAIN UNTIL HE REACHES THIS LAST MONITOR AT POSITION G, AT WHICH POINT HIS IMAGE IS ONE MONITOR AHEAD (6) ON THE RETURN JOURNEY; AT F TWO MONITORS AHEAD ON 4; AND AT E THREE AHEAD ON 2. WHEN REACHING THE END AT POSITION A HIS IMAGE AGAIN APPEARS ON MONITOR 1. THE END-WALL MONITOR 9 HAS THE SAME EFFECT ON THE RETURN JOURNEY AS 8 HAD ON THE OUTWARD.

THOSE ARE PRIMARY RELATIONSHIPS AT THE GIVEN FIXED POSITIONS. IN ACTUALITY; MOVING FROM A TO B TO C ETC., HE SEES PARTIAL IMAGES MOVING SIMULTANEOUSLY THROUGH MONITORS 1 AND 3, 3 AND 5, 5 AND 7 ETC., AS HE MOVES FROM ONE LENS FIELD TO THE NEXT. IF HE MOVES ALONG THE CORRIDOR, FOR INSTANCE, BEHIND THE DESCRIBED POSITIONS AND NEARER TO THE WALL (AS AT AB) HIS COMPLETE IMAGE APPEARS ON TWO ALTERNATE MONITORS SIMULTANEOUSLY (1 AND 3 AT AB).

IN ADDITION, EACH INDIVIDUAL IMAGE ON MONITORS 1-7 MOVE IN THE REVERSE DIRECTION TO THAT OF THE PARTICIPANT AND THE OVERALL ACCELERATED PROGRESSION. ALSO, THE RECEEDING IMAGES ON MONITORS 8 AND 9 ARE COMPLEMENTED BY A CONTINUUM OF 'INSERTED' IMAGES OF THEMSELVES AND THE PARTICIPANT'S RECESSION SEEN BY FACING CAMERAS 9 AND 8.

IN THE LIKELY EVENT OF MORE THAN ONE VIEWER BEING PRESENT, THE ADDED COMPLEXITY OF IMAGES HEIGHTENS THE RELATIVE SPATIAL JUXTAPOSITIONS.



ROGER BARNARD

12 Palatine Road Withington Manchester 20
Tel. 061-434-3338

CORRIDOR [ADAPTATION]



The thereness of external entities

Is distance between us more tolerable than
proximity

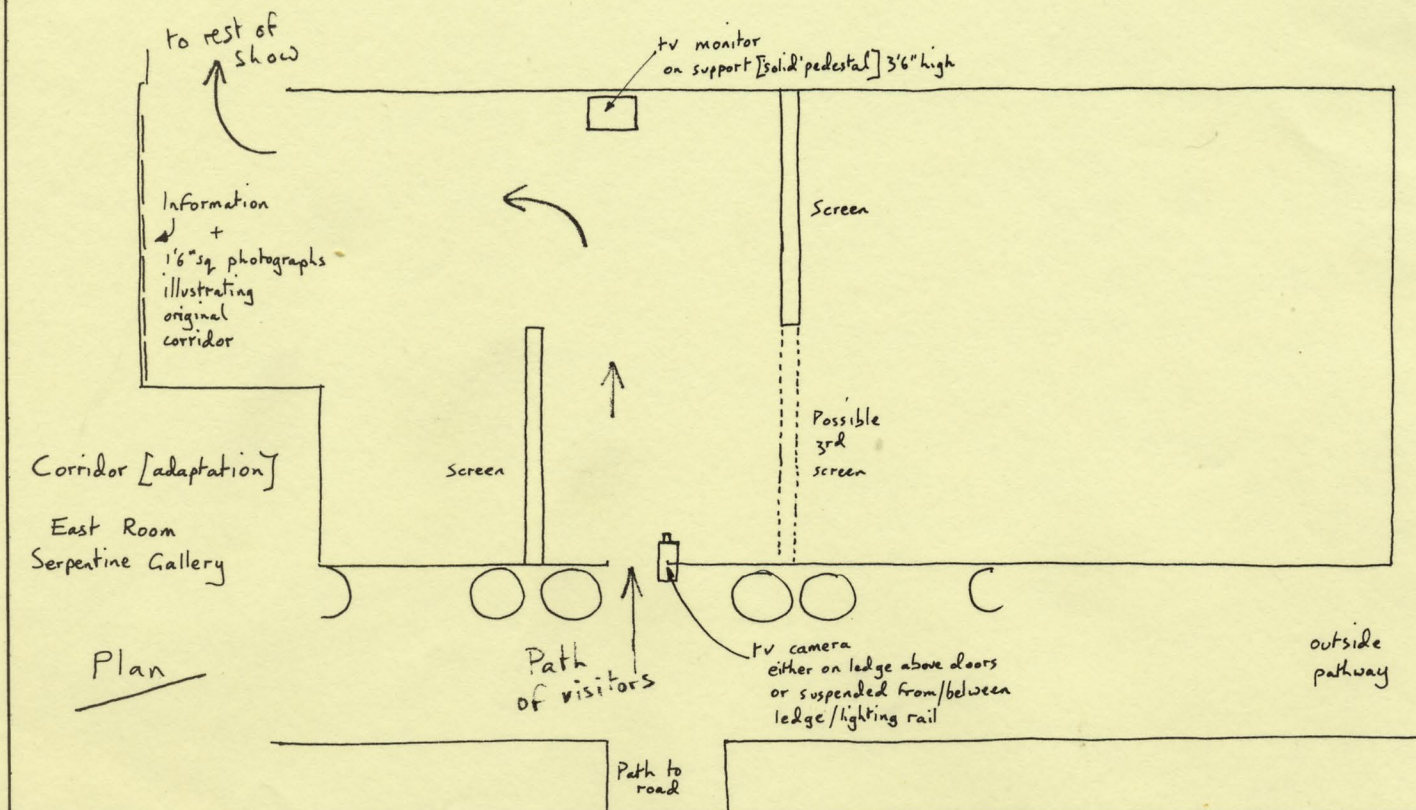
In what sense are we external entities in
relation to each other

We and the environment in which we live
consist of matter at different densities and in
different states and stages of becoming

You exist in all spatial planes between your
physical being and my mind in forms other
than that of your own physical being

Corridor. Idea projected May 1973. Corridor constructed May 1974.
In operation May-June 1974.

The passage of people along the corridor was monitored and simultaneously (video) taped. The tape was then played back and the corridor monitored at the same time on the same screen.



Breeze

10 Minute Programme for 4 Monitors
Made by Tamara Krikorian for the Scottish Arts Council

JOAN "HOPPY" HOPKINS

77 PRINCE OF WALES RD, LONDON NWS 3LV, ENGLAND
EVENT:

"YOU CAN MAKE IT IF YOU TRY"

→ YOU, THE PUBLIC, PLUS:

- * A TV STUDIO
- * A ROCK & ROLL BAND
- * SURPRISE ATTRACTIONS

YOU MAKE IT, WE ASSIST, ITS FREE
OR

HOW TO RUN TV STATIONS DEMOCRATIC-
- ALLY

OR

LIVING EVIDENCE TO THE ANNAN
COMMITTEE ON THE FUTURE OF
BROADCASTING

OR

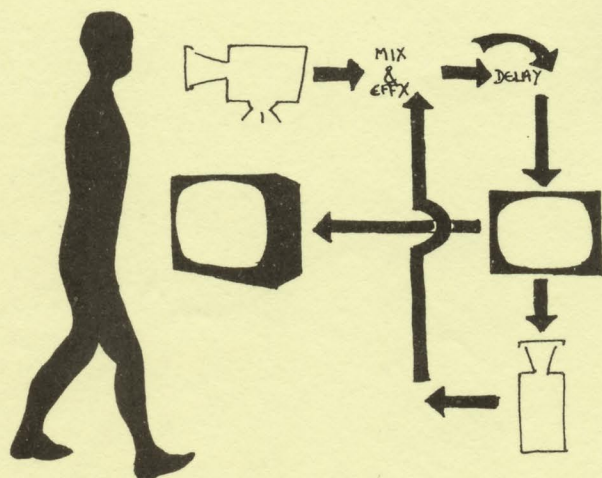
A COOL AFTERNOON IN THE PARK

BRIAN HOEY.

Contact Addresses: 128 Ramsden Road, London SW. 12, 01 673 4967.
37 Browning Avenue, Hartlepool, Cleveland.

VIDEVENT a participatory system.

The complete system of interaction between participant and circuitry is the artefact, neither one alone.



Video is particularly suitable for use in a participatory system because it offers the basis for a real-time relation of events, coupled with the ability to modify images in a fluid, organic manner.

Practical possibilities include; manipulation of the participant in time, two dimensional changes in appearance and electronic abstraction of images, the behaviour of the abstraction being related to the behaviour of it's original source-the participant.



"Television has been attacking us all our lives, now we can attack it back."

Nam Jun Paik.

"The most important function of 'Wipe Cycle' was to integrate the audience into the information."

Ira Schneider.

"....television is actually an image made of light which travels through time and space....light is energy, and the same energy which moves through us is the energy which moves through the universe."

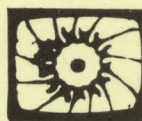
Aldo Tambellini.



CLIFF EVANS & TIME TRAVELLERS present a special edition of:



ELECTRIC NEWSPAPER



Final Edition

May 1975

1972. TVX, England's first video co-operative closes down after a run of nearly four years. During this time hundreds of hours of tape were shot by scores of people, most of whom were newcomers to the medium. Many different types of machine and recording standard were used, and editing was virtually non-existent. Despite all the problems with unreliable hardware, plus a whole new uncharted medium to get to grips with, many hours of truly outstanding software were produced. Much of this has been lost, due to the continuous process of tape recycling that went on, but we have managed to gather together about seventy reels, amounting to perhaps forty hrs



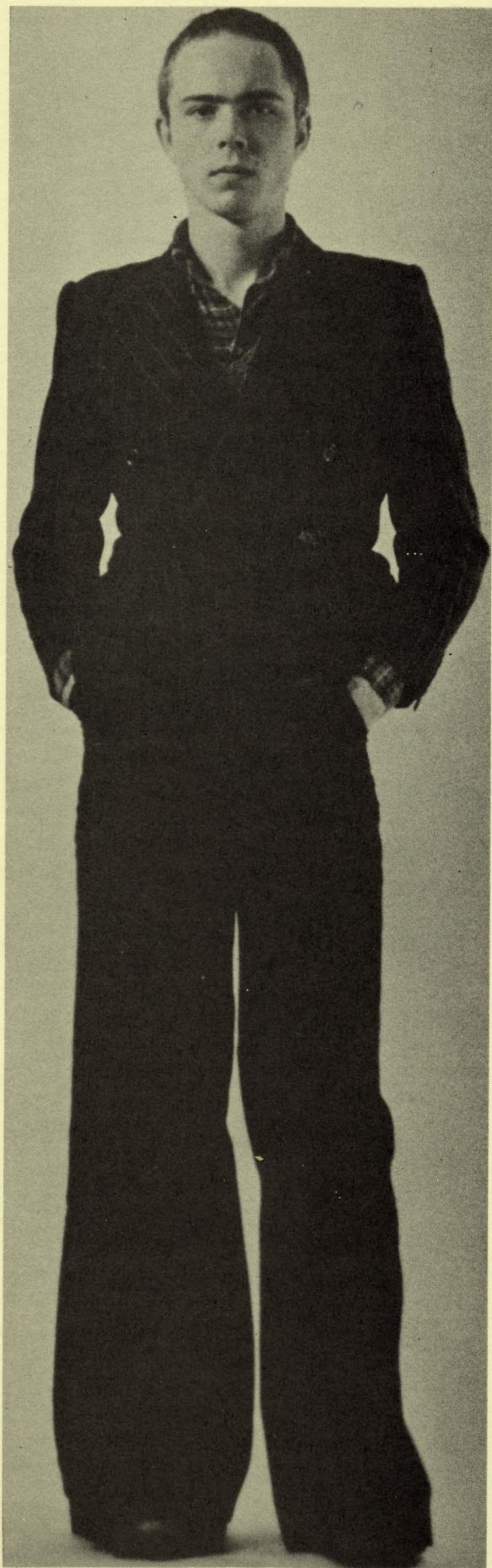
Photo: David Redom.

During the last year or so of TVX, one of the main forms of tape distribution was a regular 'Video Cinema' at the New Arts Lab. in Robert Street, utilising multi-screen presentation, and often expanded out into a multi-media show, incorporating film, slide, light show, dancers, live music, inflatables etc. etc. For these special shows at the Serpentine Gallery we will attempt to recreate the same type of multi-media environment. If you ever came along to Robert Street in '71-72, then you will recognise many of your old favorite tapes, and will know what to expect. If not come along with your friends anyway and get yourself a few hours of ENTERTAINMENT!!!! Anything could happen, and probably will. See you there. Cliff Evans, London, England 1975.



Many of these tapes are now available for distribution. For details and a catalog, contact CLIFF EVANS of TIME TRAVELLERS, at 2, PRINCE OF WALES CRESCENT, LONDON NW1 8HB, ENGLAND. Telephone (01)-485 7061

The Video Show 1-25 May 1975 Serpentine Gallery London



DAVID CRITCHLEY

YET

ANOTHER TRIANGLE

A VIDEOTAPE TASK
FOR 3 PERFORMERS

STUART MARSHALL

KEITH FRAKE

DAVID CRITCHLEY

MIKE LEGGETT

INSTALLATION: " OUTSIDE THE GROUNDS OF OBSCENITY AND INSIDE THE GROUNDS OF HYDE PARK."

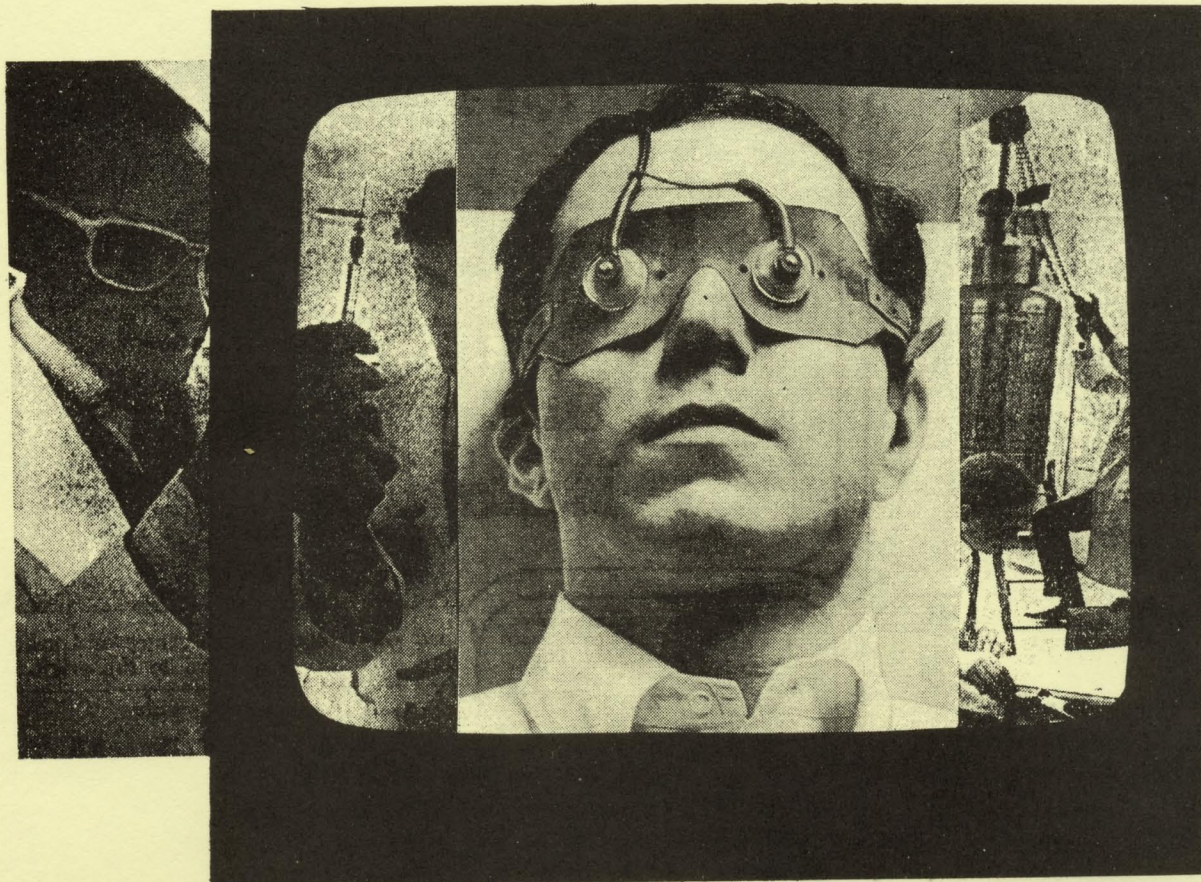
"The installation, which I shall be operating for several days, will be making an on-going comparison between the Park as experienced before entering the Gallery, as seen through the windows and as seen through the mediums of sound and video.

Both these aspects of Video rely on a sensitive detector, (camera and microphone); an amplifier for the signal, (the electronic representation of the sound and light detected); a reproducer, (monitor and loudspeaker); and as an extra but important difference, means of recording the signal from the amplifier onto magnetic recording tape for later reproduction, (video tape recorder, VTR).

Essentially the event is low-key, on-going, demanding concentration of perceptive facilities and is broken into specific time periods during which emphasis of presentation is changed in the way conditions in the Park may change according to the weather, number of people, time of the year, time of day.

Further notes will be available. "

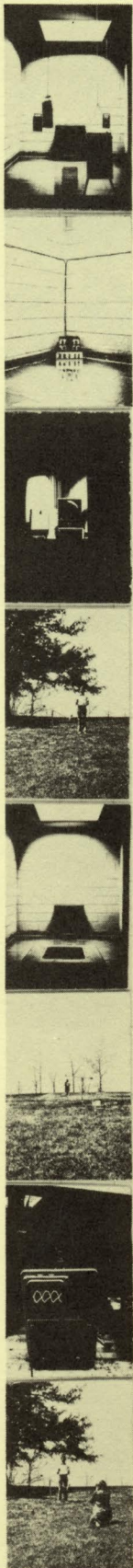
28.2.75.



STUART MARSHALL

46, SIMONSDALE TERRACE, HEATON, NEWCASTLE UPON TYNE.

ANALYSIS OF A SUICIDE 2 HOUR PERFORMANCE WITH VIDEO TAPE



Log 1 } Log 3.
Log 2 }

1. Projected actions / determined notation (prescriptive)
2. Actual actions / documentary notation (descriptive).
3. Anticipated actions / predictive notation (pragmatic)

Double bind (a) 3 negative injunctions:- ambition, fear, environment.

Onset of neurosis - competition between the Imaginary and Symbolic orders.
Logical typing contradicted (Imaginary constructs mapped onto the Symbolic).

Only possible meta-assertion - death.

Log 3. (Diary) Final section.

THE FORMER TIME WAS JUNE 30
WATCH CHANGED SUDDENLY APPROACHING 5.10. JUST IN ONES TRACK LIGHT DECLINE
JUNE 30 5.10 MAXIMUM UNDETERMINED FALLACY
REAL POSITION JULY 1 10.00 H
IMPERATIVE POSITION JULY 1 10.03
JULY 1 10 08 40 REASON FOR INTRIGUE TO NOT DO JUSTICE TO FALLACY
TO ASSENT DISPLACE IMPRESSION
LAND MARK PRESSURE ON DIVERGE
10 10 10 COPY OF BOOKS REPLAN PERFECTLY
REPEATED SYMMETRYS
10 11 20 ACQUIREMENT OF BUSINESS OF LAW CASE ESTABLISHING
SCPTICISM GAUGE FORCE GAUGE
FREQUENCY
10 13 30 SCRIPT SOUL OF MEN INTO THEIR BOOKS
ARGUMENT FOR WORK WEAK
10 14 20 HERMITS FORCE REDUNDANT SUPPOSITIONS UPON THEMSELVES
REQUEST FAITH SPOILING LIFE
10 14 30 MY FOLLY GONE AHEAD IN ILLUSION
EVIL LAW CASE NOT COMPLETE AGE
NOT NOW NOTATED CONFUSED FERMENTS JOURNAL
10 15 40 THINK NO INSUFFICIENCY WORRY
ABOUT GAUGE AS WELL AS SUBTRACTED BUT SIMPLY TRANSIENT DESTINY
+ OR CUT OFF POSSIBLY IS SENSELESS SIGNIFICANT
ARGUMENT FOR COMPOSITIONS IS BE INTELLIGIBLE
10 17 20 POWER TRIFLING DESTRUCTION OF LEISURE
APE INDICATES PERPLEXITY BY HEADSCRATCHING
NOT PRIVILEGE 10 19 10 MALEVOLENCE IS ELECTION OF
ANSWER OF SYMBOLS
NEW ARGUMENT OCCURS FOR RIDICULE MY DISCRIMINATION DIRECTS ATTENTION TO
WILL NOT UTILISE ANYTHING RECORDED IN ORDER BUT HAVE
TO NEGLECTED EACH IN CIRCUMSTANCES LESSON MOST IMPRACTICAL
NOT INCREDIBLE MUST ACCURATE
ATTEMPT FOR GREATNESS IN THE WISH OF
10 20 AGREE WITH BOTH REASONS FOR USAGE OF
OPPOSITION LAW OF AMUSEMENT UNCERTAIN IF
SET OF RULES TO RECORDED EVERYTHING HIDDEN WHO IS BEHIND ONE
10 23 40 HAVE NOT THE POWER TO LOOK ANY REASON IN RESOLUTION

Tony Sinden, 30 St Michaels Place, Brighton, Sussex.

Title. "Video Vacuum"

Duration $\frac{1}{2}$ / $\frac{3}{4}$ hour.

Sept 74-May 75.

Manipulation of a video image together with some self-portraits (recorded/live) within a video medium situation influenced by critical observations of human behaviour, mannerisms and verbal egotism. (Factual and theatrical)

'From the subject to the reception'

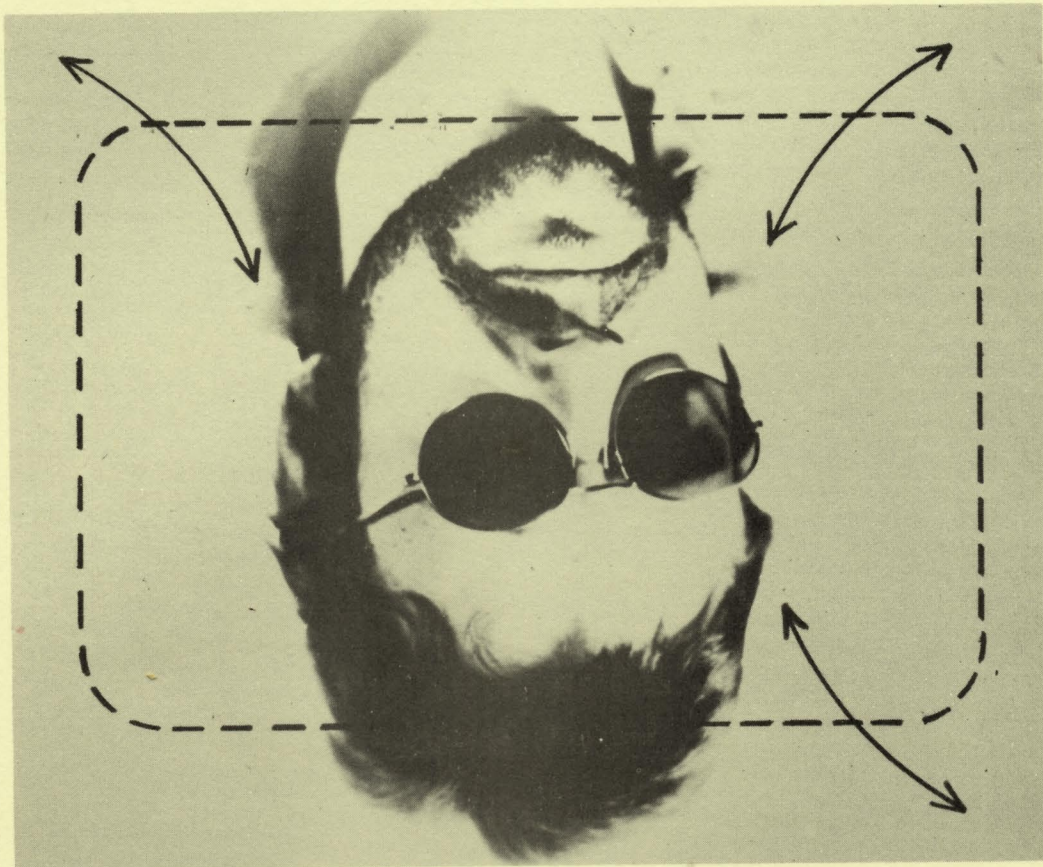
I am particularly involved in creatively experimenting with established structures and forms towards developing new unions and alternate values.

Idea. To begin with, an improvised short 'talking head' sequence in which I talk non-stop. (A medium normality) After recording this sequence I view the video tape and select a random section of the monologue which then becomes the subject for a series of video self-portraits in which the concern would be towards expanding the repetitive monologues outside of the initial restricted frameline of their references to the situation. (Video apprehension)

Thought. "Will the medium make a monster out of me?"

"Or will I make a straight-jacket out of the medium?"

Outline of the Self-Portraits structural frameline.



Each self-portrait will be a self-portrait of a self-portrait etc etc. And in the final assemblage will be shown in an installation of three monitors, two $\frac{1}{2}$ " play-machines and one video camera on which I shall continue 'live' the self-portraits. Note. At the time of writing, the recordings are $\frac{2}{3}$ complete.

"Somewhere between an impression and an articulation"

Peter Donebauer
251 Brixton Road
London S.W. 9

BIOGRAPHY Born England, 1947

1965 Studied Engineering, Manchester University
1966/69 Studied Psychology, Manchester University
1970/73 Studied Film, T.V., Photography Royal College of Art
1974 Arts Council of Great Britain award to continue experimental work with colour video
1974 BBC 2 commission of an abstract colour videotape

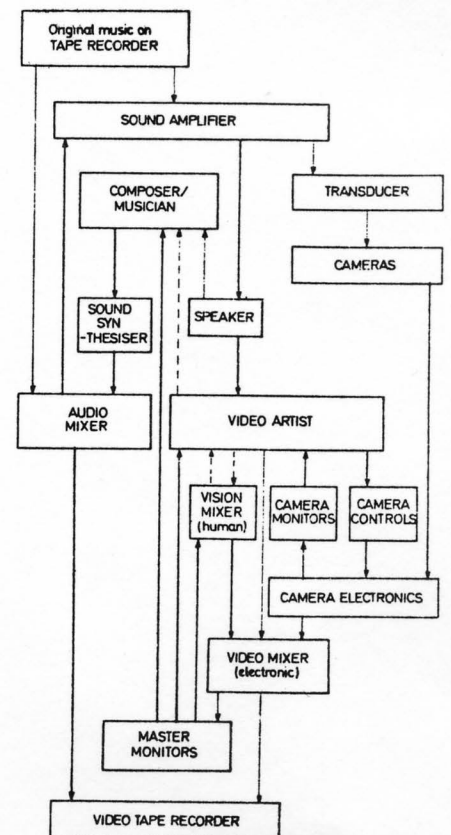
TAPES AVAILABLE FOR VIEWING

1972	COSMIC DANCE	B&W	5 MINUTES
1973	TWO MOMENTS OF CHAOS	COLOUR	10 MINUTES
1973	BEGINNING	COLOUR	15 MINUTES
1974	ENTERING	COLOUR	7 MINUTES
1974	STRUGGLING	COLOUR	10 MINUTES

GENERAL INFORMATION

All colour tapes were made in collaboration with the composer, Simon Desorgher, using the facilities of the Royal College of Art School of Film & TV. They are performance pieces recorded in real time with no subsequent editing. The accompanying diagram shows schematically the improvisational situation used.

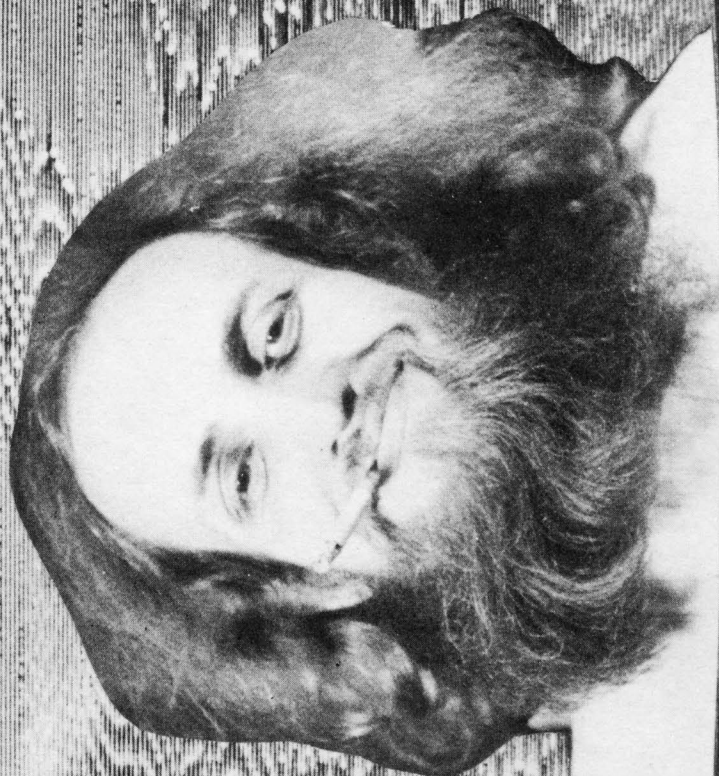
The tape "ENTERING" was commissioned by the BBC 2 programme "Second House" and broadcast in May 1974. And tapes have been shown at the National Film Theatre & International Film Festivals.



CLIFF EVANS AND TIME TRAVELLERS

2 PRINCE OF WALES CRESCENT LONDON NW1 8HB 01-485 7061

STORMY WINTER



wadin' through the waste stormy winter
an' there's not a friend to help you through
tryin' to stop the waves behind your eyeballs
drop your reds drop your greens an' blues

COLOR VIDEOCASSETTE 60 MINUTES
COPYRIGHT © CLIFF EVANS 1975

Sue Hall,
Director,
Graft-On!
98, Prince of Wales Road,
London,
N.W.5.

GRAFT-ON! 01-485-9424

"THE POLITICS OF SQUATTING" -EXCERPTS

TAPE on EIASI
-CCIR Hi-density.
PRODUCED BY
GRAFT-ON!
EDITED AT
FANTASY
FACTORY
01-834-6524.
DISTRIBUTED BY
GRAFT-ON!
(until further notice)

Film tape
23.8.74
allowed
in court

By our own Reporter

A videotape recording of squatters being evicted from a London house will be admissible as defence evidence in a case of alleged assault—provided that Scotland Yard forensic scientists are satisfied that the tape is authentic.

The Lambeth magistrate, Mr K. J. H. Nichols, said yesterday that it was a novel situation but videotape could be allowed as evidence on the same terms as sound recordings.

Mr Peter Darcy and Dr John Pollard, who are accused of assaulting a police constable during their eviction from a house in Prince of Wales Crescent, Chalk Farm, North London, by bailiffs and police earlier this year, believe the film is crucial defence evidence.

The case, which was in its fourth day yesterday, originally involved 15 people but some have had their charges dismissed. Yesterday six men were bound over to keep the peace and the charges against them were dismissed.

Mr Benedict Birnberg, counsel for Mr Darcy, and Dr Pollard, who is conducting his own defence, applied yesterday for the screening of the film. Mr Birnberg said he thought that it would be the first time a videotape had been used as defence evidence.

But the application was adjourned until November 5 while Scotland Yard makes a duplicate and tests it thoroughly for defects and tampering. Mr Trevor Pogson, prosecuting, did not oppose the use of videotape as defence evidence but claimed the right to have it tested by specialists. He had been advised that Scotland Yard's forensic division would take 10 weeks to give a considered view.

Mr Birnberg argued that there was no difference in principle between the recording of a human voice and a videotape.

Mr Nichols yesterday accepted this precedent as applying equally to the videotape. The film was made by two members of Graft-On, a community development agency based in Prince of Wales Crescent.

But, Mr Nichols said, the film must be strictly established as the best evidence possible, and although he was not suggesting that the tape had been tampered with he presumed that interference was possible.

The Guardian



A medium for the people



Communications breakdown: At least one councillor in the London Borough of Camden has found a new way of meeting his constituents. Councillor Neil McIntosh was afraid to meet squatters in a block near Prince of Wales Road for fear of being verbally maligned. (They had asked him, as deputy-chairman of the Council's housing committee, how long before the Council evicted them; he didn't have a clear answer). So a local 'community development agency', 'Graft-On', run by a couple of video-freaks recorded the squatters discussing their plight and are now preparing to screen the epic for the timorous councillor.

TIME OUT 11

People's Tube

A powerful check against misuse of police power is the presence of a television camera. One of the most memorable pieces of television footage this year was shot by an amateur crew at the scene of a squatters' eviction. The swaying and confusion of the hand-held camera mirrored the chaos and anxiety at the scene. When a cop threatened the cameraman, he seemed to be threatening the viewer as well.

Community groups, as well as schools, arts organisations and even athletic teams have been tempted by the potential of relatively inexpensive one-half inch television equipment (professional machinery uses one-inch and two-inch tape). The great difficulty has been editing.

Now, with a £1350 grant from the British Film Institute, Sue Hall of Graft-On! community agency and John Hopkins of the Centre for Advanced Television Studies has established a half-inch editing facility. It is called Fantasy Factory and is at 98 Prince of Wales Road, N.W.5. The rates are £6 per hour with operator and only £1.00 per hour for 'bona-fide non-profit-making community groups'.

Information available from Fantasy Factory, c/o The Institute for Research in Art and Technology, 15 Prince of Wales Crescent, NW1 8HA, telephone 834 6524, ext. 758.

Time Out

JOHN "HOPPY" HOPKINS member of A.L.I.V. (Assoc. of London Independent Videographers)

77 PRINCE OF WALES ROAD, LONDON NW5 3LU, ENGLAND

SELECTION OF WORK 1971-74: 60 minutes black & white

VIDEO SHOW CONTRACT

Please complete, sign and return both copies to the Serpentine Gallery,
Kensington Gardens, London W2 3XA by 28 February, 1975

- (a) The tapemaker agrees that the Arts Council may show the following videotapes at the Video Show to be held at the Serpentine Gallery from 1-25 May, 1975

<u>Titles:</u>	<u>Length (mins.)</u>	<u>Format</u>
"LIVIN' FREE" 1971	17'	EIAJ HiD
"GLOBAL VILLAGE TRUCKIN' CO" 1973	30'	EIAJ LowD
"TITLES FOR LONDON WEEKEND" 1974	4/30"	EIAJ HiD
"SYSTEMS SEMINAR" 1974	10'	EIAJ HiD

- (b) Subject to the conditions shown in paragraph (d) below, the Arts Council agrees to pay the tapemaker a fee entitling the Arts Council to show the above listed tapes in the Serpentine Gallery during the Video Show. The tapes may be shown up to three times. The fee, payable by 25 May, will be calculated according to the timing of the tape for a single showing, at the rate of £12 per hour (part of an hour to be pro rata). The Arts Council has no further rights in the material, which is considered to be the exclusive property of the tapemaker.

ALIV recommends
minimum of £12
per hour, every
hour on the hour

- (c) The Arts Council will only assume liability for submitted tapes to the extent of the cost of stock.

- (d) The Arts Council reserves the right to refuse to show any videotape, or to reject any catalogue material, on the grounds of obscenity or libel. In such cases, or where the condition of the submitted tape(s) prevents playback, no payment will be made.

Signed: J. HOPKINS.....

Date: 1-3-75.....

FURTHER OPTIONS OPEN TO THE TAPEMAKER ARE:

- i) Inclusion in library section

Please sign below if you want your tape(s) made available in the library section
.....

- ii) Inclusion in composite reel. Please indicate in appropriate box if you want a complete tape (up to 15 mins.) Title: J.H. composite..... ☒

and/or agreed excerpt(s) from your tape(s) to appear in the composite programme ☐

- iii) Acceptance of cassette in lieu of payment

Please sign below if you would prefer to receive a Philips cassette copy of your tape in lieu of the above mentioned fee

...I'LL WAIT TILL I CAN SEE HOW IT CAME OUT

- iv) Please sign here if you wish to collect your tape(s) from the gallery ☒

EDITED AT:
FANTASY FACTORY
01-834-6524 ext 758

Or if you wish to have tape(s) returned by recorded delivery
(after 20 April for all other formats or after 25 May in the case of Philips cassettes)

DISTRIBUTED BY:
CENTRE FOR ADVANCED TV STUDIES

15 PRINCE OF WALES CRESCENT,
LONDON NW1 8HA ENGLAND
UNTIL FURTHER NOTICE

MUSIC

Has any music been recorded in synchronism with your tape(s) ?

YES ~~NO~~ (delete as appropriate)

Signed on behalf of the Arts Council:

Director of Art

Date:

DISCLAIMER

IMAGE DEGRADATION & ELECTRONIC INTERFERENCE by PHILIPS ELECTRICAL

MIKE LEGGETT

Knathorn, Morchard Bishop, Crediton, Devon.

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Signed:

Date:

"EIGHTEEN MONTHS OUTSIDE THE GROUNDS OF OBSCENITY & LIBEL"

The Video Show, in terms of the Serpentine Gallery space and the catalogue you hold at this moment are, in my opinion, a MOST UNSATISFACTORY way of presenting the medium or even the phenomenon of Video to any but a highly specialised group of people some of whom are sometimes referred to as Artists. For such a specialised exhibition to be held in such a public space is the squandering of an opportunity to inform the public at large of the tyranny we are all nightly affected by in the shape of Broadcast Television;

"Study and observe the piece of equipment known as a television set in its most common environment the living room, the lounge, the drawing room, whatever you may call it, the room where the members of the household find themselves after working, after eating, before they go to bed.. The television set though it remains a consumer article is no longer as it used to be a consumer gadget. It could more accurately be described as just another consumer ornament. Functioning perfectly, is it not simply a 21" picture window? Another lamp standard in the corner? A constantly changing pattern of new wallpaper?"

The videotape recordings I have made over the last eighteen months have in effect been an attempt to come to terms with the deadening affect of the phenomena just described; some of the recordings examine our behavioural attitudes to the phenomena of "the telly", others explore the Medium itself without regard to traditions of content and time scale, all demand from a viewer a different attitude to viewing. In order of showing the recording consists;

- 1 - an 8 minute recording made with a portable recorder optically copied onto the recording seen with control of brightness, contrast and sound quality.
- 2 - a 6 minute extract from a longer tape which investigates the relationship between seen and unseen description.
- 3 - a 10 minute tape again originating from a recording made on a portable recorder and subsequently presented within the context of a multi-camera closed circuit installation.
- 4 - a 5 minute encounter with a heifer in the middle of a Devon pasture - a response leads to a natural conclusion.
- 5 - a 12 minute continuous unedited recording examines the interplay contained within the film and the time-based machinery of a closed-circuit studio installation.
- 6 - Duncan Morris is asked to laugh for as long as he is able.....

These recordings will only be available for three showings during the Show and are not available in the 'Open Access' library, for two reasons; one is that I see no value in people coming to the gallery to gaze for an indefinite period at other people work. From my experiences of working with video, the time is better spent in making recordings. The other reason is that if people come to the Show to simply consume other peoples ideas and experiences, albeit secondhand, in the way broadcast television trains us to accept, then they will in the same way have to pay for it.

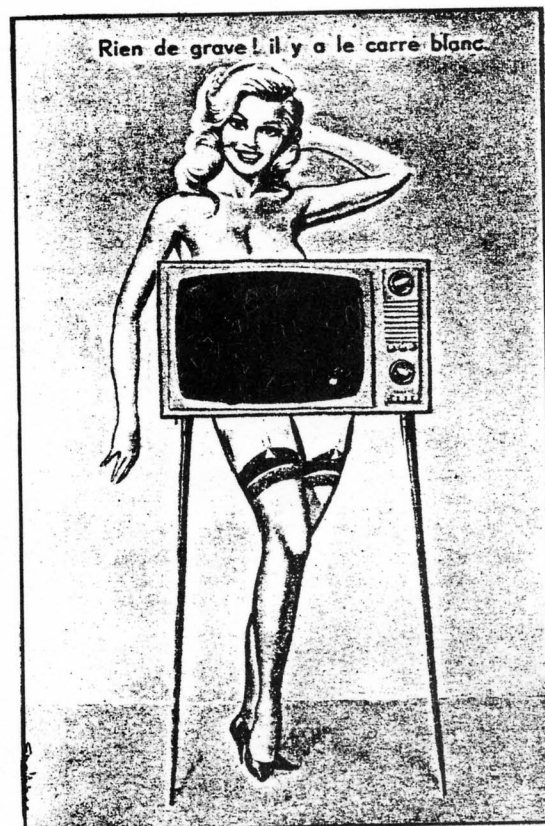
Creating the conditions for people to make their own recordings, to employ video as a valid, explicit, easily assimilated tool, is not a straightforward matter; thought the cost of its functioning is relatively low the accessibility of the equipment itself is problematic. I myself borrow it in the course of employment at an institute of further education but at the present time because video is largely regarded by Industry and Education as being second string to the aesthetic and technical resources of the broadcast stations the proliferation of resources to "outsiders" has been virtually nil.

The Arts Council is not the government agency to make available to people other than students and a few professionals the medium of Video and Video Experience. The backing and organisation required is much greater and more continuous such that the medium is able to become a popular means of cultural expression where the process of communication, documentation, whatever, is constantly in evidence all the time as an on-going reality.

The need for shows such as this would then be redundant.

M.L. 28.2.75.

"DON'T WORRY! THERE'S A BLANK SPACE."



Postcard found in a Dutch market.

PETER LIVINGSTONE

409 SQUIRES BUILDING SANDYFORD ROAD NEWCASTLE-upon-TYNE

PROSTHESES

- 1 SCAN TAPE (HYPOTHESIS)
- 2 PHOTO TAPE (PARENTHESIS)
- 3 INSTALLATION (METATHESIS)

STUART MARSHALL

46, SIMONSIDE TERRACE, HEATON, NEWCASTLE UPON TYNE.

CRY 1974 13 MINUTES



JOHNNY RAY SINGING CRY



RAY CHARLES SINGING CRY



LYNN ANDERSON SINGING CRY

INTERNALISATION (headphones) IDENTIFICATION (specular) EXTERNALISATION (mutated
behaviour patterns)

GO THROUGH THE MOTIONS 1974

Successfully deceive an audience that temporally disparate events are concurrent.
A credible parachronism.
Minute inaccuracies in mime technique cause micro-fluctuations in the perception of
the sound/image interlock.
Oscillation. Live/Dead. Speech/Commentary.
The task becomes more difficult as I attempt to eliminate mistakes. (I attempt not
to perceive semantic satiation as it draws unusual attention to the motor aspects
of speech activity).
I must be unsuccessful (fail to achieve a complete deception.)

STILL BUT NO STILLNESS 1975

A self monitoring corrective device.
I attempt to keep my body static.
A relaying of verbal and visual (monitor) information concerning my failures
helps provide physiological focii.
Close up images provide a means of quantification.
The edges of the screen provide a scale.
The process is cumulative, achievement of the condition consisting of maintaining
it in many parts.
There are trouble areas.
Success results in extreme physiological and psychological tension.

TRANSPARENCY STUDIES 1975

mean
mean
mean
mean
mean
mean
mean
I mean what I say
mean
mean
mean



**ALEXANDRA MEIGH, 34 NORMANTON
TERRACE, NEWCASTLE.
"ANIMUS, ANIMA"
20 mins.**

The Video Show 1-25 May 1975 Serpentine Gallery London



FROM SCRUTINY ©S. PARTRIDGE



STEVE PARTRIDGE

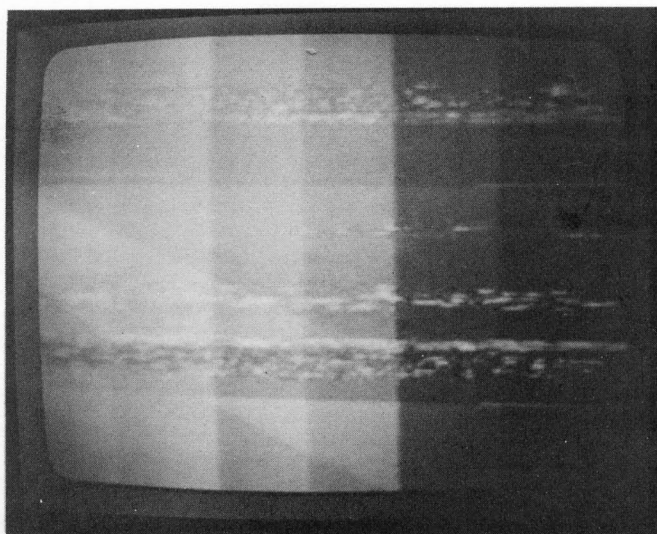
CROSSPOINTS 10mins
OVERDOSE 10mins
SNOW SCALE 12mins

EASY PIECE 6mins
SCRUTINY 11mins
INTERLACE 10mins

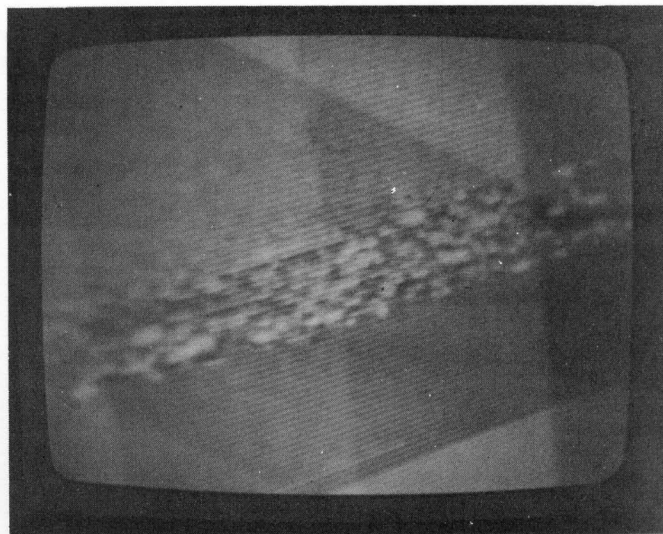
BUT OPTICS SHARP IT NEEDS, I WEEN,
TO SEE WHAT IS NOT TO BE SEEN.

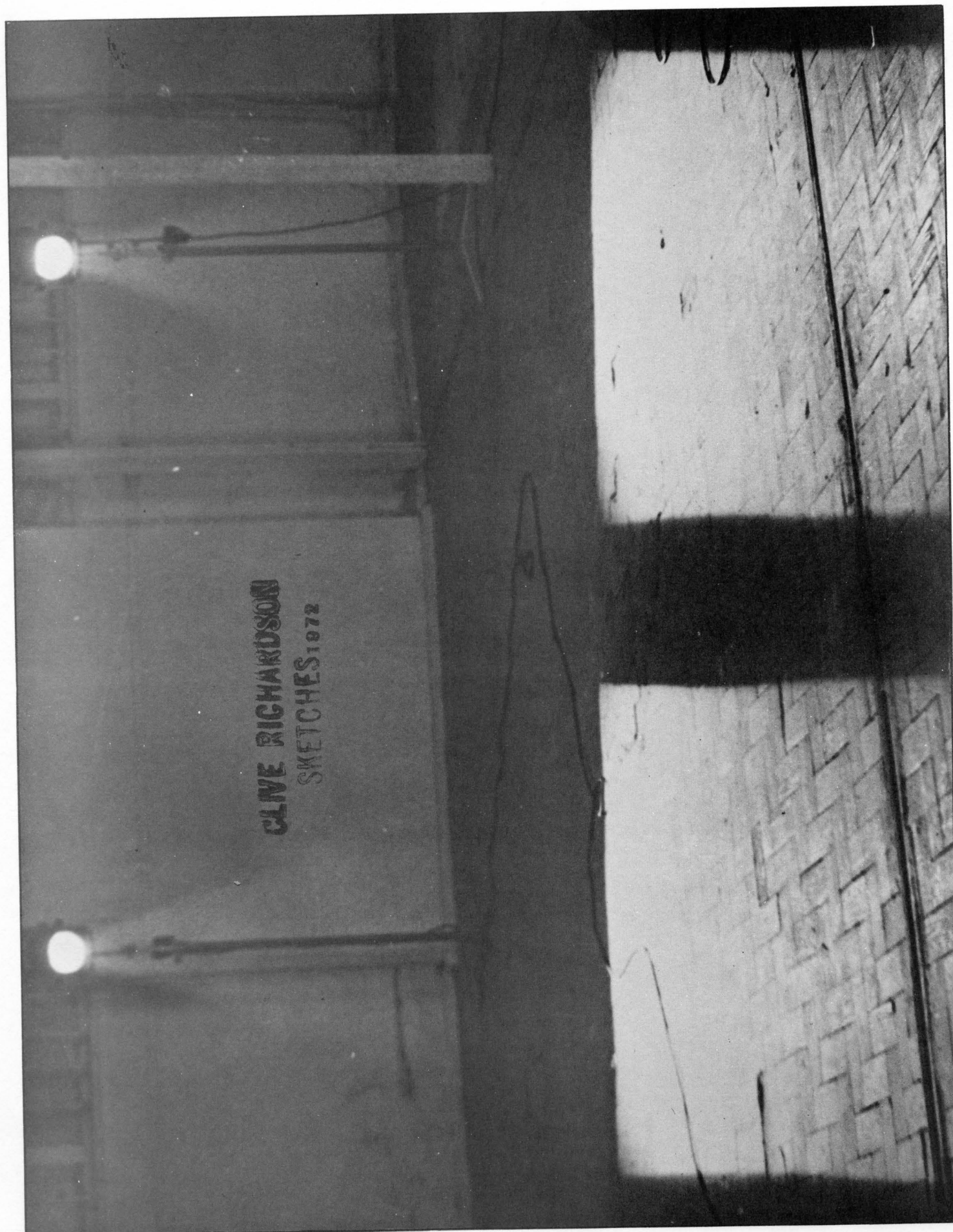
MAN IS COMING FACE TO FACE WITH HIS OWN IMAGE
(BE IT ONLY A SCAN LINE BEAM OF ELECTRONS).

THE MOMENT OF THE MEETING OF MEDIA IS A MOMENT
OF FREEDOM AND RELEASE FROM THE ORDINARY
TRANCE AND NUMBNESS IMPOSED BY THEM
ON OUR SENSES. (K. BOULDING)



FROM SNOW SCALE ©S. PARTRIDGE



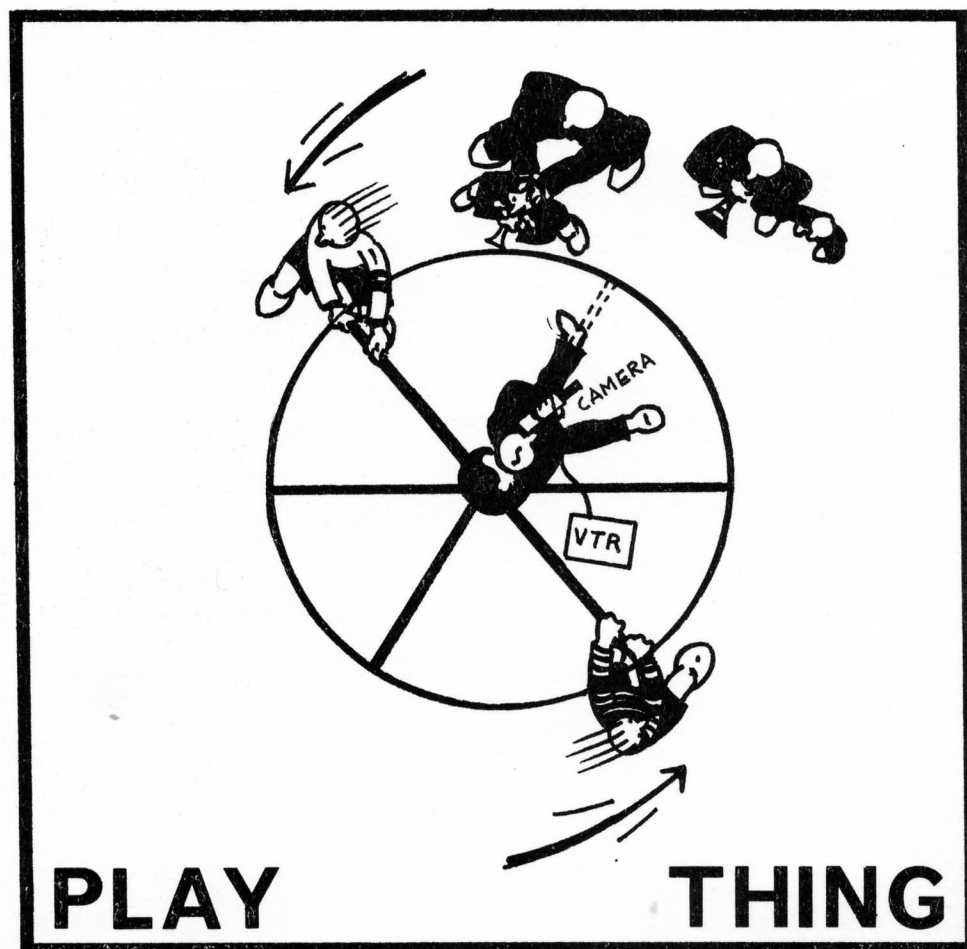


The Video Show 1-25 May 1975 Serpentine Gallery London

TONY SINDEN

74

"ROTATORY"



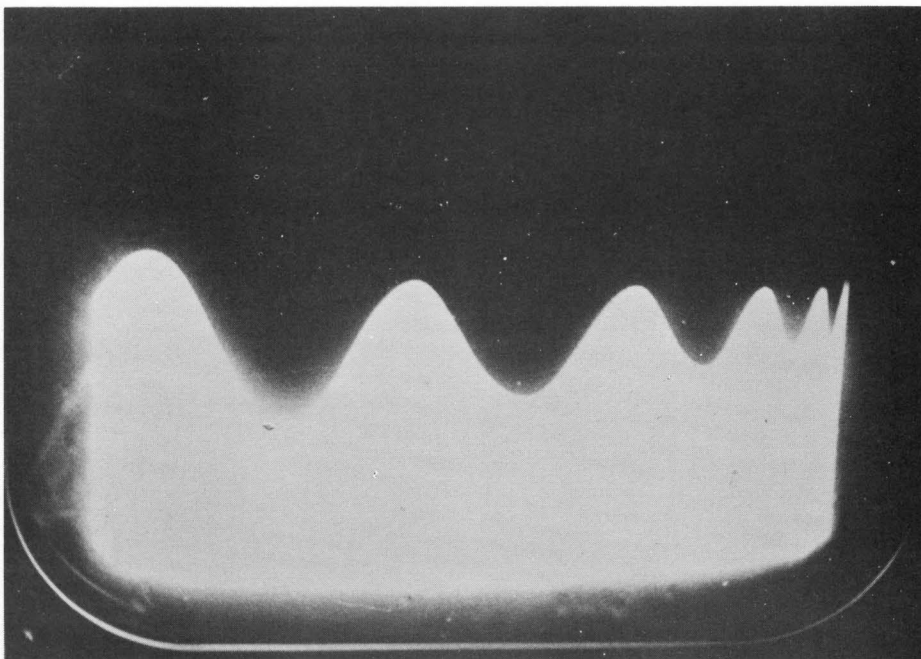
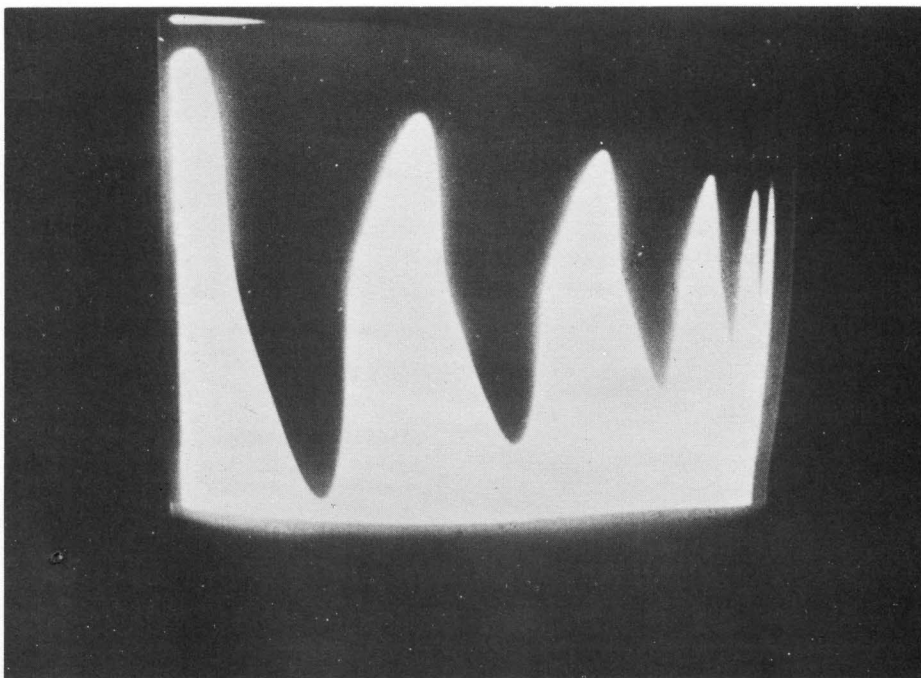
Video B/W 30 minutes

BRIAN HOEY

Contact addresses: 128 Ramsden Road, London SW 12. 01 673 4967.
37 Browning Avenue, Hartlepool, Cleveland.

VIDEO NOTES (1972-1974)

approximate length 60 minutes.



My main involvement with video is as a participatory medium, which links the behaviour of the artefact to that of its audience; so producing an interactive system in which the behaviour of each of the constituent elements is largely dependant upon the others actions.

In seeking to use video in this way, I had first to familiarise myself with the necessary technical procedures and artistic possibilities of the medium and these experiments were recorded as reference notes.

These edited notes are now presented to offer further insight into the interactive events that I present.

The images are either generated completely electronically or else are normal video images electronically modified, in ways peculiar to the video medium.

I wish to acknowledge:

University College London, Audio Visual Unit;
Slade School of Fine Art;
University of London, Audio Visual Centre;
Exeter College of Art;
Northern Arts;
Royal College of Art, School of Film and Television;
for their current or past assistance to me, in the development of this work.

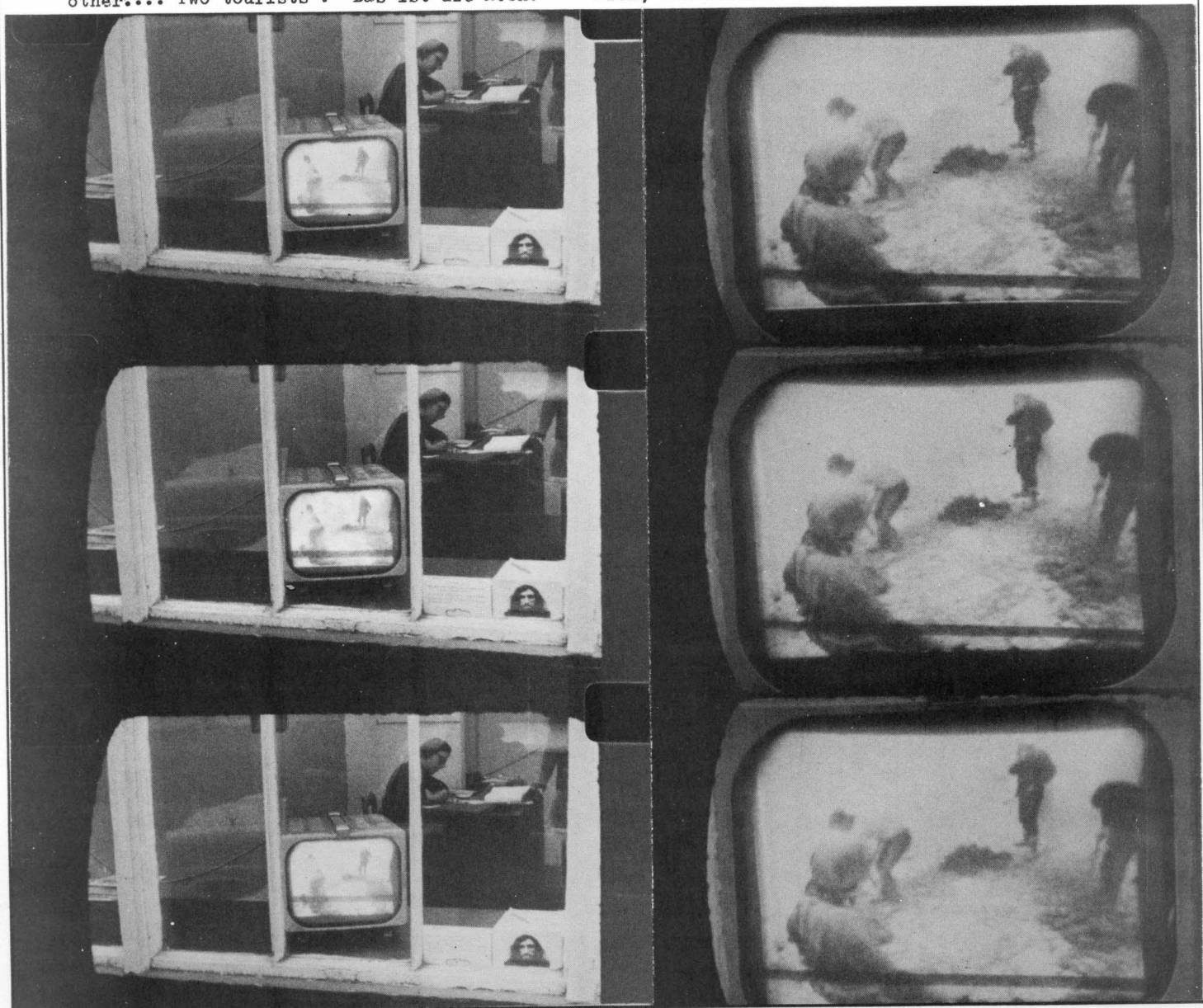
"Why I no longer use Video" (15 mins. max.)

This is seen in the documentation, and the last in the ion at all video events that to say again, put my don't think video is the reverse, ced to oly that I believe, appropriately, of prog of the characteris as a structure, for surface in group situ do not feel i with app iate to use vid film, nor - e, rdance with the istics. to tapes as forma for y hadn't understood want to understand it

IAN BREAKWELL , 3rd Floor, 26 St. John Street, London EC1M 4AY. Tel. 01-253-4458.

: " SOME EXCERPTS FROM THE DIARY " : 45 minutes. (not illustrated here)

(Below) : Stills from Mike Leggett's film of "ONE", an event by IAN BREAKWELL at the Angela Flowers Gallery, London, 10th February 1971. A group of labourers were situated around the perimeter of the second-floor room ; each had a shovel ; in front of each man was a mound of earth ; each man shovelled a shovelful of earth onto the next man's mound. They all shovelled simultaneously all day, with periodic tea-breaks. The whole eight hour event was transmitted on closed-circuit television to a window fronting onto the street below, where it was watched by passers-by. Various ironies were involved : (1) the sea of mud to which the all-white gallery space was reduced ; (2) the material (large quantities of farmyard earth) and the activity (rustic manual labour) in the heart of Soho ; (3) the 'working day' length of the event (8 hours) ; (4) the fact that the event took place on the same day that the Apollo astronauts were digging up rock samples on the surface of the moon : every TV shop window (except one) was transmitting pictures live from the moon. Gradually during the course of the day the pictures of the digging event and the pictures from the moon became almost indistinguishable from each other.... Two tourists : "Das ist die Moon." "Nien, das ist Kunst."



The Video Show 1-25 May 1975 Serpentine Gallery London

MICHAEL UPTON

**THE GENTLE WAY IS WELL.
I AM LOOKING FORWARD TO
ANY PART YOU MAY FIND.**

**PILOT VIDEO TAPES PRODUCED WITH THE CO-OPERATION
OF THE AUDIO VISUAL UNIT MAIDSTONE COLLEGE OF ART.**

DARCY LANGE

← 87 3 JAC KEN CR OF T OF GARDEN SE
← 87 3 JAC KEN CR OF T OF GARDEN SE
AT WORK LONDON N.W. 6

RESPECTIVELY :- 12 MINS.

7½

12

{ RUATORIA
(SYDNEY)
{ ROY. PENNY
(BRADFORD)
{ WAITARA
(FREEZING CO.)

DARCY

THREE STUDIES OF
PEOPLE AT WORK

1. ① 12 MINS - RUATORIA (SYDNEY)
(RECORDED N.Z.)

2. ② 7½ MINS - ROY. PENNY (BRADFORD)
(RECORDED N.Z. 12 MINS)

3. ③ 12 " " - WAITARA FREEZING CO.
(RECORDED U.K. 12 MINS)

2. 'A PORTRAIT OF
BRADFORD WORKING LIFE'
STUDY OF ROY PENNY
(RECORDED U.K. 12 MINS)

3. 'WAITARA FREEZING WORKS'
MUTTON CHAIN
(RECORDED N.Z. 12 MINS)

12 MINS
12 MINS

Clare N. M. Shemilt

Mellowdown, Shawford, Nr. Winchester, Hampshire.

'Conflict' 11 minutes, 'Emotive Progression' 7 minutes, 'Dandead' 26 minutes.

'Conflict': This film was made in an effort to illustrate briefly the parody of life as a series of conflicts. For example the initial conflict between innocence and social convention as seen in the confusion of a child. I have tried to project the subconscious conflict - contradiction - of life and inevitable death. Thus the film is in two movements as it were. In the first, a figure dressed in white to symbolize life, moves through and explores a series of structures and objects. In the second movement the figure is replaced by a figure in black, who wanders back through the wreckage of the structures. As death, she controls life until they unite into nothingness.

'Emotive Progression': Again the essence of this film is to illustrate concepts of my sculpture. By carrying the camera under my arm I hoped to convey the impression of travelling through a timelessness and indefinite space, breaking through different textured obstacles symbolic of social pressures inducing various emotions. The film was very much an experiment with illusion of distance and sound, through using the camera as an independent eye. The final effect is primarily intended to be an aspect of my sculpture but in such a way that it involves movement and sound.

'Dandead': My work which I extended into video tape-recording was originally an expression of personal insight and the influence of death. I tried to elucidate and materialize my concepts into the form of script-movement. The embryo of my concept was considering the likelihood of death being absolute nothingness. The film is a series of statements filmed in the sequence of events concerning confusion between life and death. Unfortunately it was necessary for me to edit the tape and subsequently a certain amount of the original quality was lost.