



ARTISTS VIDEO

ARTISTS VIDEO

AN ALTERNATIVE USE OF THE MEDIUM

**BIDDICK FARM ARTS CENTRE,
Biddick Lane, Fatfield, Washington, Tyne & Wear, England.**

Video Exhibition Advisors Brian Hoey & Wendy Brown, Visual Arts Officer Rosemary Herd

Biddick Farm Arts Centre acknowledges financial assistance for this exhibition from
The Arts Council of Great Britain, Northern Arts and Washington Development Corporation.

PETER DONEBAUER

MERGING-EMERGING

Music by Simon Desorgher and
Dave Baker.

Colour. 1978 14 mins.

Peter Donebauer

Age 31 years. Studied at Manchester University 1965–69, Royal College of Art 1970–73. Worked with video since 1973. Videotapes commissioned by Arts Council, British Film Institute and BBC2. Videotapes shown at Video exhibitions and Film Festivals in England and abroad. Videotapes broadcast nationally in U.K.

"Merging-Emerging is a new departure from my established ways of working. It is my first released videotape to integrate representational and non-representational imagery in the same work, and the first in which I have used the synthesiser that I have been developing over the last three years. The tape is the record of a live improvisational performance between five participants. On a pre-arranged structural base most of the music, consisting of live instruments and electronic processing, and all the imagery, consisting of live visual events and electronic processing, was arrived at during rehearsal. The tape showing here is the last recorded tape of several performances over the course of the day.

The tape concerns itself among other things with the meaningful integration of "real" and "abstract" imagery. It is also an exploration of the male/female polarity as a human expression of a more undifferentiated energy."

John Freeman

Born 1944. Toronto, Canada. Married with three children. BA of the University of Calgary, Alberta, Canada. Now teaches at the Department of Art and Design, University of Alberta.

"This tape represents some early work with electronic synthesis."

JOHN FREEMAN

UNTITLED 1973-75
30 mins.

David Hall

Born 1937. Studied Leicester College of Art and Royal College of Art, London. Began as a sculptor and started to work with film in 1967 and video in 1970. A founder member of London Video Arts; has been involved in organising a number of video shows; writes on video art and is a regular contributor to Studio International. Established and is currently head of the Film Video and Sound Department, Maidstone College of Art, Kent. Lives and works in London.

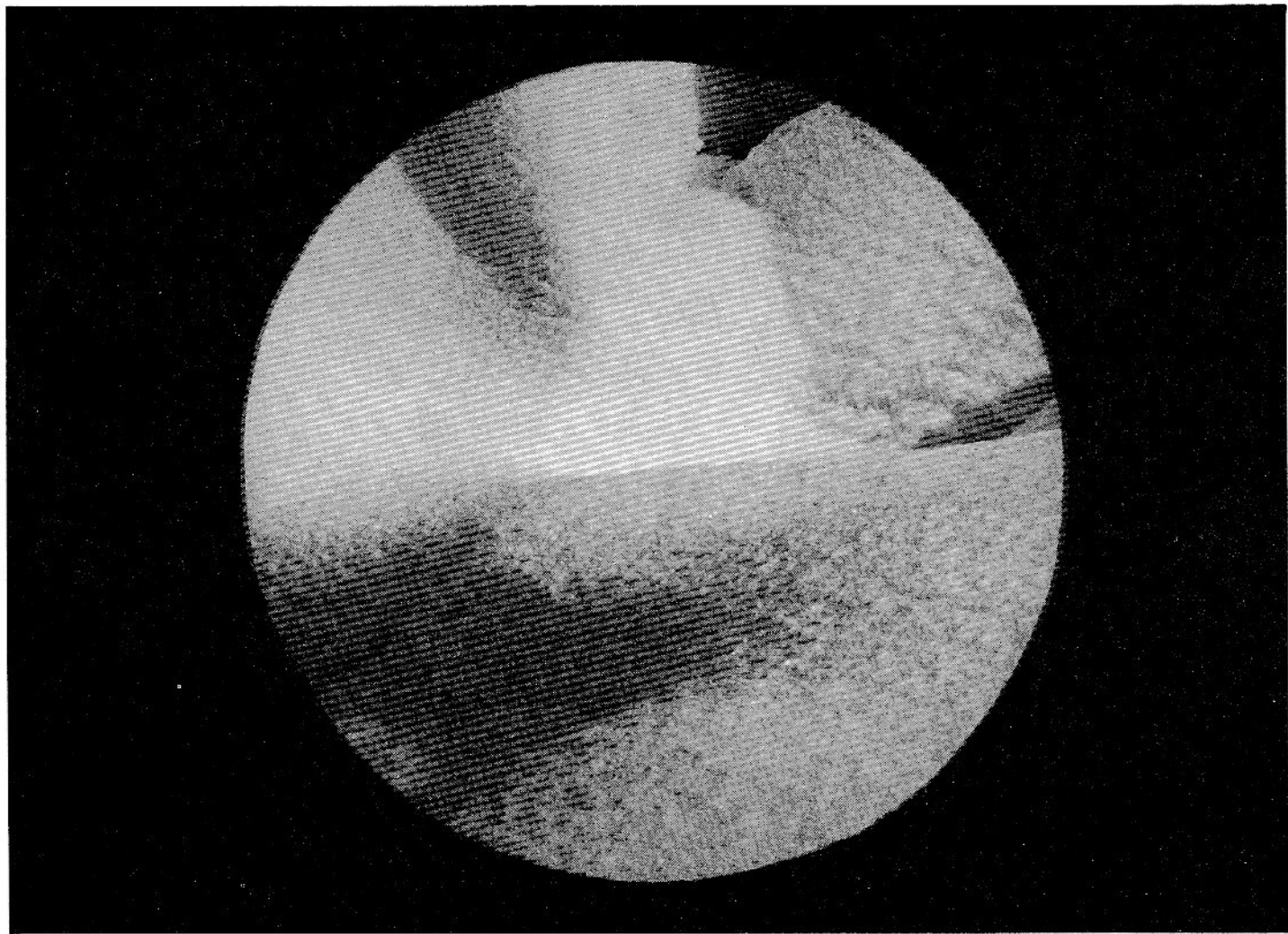
Showed sculpture in many international exhibitions in Paris (Paris Biennial 1965 and 67); New York ('Primary Structures'); Berlin; Tokyo; Buenos Aires; Amsterdam; Dusseldorf; Arnheim, Bern; London, etc. One-man shows include Richard Feigen Gallery New York; Paris Biennial 1967 (awarded Prix des Jeunes Artistes and Prix de la Ville de Paris, 1965); RI Galleries, London.

Films shown in a number of international festivals and group shows including Edinburgh; Mannheim; Berlin; Venice; Chicago; Melbourne, Montreal; Gallery House London; Project 71 Dusseldorf; Knokke-Heist; Perspective of the Avant Garde, Hayward Gallery London. One-man screenings include Millenium New York; ICA, NFT and Tate Gallery London.

Videotape and installation shows include: 10 short works broadcast on Scottish Television 1971; Tape commissioned for BBC TV's 'Arena' programme on video art, 1976; Survey of the Avant Garde, Gallery House, London, 1972; 5th Experimental Film Festival, Knokke, Belgium, 1974; The Video Show, Serpentine Gallery, London, 1975; America Haus Berlin, 1975; Video — Towards Defining an Aesthetic, Third Eye Centre, Glasgow, 1976; Artists Video, Washington New Town, 1976; Tate Gallery, London 1976; ICC Antwerp, Belgium 1976; Cavallino Gallery, Venice and Bon a Tirer Gallery, Milan, 1977; Film and Video Manifestation, Bonnefantenmuseum, Maastricht, Holland, 1977; Documenta 6, Kassel, Germany, 1977.

DAVID HALL

TV FIGHTER (CAMERA PLANE) 1977
10 mins.



Brian Hoey/Wendy Brown. DRIFT



Ture Sjolander — Paul McCartney still from MONUMENT

RONALD NAMETH

ONE

60 mins. Colour.

Ronald Nameth

Assembled by Energy in the year 1942, in the sign of Pisces. Neptune's power works on me, in the form of video visions, electromagnetic wavelength of high and low frequency, in my own brain. Patterns of perception and communication undergoing change.

Has been an independent film and television producer since 1966 and has utilized film and video to create media environments. He worked closely with John Cage in the creation of the computer generated I CHING event called HPSCHD. Since 1968, he has been actively using the television as a direct medium of art, as well as other electronic means to reveal energy flow processes. He has travelled in Europe and Asia. In 1974 he produced the programme 'Voyage into the Golden Screen', based on the music of Per Norgaard, for Danish Television. Later, in Stockholm, he made the first visual experiments at the Electron Music Studio, and created an exhibition of television sculptures at the Stockholm Culture House. Originally a painter, he was educated at the Chicago Bauhaus, before going into television, he utilised photography and film as fine art mediums. He has taught art and film at several universities in Sweden and abroad.

"What are we at our source, but energy; consciousness. Stepped up wavelengths of energy that vibrate so fast, they seem to stand still. I breathe in the universe, then the universe breathes in me.

Video can be a way to mirror these processes almost directly."

TONY SINDEN

Tony Sinden

Began making films in 1967, of which several augmented structures of an expanded, physical nature. Films and installations shown in many galleries and international festivals at home and abroad. Began working with video and TV installations in 1973, 'with ideas and material, made especially for each screening/exhibition venue/situation'. Work shown in several 'Video Art Exhibitions since.

Recent one-man shows at The Arnolfini Gallery, Bristol 1977, Acme Gallery, Covent Garden, London 1978.

Lecturing on 'new approaches' to film, video and sound, at Maidstone College of Art since 1972, also at The London College of Printing, London since 1975.

Aspects of . . .

a photo the time the surroundings
the material observed

the fragmented occasion

the construction

a word
the exit remains
reversed to whatever
seat is taken

whatever

remains the description

the exit

ASPECTS OF . . .

Colour 1978. 35 mins.

Foreword

During the three years in which 'Artists Video' has been held we have tried to cater for as wide an audience as possible, whilst at the same time showing a cross-section of work being carried out in the medium. When selecting work we consider all sections of our audience. Work which is visually appealing, or informative about the creative process behind it, can provide an introduction for those people previously unaware of video art. Others may be more involved with the medium, and want to see what developments have taken place in particular artist's work, or in a specific direction of work.

The exhibition is intended to provide an opportunity for video art to be seen on a regular basis in the region, as well as to introduce this work to a wider audience. It creates an outlet for the work of artists who are deeply concerned with relating closely to an audience. It also enables established and unknown artists to exhibit together, under equal conditions, providing a situation in which they can meet, discuss mutual concerns, and pass on information.

Visitors to 'Artists Video' are often curious about the production techniques used by the artists represented, and often find it easier to relate to work when they have, at least, a partial understanding of the manner in which it was created. During the second week of this exhibition, demonstrations of video art production will be given, with a special installation of the 'Videokalos' video synthesiser, a sophisticated image mixing and colouring device, designed by an artist specifically for use in this field.

Another new development in the world of video art is the formation of 'London Video Arts', an organisation set up by British artists, to promote and distribute video art from both home and abroad. We are pleased to be presenting some tapes from L.V.A.'s catalogue in this exhibition, representing recent work by French, British and Dutch artists.

The inauguration of the 'Artists Video' exhibition in Washington, three years ago, was one of the first acts of our residency. In the introduction to the first exhibition catalogue we wrote:

"As Artists in Residence to Washington we feel an obligation to help our community keep abreast of contemporary art activity. Rightly or wrongly, television plays an enormously important part in our lives and it is particularly relevant that a new developing community, such as ours, should host an exhibition showing one of the most questioning and positive aspects of the television medium."

Now that our period as Artists in Residence is drawing to a close, we still stand by this statement. Previous 'Artists Video' shows have introduced local people to experiences which were to them interesting, bizarre, absorbing, confusing, richly emotional or disturbing. Many have been enthralled by the work whilst others have considered it odd in the extreme. However, we think most would agree that they have not been patronised; as they often are by the 'Pap' so prevalent on broadcast television or by the misguided attempts by some to 'Sugar the pill' of contemporary art, in order to instill culture into the mythical 'Man in the street'.

We hope that 'Artists Video' will continue to be an annual event in Washington.

Brian Hoey & Wendy Brown
Artists in Residence

Video Art and the Mass Public

There is, on the face of it, every reason to suppose that the video medium will help those artists who want their work to grow into something more than a marginal activity appealing to initiates alone. After all, the development of television since the war has conclusively demonstrated that video now provides the means of reaching audiences on a scale far greater than anything thought possible before. And because TV is such a pre-eminently visual medium, it makes absolute sense for artists to explore its potential in much the same way as they do with painting, sculpture or any other set of tools which enables them to give their imagination material form. Devotees of the cinema, the theatre and the concert hall often deplore the magnetic way in which television has trapped viewers who would formerly have gone out for the evening to see a film or enjoy a performance on stage. But the coloured screen which flickers continuously in so many sitting-rooms, from afternoon *Playschool* through to the National Anthem at midnight, poses no such threat to visual artists. Their principal outlet, the gallery, remains a daytime experience and therefore not as vulnerable to direct competition from television. Many film-makers and writers committed to live drama understandably see video as a competitor, whereas visual artists need only regard it as a welcome means of carrying their work beyond the limitations of the gallery circuit.

The trouble is, however, that the great majority of so-called artists' video produced in Britain finds itself denied access to the broadcasting systems which alone can provide a mass audience. Despite a number of efforts during the past decade to solicit support for video art within the BBC and commercial networks, pathetically little has been done to ensure that the millions who watch television are made aware of the work which the artist is doing with the medium, they spend so much time watching. I can think of only a few occasions when video art was permitted to show a nationwide audience what it was capable of achieving, and even these rare events have been compromised by a fundamental lack of enthusiasm and sympathy on the part of the television authorities concerned.

Why is there so derisive an amount of backing for artists' video among the TV hierarchies? The answer is multi-faceted. On a technical level, there is immediate disapproval of any tape which fails to comply with the norm of professionalism which television broadcasting usually demands. It does not seem to matter whether the artist *intended* his or her work to conform with the accepted standards: the bald fact that it steps out of line, and flouts one or more of the rules which programme makers adhere to almost instinctively, is enough to lessen whatever chance it has of being approved by those who insist on a homogeneity of televisual technique. Nor can this stumbling-block be divorced from the doubts which many TV executives harbour about work which cannot be identified with the major categories — documentary, light entertainment, drama, feature film, and so on — into which most programmes slot without effort. They feel uneasy about anything which eludes instant classification, and argue that audiences will feel bored or alienated by programmes which refuse to fall into line with the codes of familiarity dominating so much television production. Rather than being prepared to find out if their public's boredom threshold is indeed as low as they conjecture, by broadcasting video art at frequent intervals and allowing it to find its own audience, they prefer to avoid the problem altogether.

The upshot is inevitably stalemate, and attitudes on both sides stiffen into antagonism. But it is inaccurate to argue that the fault lies solely with the television authorities. Artists who work with video can hardly be exonerated from all blame, and it would be dishonest to imply that everything they do is automatically worth relaying to a mass viewing public. There is as much tedious, empty and pretentious work produced in video as in other branches of avant-garde art today, and the major fault can be defined as an unwillingness on the artists' part to think about the audience they would like to address. It is not enough for artists to hope that, merely by adopting video as a medium, they will make their work available to a broad cross-section of the population once television decides to broadcast it. They may very reasonably point out that one of their tasks should be to uphold a consciousness which runs counter to the prevailing values of TV consumerism, and that it would be compromise of the worst kind to curry favour with the shipbooths upheld by the communications establishment. But I would argue that to concentrate on dismantling conventional codes, at the expense of thinking about why a mass television audience should want to watch such exercises on the living-room screen, is to run the danger of producing work which seals itself off inside an avant-garde debate which has too little meaning for anyone unacquainted with that debate.

Maybe the over-hermetic character of so much video art is actually the direct result of television's refusal to grant the work regular exposure. For the video artist is obliged to fall back on gallery exhibitions, and the number of visitors they attract is no substitute for the public which TV provides. Moreover, an event like the annual Artists Video survey at the Biddick Farm Arts Centre is all too rare in a country where few galleries are prepared to meet the considerable expenditure involved in hiring equipment — especially now that dealers are abandoning what *Artforum* recently described as 'the unprofitable practice of trying to sell or distribute artists' videotapes (they never had the commodity appeal of unique art objects or even photographs).' Is it any wonder that video art often seems ingrown to a fault, and not exercised enough by the need to reach out towards the unconverted spectator? It looks as out of place in a gallery as a television situation comedy would do at the National Theatre, and until video artists can find the TV context which their work so sorely needs, they are bound to remain hampered by the anomalies inherent in using a mass medium for minority purposes.

But admitting the inadequacies of the present is not to counsel despair. For one thing, the challenge of installing video work in galleries is beginning to produce resourceful results: the video section at last year's Documenta, for instance, stood out because of its contributors' inventive response to the spaces at their disposal. Besides, the advantages to be gained by the artists who do eventually establish a mutually beneficial relationship with the television channels are so enormous that the struggle is well worth continuing. Sooner or later, if artists persist and their work rises to the opportunities which TV could make available, this relationship will be formed. And then the short-lived, insecure but enterprising venture which goes under the label of video art will at last come into its own.

Richard Cork
Editor Studio International, and Art Critic.

Phillipa Brown

Born 1958 Brighton Polytechnic from 1976.

"All of these studies are based on dreams and dreaming (although they are not meant to be reproductions of actual dreams). Each piece can be viewed individually or as an integral part of the sequence. Through them I am trying to create an experience of feelings, situations and dilemmas as valid as dreams are during dreaming."

Tom DeFanti, Dan Sandin

Electric Visualisation Laboratory,
University of Illinois, Chicago.

Produced at the Electric Visualisation
Laboratory, Department of Information
Engineering and School of Art and
Design, University of Illinois, Chicago
1978.

These entities were made using the
following languages and instruments:

Arp Audio Synthesiser (analog computer).
Bally Arcade and Bally Basic (home
digital computer and small graphics
language).

GRASS, DeFanti (digital graphics
language).

IMAGE PROCESSOR, Sandin
(analog computer).

WIRE TREES WITH 4 VECTORS
(4 mins.)

audio — Lief Brush, Stu Pettigrew.
video — Phil Morton, Guenther Tetz.

BY THE CRIMSON BANDS OF
CYTTORAK 7 mins.

audio — Glenn Charvat, Doug Lofstrom,
Rick Panzer, Jim Teister.

video — Tom DeFanti, Barbara Sykes.

PHILLIPA BROWN

10 VIDEO DREAM STUDIES

Spiral Circuit
The Blank
In the Light
The Blank . . . Recurring
Face in Carnations
Plain Games
Crisis
Fear of the Phoney
Down, Down, Down.
Up, Up, Up.

20 mins.

TOM DEFANTI DAN SANDIN

ELECTRONIC MASKS 5 mins.

audio — Glenn Charvat, Doug Lofstrom,
Tom Warzecha.

video — Barbara Sykes.

SPIRAL 3 10 mins.

audio — Sticks Raboin, Bob Snyder.

video — Tom DeFanti, Phil Morton, Dan
Sandin, Jane Veeder.

dance — Rylin Harris.

DIGITAL TV DINNER 3 mins.

audio — Dick Ainsworth

video — Jay Fenton, Raul Zaritsky.

DATA BURSTS IN 3 MOVES 13 mins.

audio — Phil Morton, Bob Snyder.

video — Phil Morton, Guenther Tetz.

CETACEAN 9 mins.

audio — Barry Brosch, Chip Dodsworth.

video — Chip Dodsworth, Phil Morton.

REFERENCE CARRIER

video — Phil Morton.

DAVID HALL
(Continued)

'TV FIGHTER (CAM ERA PLANE)', adheres to an emphasis on decoding the medium convention through presentation of process analysis as an intrinsic condition of the work (the manipulation of: primary technical properties; recording procedures; perceptual assumptions; contextual expectations; and so on). However in this case I have initially 'overstated' the convention by presenting a series of

emotive images (stock war action). These are subsequently manipulated in a succession of optical retakes — the camera action (zooming, panning, etc.) attempting to correlate with that of the original 'action' in its movements — endorsing and developing primary perceptual information whilst simultaneously challenging and reshaping initial connotations.

MICK HARTNEY

WITHDRAWN FROM EXHIBITION COL.
10 mins.

ORANGE FREE STATE 21 mins.

Mick Hartney
Born London 1946.
University of Sussex Currently Head of A.V.
Media Unit, Brighton Polytechnic Faculty
of Art & Design.

"Both these tapes are 'public' works: that is, they are intended for an audience wider than that accustomed to watching artists' video, or visiting galleries. They deal with certain aspects of the medium: in particular, the episodic nature of much broadcast TV programming, the ability of the monitor screen to display simultaneously events and units of space which are normally separated, and the use of colours as functional elements in the picture process.

These aspects of video are considered not only for their intrinsic qualities as formal constituents, but also as metaphors for relationships which exist, in society.

A concern for certain social and political situations motivates my work, but I am not interested in generating propaganda. Rather, my political standpoint provides a framework, within which I can explore the contradictions inherent in that standpoint. Above all, I would like to think that I am contributing to the work of developing a language for video, which will relate to the conventions of broadcast TV.

John Henry

No formal art training. 15 years' experience in broadcast television/commercial production in New Zealand. 'Images' produced in 1974 — minor alterations/edits 1976.

The vocabulary of video has been established by the pioneers of video art. There remains the task of providing a syntax which is not derivative of either film or broadcast TV, each of which has been moulded by its own technical and economic characteristics. I would like my tapes to concentrate the viewer's attention, without pandering to received notions of information or entertainment without succumbing to them."

MICK HARTNEY
(Continued)

JOHN HENRY

IMAGES 50 mins.

"During 1974, as Senior Editor at Vidcom I had access to a newly completed production facility (cameras, video disk, 3 quad VTRs, triple re-entry grass valley mixer, etc.). Lack of a union within the industry gave me unlimited scope, and any experimentation outside normal hours was actually encouraged by management! So whilst the bulk of New Zealand's creative video was siphoned off into advertising I attempted to compile a collection of images exploring other parameters of a seemingly infinite medium, — in retrospect quite a unique experience. Video will be completely digital within the decade — my collaboration with Richard Monkhouse explores some aspects and may be seen elsewhere at this exhibition — 'Perhaps the best video will remain unseen'."

MARIANNE HESKE

ALL THE WORLD'S A STAGE, ETC. ETC.
VIDEO SKETCHES

Composite tape comprising:

SKETCH No. 1 RELATING TO TV

SKETCH No. 2 RELATING TO ART

SKETCH No. 3 RELATING TO THE
SACRED

SKETCH No. 4 RELATING TO MUSIC

SKETCH No. 5 UNREAL-REAL

15 mins.

A VIDEO POINT OF VIEW 3 mins.

Marianne Heske

Born 1946 Aalesund, Norway. Studied at Bergens Kunsthaandverksskole, Bergen 1969–71; Ecole Nationale Supérieure des Beaux-Arts, Paris 1975–76; Jan Van Eyck Academie, Maastricht, 1976–78.

Exhibitions:

Has shown mixed-media works, graphics, slides, and video since 1970 in one-woman and group shows in France, Sweden, Norway, the Netherlands, Poland, Finland, Belgium, Germany, Japan, Mexico, and the U.K. Exhibitions involving video work include:

Life styles, ICA London 1976; Video International, Aarhus, Denmark 1976; Video Manifestation, Maastricht, Netherlands 1977; Ninth International Encounter on Video Mexico 1977 (and Tokyo 1978); Communic-Art, Oslo 1978. Has received video and other bursaries from the Norwegian Arts council; City of Bergen Arts Collection; and the Gallery of Modern Art, Novisal (Yugoslavia).

BRIAN HOEY WENDY BROWN

DRIFT

12 mins. 50 secs.

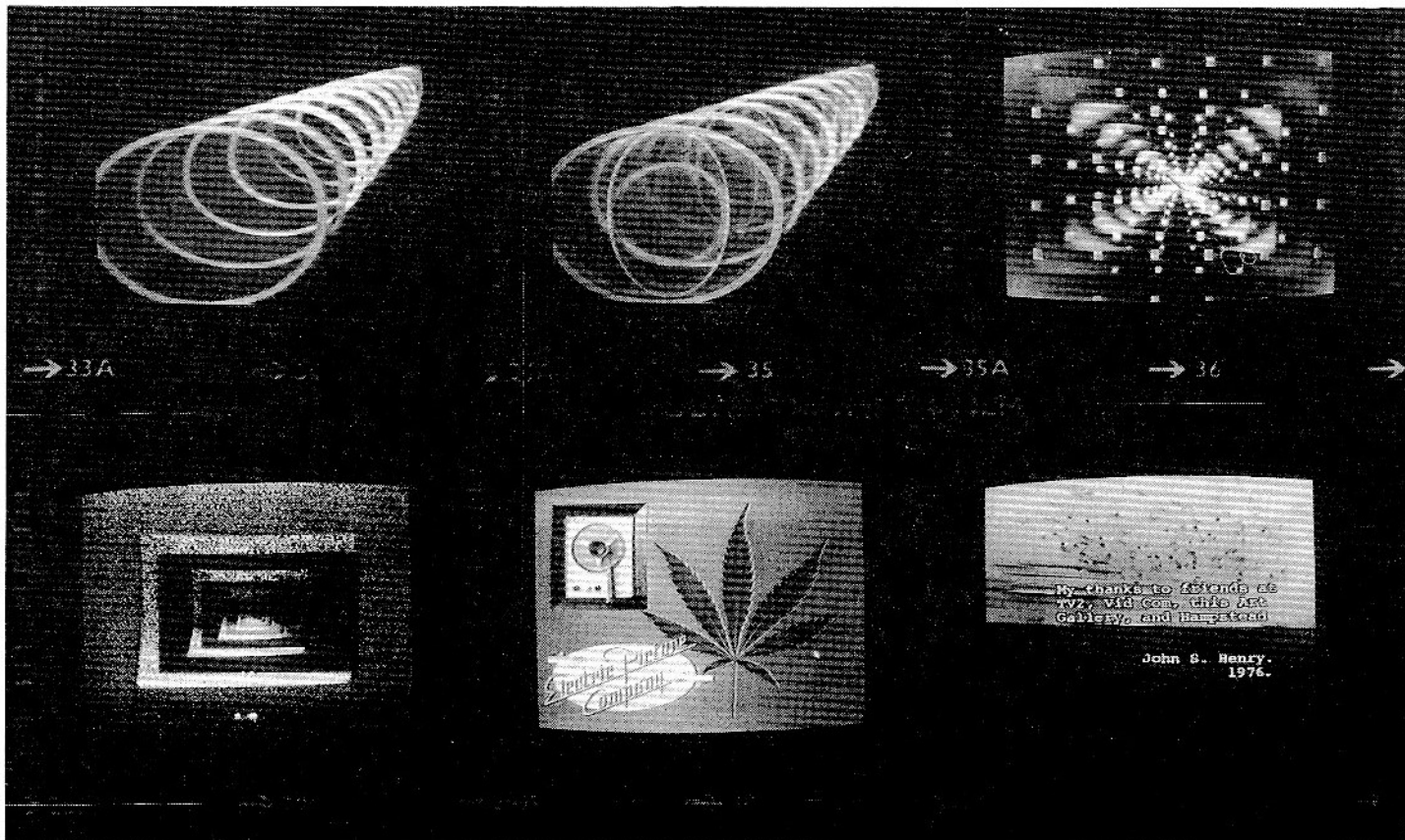
Colour 1978

Brian Hoey

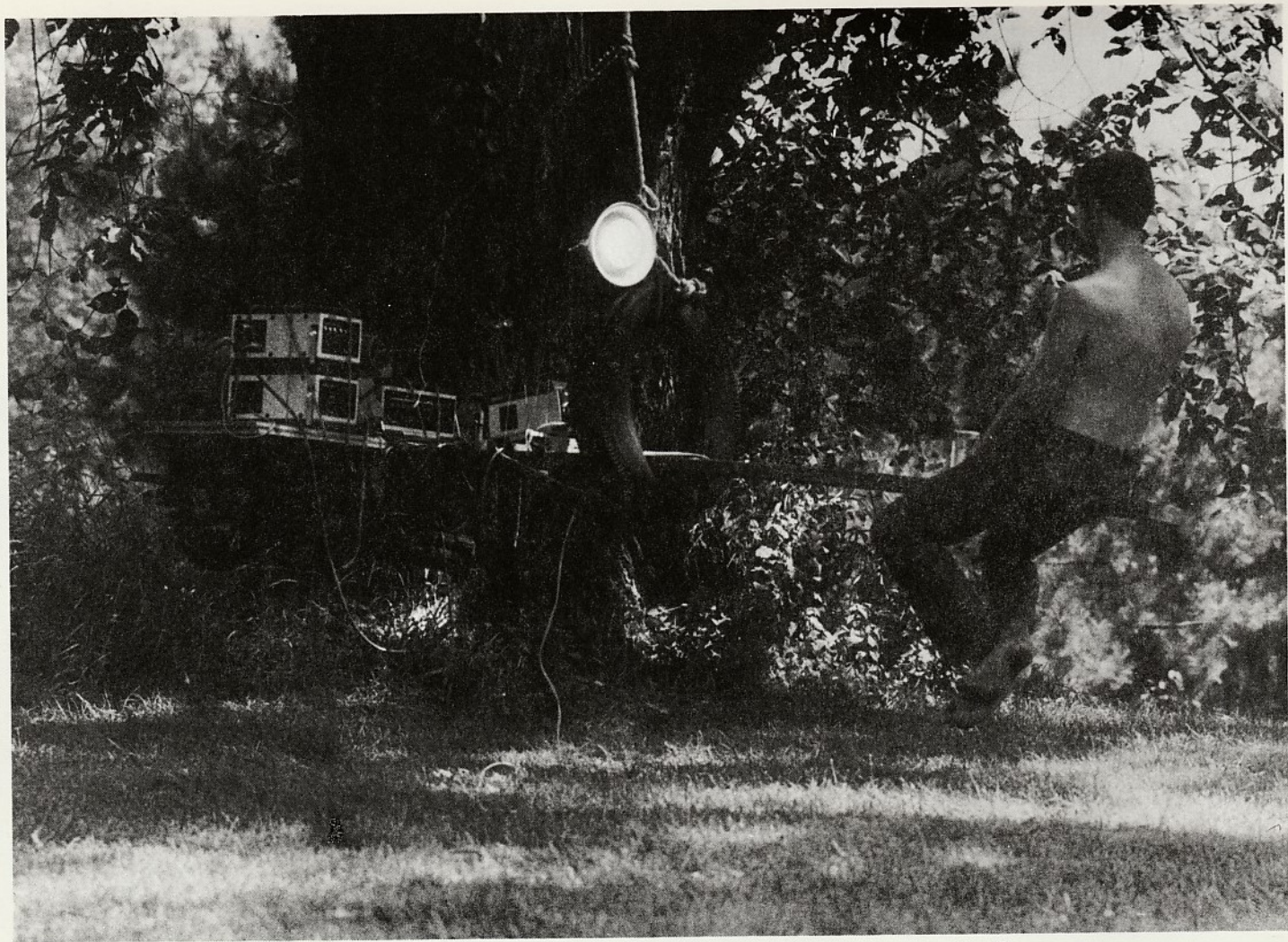
Born 1950, Hartlepool, Co. Durham. Studied 1968–69 Hartlepool College of Art; 1969–72 Exeter College of Art; 1972–74 Slade School of Fine Art. 1975 worked at Battersea Arts Centre and also part-time co-ordinator of "Two Borough Film and Video Project" for some of this time. 1976 with Wendy Brown, took up joint appointment of Artists in Residence in Washington, Tyne and Wear.

Wendy Brown

Born 1951, Saskachewan, Canada. 1966–70 Middlesbrough College of Art. 1970–73 Exeter College of Art. 1974 Audio/Visual Technician, University College, London. 1976–79 joint Artist in Residence, Washington New Town.



John Henry — Stills from IMAGES



*Bill Viola — Homemade contraption for rotating the camera and the subject 360° on the horizontal plane, independently of the landscape.
From 'The Semi-Circular Canals' Sept. 1975 ZBS Media, Fort Edward, New York. Photo Bobby Bielecki.*

Recent Exhibitions:

The Video Show, Serpentine Gallery
1975. Brian Hoey — Recent Kinetic
Work, D.L.I. Museum, Durham 1976.
"Video — Towards Defining an Aesthetic".
Third Eye Centre, Glasgow 1976. Video
Show, Tate Gallery, London 1976.
Northern Arts Gallery, Newcastle upon
Tyne 1977. Cavallino Gallery, Venice
1977. "Film en Video Manifestatie",
Bonnefantenum Museum, Maastricht,
Holland 1977. "Current Work", Biddick
Farm Arts Centre, Washington, England
1977. Video Festival, Fylkingen
Foundation, Stockholm, Sweden,
September 1977. Video Art 1978,
Herbert Art Gallery, Coventry.

Richard Monkhouse

SHINE ON YOU CRAZY DIAMOND
On the edge of space-time, something is
slowly being moulded into shape. At the
mirror between the positive and negative
hyper-universes, the web of a new reality
is being spun. Eons of night go by but at
last it happens — a new set of dimensions
is born. Even at the birth of this new
universe, black holes, — the seeds of its
own destruction are sown, and migrate
to start their own patchwork. Despite
necessary absorption into the infinite,
our hero carries on to discover the
strange manifestations of this universe.

"DRIFT" 1978. Snowdrifts. A faulty
video camera with an undulating image,
commonly known as 'Drift'. The
gentle progression of images, each
slowly drifting into the next.

The work is seen through a circular
hole cut in a mask which is placed over
the monitor screen. We would like
'Drift' to be perceived as a composition
of moving form and light and have
introduced the mask over the monitor
to reduce the effect of the inevitable
associations which the viewer normally
makes whilst watching a television image.

BRIAN HOEY
& WENDY BROWN
(Continued)

RICHARD MONKHUSE

SHINE ON YOU CRAZY DIAMOND
15 mins.

TRANSFORM
15 mins.

TRANSFORM

What's this, BBC4, or are the electrons
trying to say something? The consciousness
arrives in an ordered symmetrical world,
however, its transformations are limited,
and soon all the possibilities are
exhausted. The consciousness appears
again to find itself surrounded by
randomness, and after some exploration
exists of its own accord. The dice are
spun, and a million possibilities are past
by. Symmetry forms out of randomness
and melts away again. The eternal paint-
ing just keeps on going. More trans-
formations occur, but at last John Henry
appears, only to have his image stolen by
a computer and sent off to the stars (or
maybe just made into a brick wall) —
Could this be yet another life form???

MARCELINE MORI

LA BELLE ET LA BÊTE 1977
(BEAUTY AND THE BEAST)
10 mins.

DEUXIÈME ET TROISIÈME
IDENTITIÉS 1977
(THE SECOND AND THIRD
IDENTITIES)
10 mins.

FAST-FORWARD 1978

Marceline Mori

Born 1954. Lives and works both in Paris and London. Studied at the University of Paris (Sorbonne) — Department des Arts Plastiques. Lecturer in Video at the University. Member of a group working on new media in the Plastic Arts; Personal research into Video Art in Great Britain (the publication of this research is for the Centre National d'Art et de Culture Georges Pompidou, Centre Beaubourg Paris). Currently studying the work of Marcel Duchamp, and making related Video works.

Exhibited video tapes at St. Charles Centre in Paris, the exhibition was about the 'body' through different media.

'LA BELLE ET LA BÊTE' is an exploration of combining two distinct experiences. The combination is created by a superimposition of images and sounds related to each. The first is a living room and the view through a window, together with music from a stereo — the image being a reflection on the glass surface of a TV receiver. The second is that provided electronically when the receiver is on. The first sequence shows only the surface reflection (which mirrors the camera recording it). In the second the reflection is layered over a 'snow field' effect (the receiver is now on, but untuned). In the third sequence the reflection is combined with the off-air image of a comedian telling a joke. As the man talks, the music out of the reflected space gradually becomes louder than his voice and eventually dominates. The image of the man disappears, only the reflection remains.

The music used throughout is Bowie's 'Beauty and the Beast' track, and as it takes over from the comedian's (rather poor) joke about a motorway, Bowie's words filter in '... That's my kind of highroad — gone wrong — my — my — smile at the beast — you can't say no to — Beauty and the Beast ...'.

There is a specific interplay here between sounds which endorses this combination of video and off-air recording, yet provokes a complex of questions about artist's and broadcaster's attitudes towards the medium.

'DEUXIEME ET TROISIEME IDENTITIES': Two monitors face each other; on each is the same pre-recorded image: a self portrait. The object of this preliminary set up is to reproduce artificially, the spatial conditions of a reflection of oneself in a mirror (the opposite to the normal video reflex). But on the outside surface of one of the monitor screens is an arrangement of small silvered squares in which the image on the second monitor is reflected (this time mirror-orientation). Since the pre-recorded image on both monitors is identical the space between the image and its reflection is condensed within the frame of the first monitor. The image and its reflection both facing the spectator from the monitor screen.

Between each appearance of the images a snow field (and its reflection) elucidate the process. In Magritte's painting 'La Reflexion Interdite' (The Forbidden Reflection) a man facing a mirror sees only the back of his own head reflected. 'Second and Third Identities' in a way realises, with a time structure, a similar phenomenon but in reverse. The face and its reflection look out from the 'mirror'.

In 'FAST-FORWARD' I am considering the concept of speed, through the manipulation of the videotape recorder, itself a generator of speed. The idea is to record a tape from a moving car to give the illusion of speed. When played back the tape must move through the VTR using its 'Fast-Forward' facility the illusion is disturbed/destroyed and an electronic visual 'symbol' of speed replaces it. These two types of imagery are juxtaposed so that one approaches closer to the essence of 'speed' which is an abstract concept; the time the tape takes to run being a subtraction from its normal running time.

MARCELINE MORI
(Continued)

TURE SJÖLANDER

MONUMENT 1967

Ture Sjölander
& Lars Weck

This is to introduce Mr. Ture Sjölander, well-known Swedish film producer, particularly in the experimental field. Sveriges Radio, the Swedish Broadcasting Corporation, has transmitted several of Mr. Sjölander's interesting, advanced feature films. The following titles: "The Role of Photography", "Time", "Monument" and "Space in the Brain", which include productions of an unusual technical artistic character, have been subject to grants issued by the Swedish government and the City of Stockholm.

Goran Dahlin, Swedish Broadcasting Corporation S.R.T.V.

We create pictures. We form conceptions of all the objects of our experience. When talking to each other our conversation emerges in the form of descriptions. In that way we understand one another.

Instantaneous communication in all directions. Our world in television! The world in image and the image in the world: at the same moment, in the consciousness and in the eyes of millions.

The true multi-images is not substance but process-interplay between people.

"Photography freed us from old concepts", said the artist Matisse. For the first time it showed us the object freed from emotion.

Likewise satellites showed us for the first time the image of the earth from the outside. Art abandoned representation for the transformational and constructional process of depiction, and Marcel Duchamp shifted our attention to the image-observer relation.

That, too, was perhaps like viewing a planet from the outside. Meta-art: observing art from the outside. That awareness has been driven further. The function of an artist is more and more becoming like that of a creative revisor, investigator and transformer of communications and our awareness of them.

Multi-art was an attempt to widen the circulation of artists' individual pictures. But a radical multi-art should not, of course, stop the mass production of works of art: it should proceed towards an artistic development of the mass-image.

TURE SJÖLANDER
(Continued)

The images represented by these pictures, or rather, the distortions of them, have not been devised by a Picasso. Nor, for that matter, by any human imagination. The pictures are the creations of a television projector or telecine.

The initiators, Ture Sjölander and Lars Weck have exposed television films to a telecine operated by technicians.

By using the telecine, film-images were electronically distorted. These distorted images were then conveyed to another film which has been edited to provide the film we are about to see.

The electronically distorted image is not in itself a new idea. In fact, it is a fundamental part of television technique. But Sjölander and Weck captured such images from the cinematic process and then carried the process one step further. By transposing selected single frames of film onto different materials they produced an art form which can be exhibited in the galleries. In this way they have demonstrated that pictures taken from the television screen can be translated from one medium to another (newspapers, books, etc.).

We communicate with one another via a stream of images which are constantly being translated and reformulated. One of the chief ideas in the thought of Marshall McLuhan, the American media-philosopher, is that each medium constitutes a new form of translation of our experience. For that reason it has its particular effect upon us.

The film which Sjölander and Weck have prepared is a television experiment. They have investigated the electronic translation process of the telecine. Bengt Modin, the technical engineer, has sought to refine the telecine's special creative characteristics.

These special features of the telecine, well known to TV technicians, have been used to a maximum by Sjölander and Weck. They have experimented with the full range of possibilities.

The sound track has been composed in co-operation with the musicians Bo Hanson and Jan Karlsson (Hanson & Karlsson).

As a final word: If during the next ten minutes your TV picture seem peculiar, do not adjust your set! Instead, consider yourself invited to witness an experiment with the most familiar of our image media — your television screen.

Bengt Feldreich, Swedish Broadcasting Corporation S.R.T.V.

TURE SJÖLANDER
(Continued)

MONUMENT is such a step. What has compelled Ture Sjölander and Lars Weck is not so much a technical curiosity as a need to develop a widened, pictorially communicative awareness. They can advance the effort further in other directions. But here they have manipulated the electronic transformations of the telecine and the identifications triggered in us by well-known faces, our monuments. They are focal points. Every translation influences our perception. In our vision the optical image is rectified by inversion. The electronic translation represented by the television image contains numerous deformations, which the technicians with their instruments and the viewers by adjusting their sets usually collaborate in rendering unnoticeable. MONUMENT makes these visible, uses them as instruments, renders the television image itself visible in a new way. And suddenly there is an image-generator, which — fully exploited — would be able to fill galleries and supply entire pattern factories with fantastic visual abstractions and ornaments. Utterly beyond human imagination.

Sjölander and Weck have made silkscreen pictures from film frames. These stills are visual. But with television, screen images move and effect us as mimics, gestures, convulsions. With remarkable pleasure we sense pulse and breathing in the electronic movement. The images become irradiated reliefs and contours, ever changing as they are traced by the electronic finger of the telecine. With their production, MONUMENT, Sjölander and Weck have demonstrated what has also been maintained by Marshall McLuhan: that the medium of television is tactile and sculptural. The foundation for MONUMENT was the fact that television, as no other medium, draws the viewers into an intimate co-creativity. A maximum of identification — the Swedish King, The Beatles, Chaplin, Picasso et al. — and a maximum of deformation. A language that engages our total instinct for abstraction and recognition. Vital and new graphic communication. A television art.

Kristian Romare, Swedish Broadcasting Corporation S.R.T.V.

BILL VIOLA

MIGRATION
7 mins. colour.

Bill Viola

Born in 1951, worked extensively with electronic and accoustic sound, videotape, closed circuit television and projected images. Attended art school at Syracuse University, graduating in 1973 with a BFA degree in 'experimental studies'. From 1974 until early 1976 served as technical director in charge of production at the Art/Tapes/22 video studio in Florence, Italy and from 1976 to the present has been artist in residence at the WNET channel 13 TV Laboratory in New York. From 1976 he worked on projects in the Solomon Islands in the South Pacific, Siena, Italy and is at present working on material recorded in Java, Indonesia. His personal work has been exhibited in many galleries in the U.S. and Europe.

"Late one night, I was working with a magnifying glass and a single spotlight in my studio. I noticed I could make some interesting luminous figures by focusing the light onto the wall with the lens. Suddenly, for no particular reason, I decided to put my head in place of the wall and focus those light patterns into my eye. At first I was disappointed. Nothing happened. Expecting some kind of dazzling display, all I saw was the room with the spotlight in it, undergoing slight degrees of distortion as I moved the lens

Then, like a shock wave I realised that the image I saw of the room, was *the same* as those light patterns I saw on the wall. In the latter case, the surface of my retina had been substituted for the surface of the wall, and those luminous forms had been interpreted by the organizing matrix of the rods and cones in my eye, and then by my brain as "the room with the spotlight in it". The light was the same in both cases, it was just decoded differently. I realised that the visual world exists in all places in all directions at once, where we intercept this array of reflected light determines our own 'point of view'. There is literally a world within every grain of sand, within every reflection on every object."