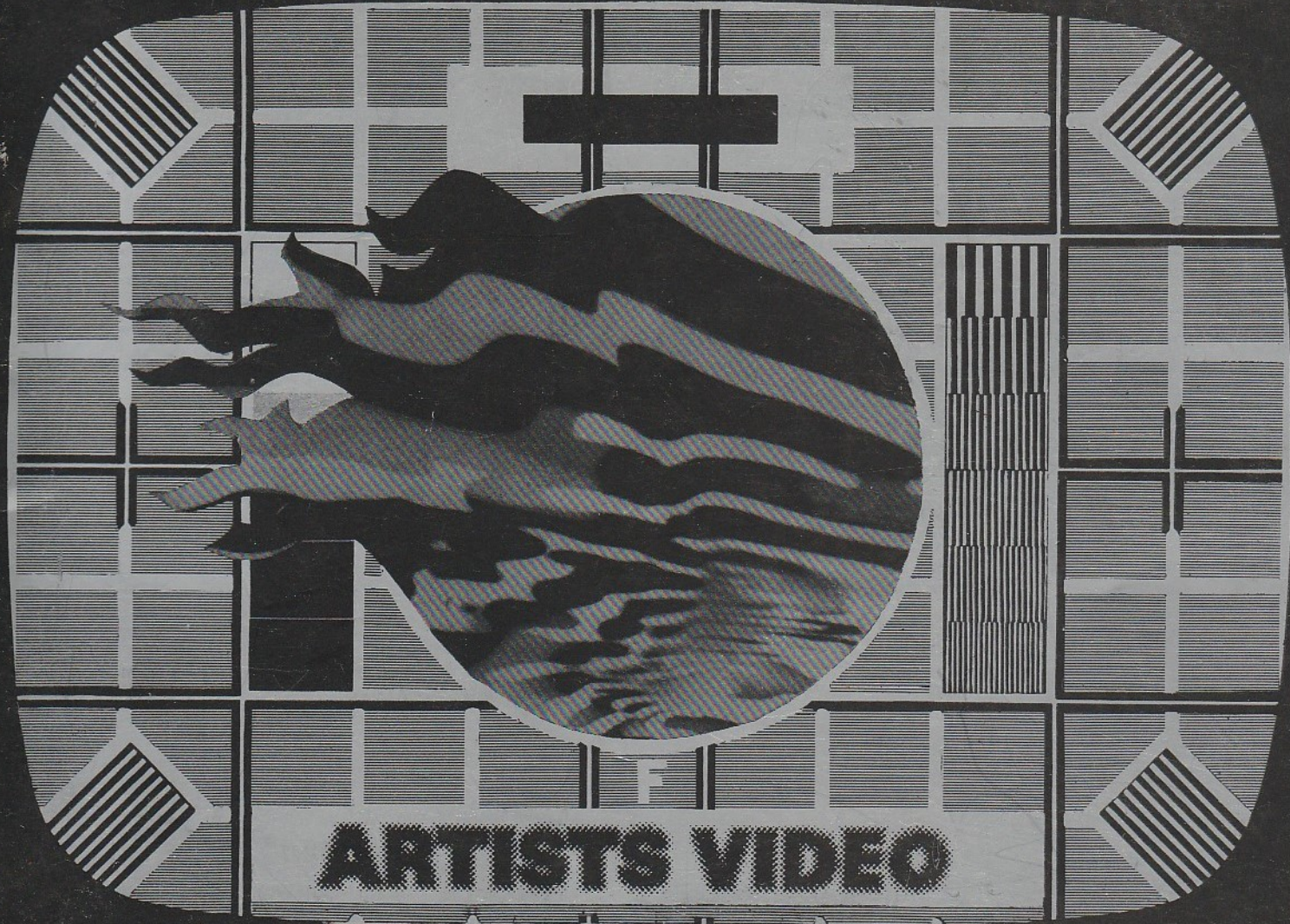




ARTISTS VIDEO

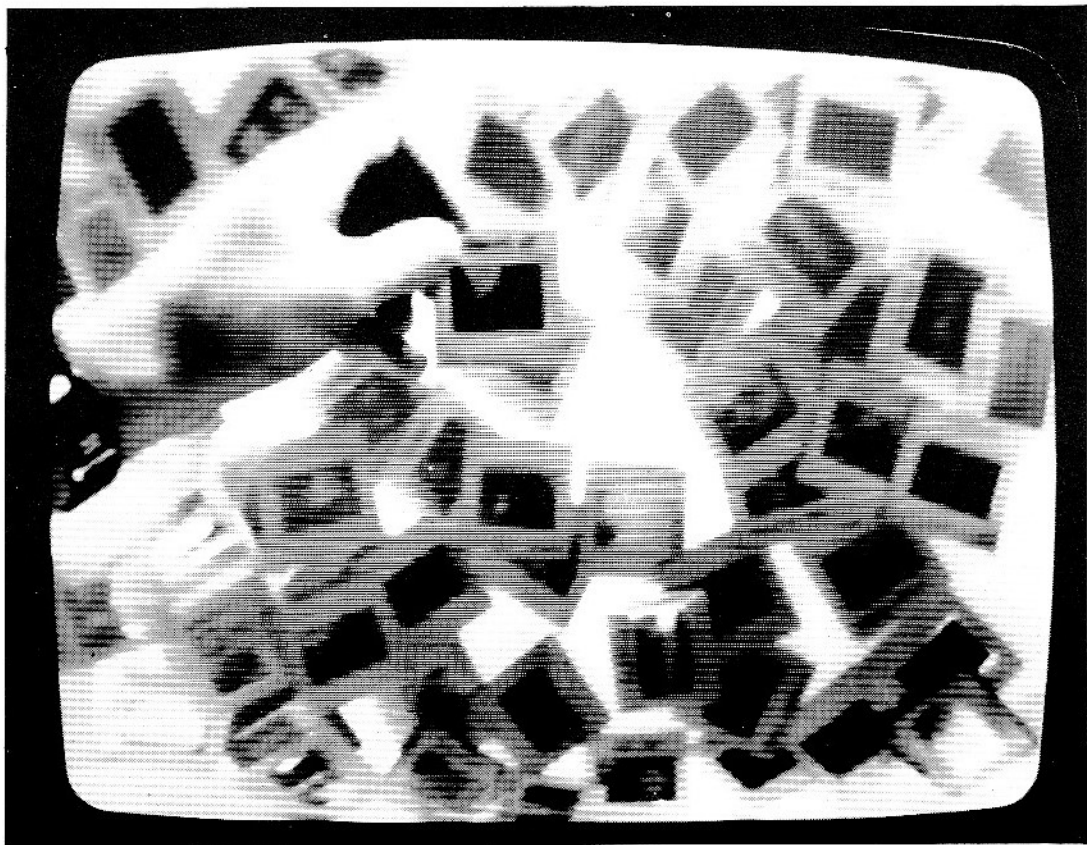
ARTISTS VIDEO

October 27th – November 9th 1980

Video Exhibition Advisors: Brian Hoey and Wendy Brown

Visual Arts Officer: Wendy Brown

Biddick Farm Arts Centre, Biddick Lane, Fatfield, Washington, Tyne & Wear, England



Still from 'Sentimental Material' by Roger Wilson

INTRODUCTION

In this, the fifth, 'Artists Video' exhibition we have placed particular emphasis on the work of artists not previously represented in the past four shows. Some have only emerged as practicing artists in the time since the inception of 'Artists Video', whilst others have been exhibiting widely abroad and come to this show with already established reputations.

This year we have also made great efforts to attract work from foreign artists whose work has rarely, if at all, been seen in Britain. For the first time we have tapes by Japanese and Yugoslavian artists, whilst also presenting work by artists who, although new to the show themselves, represent countries (e.g. Canada, Italy, U.S.A. & U.K.) that have featured strongly in previous years.

The field of video art has been remarkable in its degree of optimism and open mindedness. However, for a time now there has been developing, at least in Britain, a lamentable split in attitude towards the many approaches to the medium that artists can take. The attitudes which have produced this split presumably result from a need, by some, to condemn other artists efforts and interests, in order to camouflage a lack of confidence in the perpetrator's view of their own work. Indeed some practitioners have set themselves up as self-appointed critics and, of late, their major productive efforts seem aimed directly at a condemnation of work by artists whose ideas are not allied with their own.

We can only regret that these attitudes should have developed in such a young and fertile field of artistic endeavour. It is an unnecessary and sad situation that the excitement and camaraderie apparent at the outset of the video art form should have so soon become blinkered and stagnant.

Despite the efforts of some to slot video into compartments we continue to present, in 'Artists Video', all aspects of a field which we, at least, still feel to be vital, stimulating and continually breaking new ground.

Despite certain pressures we cannot compartmentalize an exhibition in which we have, for five years, attempted to make a fair representation of a field that, after all, does not sport an over-abundance of practitioners. To do so would not only reduce our audience and destroy the broad-based presentation that the show is known for, but would also minimize the effectiveness of an exhibition which is Britain's only opportunity to view an un-biased representation of current video art activity. Committed parties travel across the country to visit this show in the full knowledge that, on arrival, there will be a body of work within it which is of particular interest to them, whatever their own concerns might be.

Although this year's event has placed special emphasis on both emerging artists and those relatively little-known in Britain, it has not been our policy to exclude artists represented in past shows. Whilst it is evident that 'Artists Video' cannot be 'all things to all men', we do intend that this year's event should represent a fair selection of the variety of work carried out in this field. Furthermore, we have attempted to extend the circle of artists already associated with video by our audience, whilst also keeping that extension in perspective by relating it to the work of artists whose creative evolution has been noted within the context of this annual review.

Brian Hoey & Wendy Brown

PETER ANDERSON

Peter Anderson

Born 1955, studied at Lanchester,
Coventry.

Joint shows — Video Art '78, Coventry;
Kitchen Gallery, New York '79; Acme,
'79; Warsaw '80; presently at the Slade
School of Fine Art.

COMPOSITE TAPE

34 mins.

GREGORY BATT COCK

No statement.

OUTREACH — THE CHANGING
ROLE OF THE ART MUSEUM

28 mins.

JEAN BRISSON

Jean Brisson

Born Montreal, Canada, February 28th
1955.

Autodidactical experiments in a multi-
tude of artistic disciplines including:
Photo/dry pastels & inks/colored pencil/
collages/acrylics/silk screening/video/
music/electronics/airbrush/formation in
dramatic arts/pantomime/modern ballet.
Active on the Canadian parallel art
galleries circuit since 1978 as video

producer and consultant. Participated
in a multitude of productions nation-
wide, as well as group exhibitions/events/
performances (including 2 performances
at Montreal's contemporary Museum of
Arts).

1979/1980 Negavision, a group of Artists
involved in multi-media explorations.
Negavision: first Canadian Art Video
Retail outlet.

CONCENTRATION CONTROL

30 mins.

ANTI LOGIC PROGRAM Z

30 mins.

Jean Brisson (cont.)

Artist's Statement

The need for more expressive use of the video medium and the strangle-hold of television in America naturally led me into seeking a new approach to viewing the T.V. Monitor. The majority of my work is purely abstract and can be considered as "ambient". In that sense I try to achieve a voluntary separation from the viewer. The basic core of my work is the use of 2 dimension slides/collages/

negatives. As much as possible, the use of human figures has been avoided. From this lifeless core imagery, animation is produced through manipulations in the editing room, mostly out of sony AV-8650 video tape recorders. Some works have been remanipulated through a switcher interface. The tapes are rather crude and raw as their sole purpose is to break illusions, to shatter the dream of T.V. perfection.

PETER DONEBAUER

MOVING 1980
21 mins.

Peter Donebauer

Studied at Manchester University 1965-1969, Royal College of Art 1973. Worked with video since 1973. Video tapes commissioned by Arts Council, British Film Institute and BBC2. Video tapes shown at video exhibitions and Film Festivals in England and abroad. Video tapes broadcast nationally in U.K. Is currently the holder of a Calouste Gulbenkian Video Fellowship.

Artist's Statement

Moving is a development of my work to incorporate further elements of naturalistic representational imagery. The impetus of this work stemmed from a

period of living in the countryside in Cumbria, away from my usual London studio. The forces that underlie landscape had a strong impact on me during this time and form the basis of the piece.

These forces are linked to our own movement and perceptions, and the tape is a recording of a real time unedited performance between three participants — myself, a musician and a singer/dancer. The piece was partially pre-structured by the material gathered from nature and the final form found by performance. The monochrome imagery was coloured during the performance on my own-built

image processor, the Videokalos IMP, being simultaneously mixed with live studio imagery. Similarly, the music was a live mix of treated naturalistic sounds and sounds produced in the studio.

This tape was recorded on C format broadcast standard at Aidanvision Studios in Carlisle, and is the first produced for the Calouste Gulbenkian Foundation under their new video Fellowship scheme.

Peter Donebauer (cont.)

TERRY FLAXTON/TONY COOPER

Terry Flaxton & Tony Cooper

Terry Flaxton and Tony Cooper, with Penny Deadman, form Vida. VIDA have been working together for 3 years and have exhibited in America and England. They recently finished a short piece for *Video West* on Station KQED in San Francisco.

Artists' Statement

We are NOT artists, although we are, at present, trying to integrate the process of video with the subject being covered. This involves putting more art into content and more content into art. *Presentiments* is to do with exposing the contrary. We

have used expectation, assumption and downright deceit to suggest action and significance. Where before there was none — there is still none. To contradict this whole statement we hope that *Presentiments*, like our other work, entertains — or, at least, engages the attention. Attention is energy — it is gold. We give it to too many unworthy things and consequently are involved in the process of waste. Instead of wasting ourselves, we wish to discriminate and choose consciously. This is one of our earlier programmes.

PRESENTIMENTS

16 mins.

CHARLIE FOX

NEW LUXURY

13 mins.

COFFEE, CIGARETTES (HOPELESS)

10 mins.

SKY, SEQUENCE

12 mins.

Charlie Fox

Born 1951, New York City. Lives in Calgary, Canada. Studied McHenry College and University of Guelph (BFA, 1975). Currently Assistant Curator, Alberta College of Art Gallery. Video Exhibitions include: 1974 *Video Circuits II* Guelph, Canada; 1976 *50 Ways . . .* Toronto, Canada; 1977 *Immediate, Etc.* Travelling Exhibition, Canada; 1978 *Mediart AVZ* Graz, Austria; 1979 *Guelph/Video* Vancouver Art Gallery, Canada; 1980 *Two weeks of video and Performance* Guelph Spring Festival, Canada; *Magnetic Image 6* Atlanta, U.S.A.

Artist's Statement

The three works presented have a common basis in intention: though not didactic, but not entertainment, there is a desire to bring about meaningful connections with the audience through issues not necessarily the exclusive property of artists. These works aim to make available a measure of insight, through ironic humour, and through development in the form of 'suspended' narrative: deferring of traditional structuring of story to increase the work's incisiveness.

New Luxury elaborates the false sense of security and 'luxury' that has been accepted as an exclusive bonus of our age: believing information in *Time* magazine is truly informative, that standing in long lines for poorly conceived movies is worth the wait, owning a simple house or travelling to a foreign vacation being attainable possibilities, always part of an overall life of luxury. Appearing as breaks between the 'dreams' are situations of contemplation in parks, or observing traffic.

As if the world passes by, we are all spectators of our state, seemingly unable to individually act upon the apparent reality. And the luxuries we experience are in fact the necessary components for present operation of this collective reality.

The personal questions arising from this impaired reality form the basis of *Coffee, Cigarettes (Hopeless)*. The central character moves from one arena to another, constantly inquiring about the very conditions of existence, chain smoking and keeping a warm cup of coffee at hand. As in *New Luxury* disparity is intimated

between the life portrayed on tape and suspected lifestyle, however the work is more exclusively centered on the character seeking to achieve intellectual and emotional consequence within banal surroundings.

The fundamental notion of work, which is a rock-hard value in current terms, blurs the time spent discovering both oneself and that around one. In turn the feelings of accomplishment 'earned' through the activity of work stirs a veneration of the very values compromised by the involvement — consequently the abbreviated reverence is an artifice that can bring satisfaction to only a few, and at that, it remains contrived. The scenario of "Sky, Sequence", the final tape, finds its basis in such circumstances:

the ethereal becoming machinated.

Visual expression within these works are of necessity important, in as large a sense it is important that the work continues to draw substantially from contemporary experiences. It is a factoring of these elements, while remaining open to further input, that keeps the video medium continually fresh. Video (and sound and performance) has the aberrant ability of maintaining a distance from, yet presenting new sensibilities to, mainstream art: an irrepressible young child whose attributes and energy are an embarrassment for the family. It is not necessarily negotiating the legitimacy of another media as much as creating the possibility of re-locating art as a vital, gregarious means of expression.

Charlie Fox (contd.)

KIT FITZGERALD/JOHN SANBORN

RESOLUTION OF THE EYE

40 mins.

OLYMPIC FRAGMENTS

12 mins.

Kit Fitzgerald & John Sanborn

Kit Fitzgerald born 1953, Springfield Massachusetts. B.A., Smith College.

John Sanborn born 1954, Copaigue, New York. B.F.A., New York University.

Kit Fitzgerald and John Sanborn produce works using the elements of video and sound, in the forms of videotapes, installations and performances, intended to be seen in museums and galleries, and over broadcast television systems.

Their installations and tapes have been exhibited at: the Whitney Museum of American Art; the Museum of Modern Art; the Biennale de Paris; The Centre Georges Pompidou, Paris; the Acme Gallery, London; the Kitchen Center; The Everson Museum, Syracuse; the University Art Museum, Berkeley, Ca.; and many other places, internationally. Their videotape programs have been broadcast over public television in the U.S.A., and over Mexican, Belgian and French television. They have been Artists-in-Residence at the television Laboratory at WNET/13, the New York Public Television station, since 1977, as

well as A.I.R.'s at WXXI-TV and ZBS Media. They were commissioned by the 1980 Olympic Winter Games' National Fine Arts Committee to produce a series of videotape works, which have been broadcast and acclaimed for further articulating their *new visual language* of television. Currently they are producing two new works at WXXI-TV, and are preparing a video/sound installation, *Spectator* to be presented this fall at the Kitchen Center, in New York.

Artist's Statement

Resolution of the Eye is a collection of five self-contained *abstract allegories* which offer specific variations on the processes of seeking, receiving, retaining and recalling information. Expressed in experimental visual and aural forms each part of the program uses situations and characters in non-literal portrayals of aspects of personified *learning* or development.

The first instalment, *Remains Vivid*, describes a recall of the past, a glimpse past the curtain of memory into the

translation of experience into pictures, real and abstracted, which articulate the specific memory of childhood attached to High School. In this case, presented as a visual fabric, the context of participation is outstanding.

Reduced to essentials, almost all changes, measured over the passing of time, result in the exposure of outstanding elements.

Over/Time (written similarly to a scientific formula) describes in a palentological terms the revelations and remains of an artificial change, with the resulting emergence of a central figure, who has been seen growing in importance throughout the work.

POV lets the audience observe a writer trying to settle down to work. Watching him slowly discover his direction, with externalized visions of what guides his thought process, we stick with him as he tries to avoid working, until *inspiration* strikes. The question of what constitutes the creative process is posed, with the suggested answer that endurance has a lot to do with it.

The interconnections of diverse elements, in the form of four people, are presented with the availability of cross-reference made possible by the technology of

video, in *Similar Nature*. The luxurious network of daily activities, scored and mixed in musical form, enriches the concept of *everydayness*, and glorifies, instead of dismisses, the banal.

Finally, in perhaps the most extreme use of the elements of television to create an extra-ordinary situation, *Sax and Violins* creates music by the process of videotape post-production. Three musicians, a sax player, percussionist and singer, perform separately and are ensembled by montage. The result, involving the perception of images and sounds in limbo and composed, tricks and intrigues the viewer by constantly contradicting pre-conceptions.

Resolution of the Eye is a production of the Television Laboratory at WNET/13 and is an advanced example of a new visual language, rooted in the indiginous use of the elements of television.

Olympic Fragments. Our challenge was to create works to be broadcast during regular television coverage of the 1980 Winter Games. To face up to this task, we realized that we would have to be both where the network was and where they would never be.

Personal involvement and direct contact with the sports environment allowed us

Fitzgerald/Sanborn (contd.)

Fitzgerald/Sanborn (contd.)

to create works which question the nature of competition, describe the dwarfing of an individual athlete by an event, and express the wonder of motion under complete control.

We recorded on location in Lake Placid, asking skaters, skiers, bob sled and luge athletes to perform for us. We often requested that specific, detailed actions be repeated so that we could later amend, manipulate, and augment them. We captured information in essentially the same way as the sportscaster, who must be there at the moment to capture the action and then display his interpretation of that action. The difference between our work and that of the sportscaster lies in our concept of what constitutes the action and in our treatment of that action.

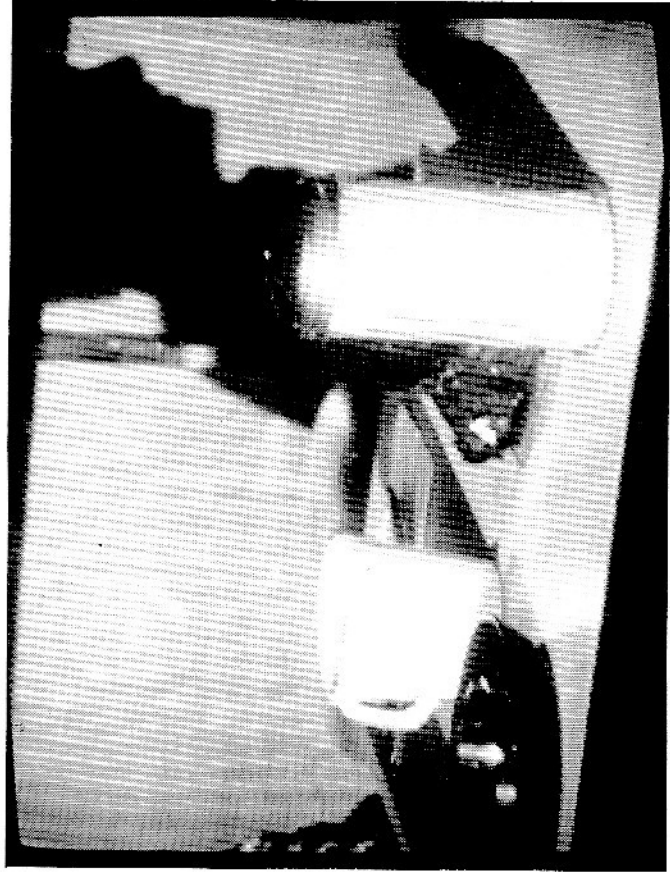
From the network point of view, the action is rooted wholly in the event; an athlete either savors the thrill of victory or stewes in the agony of defeat. We, however, feel that the action comprises all the supposedly useless information which provides the context of an event. We

would rather present the skater as a lone figure, almost as an object, waiting for the chance to perform in a huge arena. The actual performance is secondary. While we understand that she will perform, we are interested in what happens as she makes the transition from waiting to performance. Does she change as a result of our attention? Perhaps not, but as she enters our perception of the contest, she must pass a threshold, and for us that passage defines the action.

We also concentrate on specific actions, highlighting and abstracting them in a jazz manner. Our compositional techniques, involving the computer editing of videotapes, are similar to musical composition. We establish themes, variations, riffs, counterpoint, and rhythm, paying strict attention to the power and presence of sound in each sequence. This musical arrangement of images is most apparent in our constructions revolving around the bob and luge events. Here the rapid, percussive editing of fractions of seconds of motion permits us to build a tension from the elements of the event, rather than from its competitive aspects.



Still from 'Anchored State' by Mick Hartney



Still from 'Coffee, Cigarettes (Hopeless)' by Charlie Fox

GALLERIA D'ART DEL CAVALLINO

COMPOSITE TAPE 1
60 mins.

COMPOSITE TAPE 2
60 mins.

These tapes present a selection from the wide spectrum of work produced, by many different artists, at the Galleria del Cavallino, Venice.

BRIAN HOEY

TIR NAN OG
7 mins.

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 also 'Two Borough Film and Video Project'. 1976 with Wendy Brown, Artists in Residence in Washington, Tyne & Wear. Exhibitions: Serpentine Gallery 1975; D.L.I. Museum, Durham, Third Eye Centre, Glasgow, Tate Gallery, London 1976; Northern Arts Gallery, Newcastle-upon-Tyne, Cavallino Gallery, Venice, Bon a Tirer Gallery, Milan, Bonnefanten Museum, Maastricht, Holland, Biddick Farm Arts Centre, Washington, Fylkingen Foundation, Stockholm,

Sweden, September 1977. Herbert Art Gallery, Coventry 1978. The Kitchen, New York, U.S.A. 1979. 1980 Festival of Celtic Film, Isle of Benbecula.

Artist's Statement

TIR NAN OG translates as the land of the young; one of the mysterious "Isles of the Blest" in Gaelic Folklore. Although impossible to detect it may be stumbled upon unwittingly, or one may be guided by supernatural means . . . unattainable whilst being all around.

The piece is an abstract visualisation of journeying to the Island and through reality attaining the fantastic: just as the work itself is the metamorphosis of mundane images.

MICK HARTNEY

Mick Hartney

Born 1946 in London. University of Sussex 1965-68. Since 1975 Head of A.V. Media Unit, Faculty of Art & Design, Brighton Polytechnic.

Artist's Statement

These tapes are all fairly impromptu exercises, made without the agonised scripting and attention to timing (as opposed to *TIME*, which is of vital importance) which has gone into previous work. I think they gain in freshness and accessibility from this without, I hope, becoming too trivialised.

ANCHORED STATE is an attempt to deal with the illusion of movement inherent in the video process, by combining three rates of change within a single image. The elements of the image (a stranded boat on Brighton beach) relate to each other and to the functions of observation through the naked eye, the

freezing process of photography, and the equally distorting, though apparently more 'realistic' depiction by video. The soundtrack works as a counter-balance to the image: while the former derives from reality a synthesised electronic picture, the sound is constructed, a second at a time, from purely electronic elements. *STEADY STATE* presents continual obstacles to acceptance as a realistic depiction of events: by accentuating the framing function of the camera, by editing in disruptions of a continuous action, and by treating a recorded event simply as a quantity of electronic information which can be manipulated like physical material.

IMPLIED STATEMENT is a simple exercise in multiplicity: by combining events which took place sequentially, an action becomes a collage. The soundtrack provides an oblique clue to the procedure of making the tape.

ANCHORED STATE
1980. 5 mins.

STEADY STATE
1980. 16 mins.

1. Pastoral
2. Daisy Chain
3. Cloud Cover

IMPLIED STATEMENT
1980. 5 mins.



Still from 'Video Immunity' by Dalibor Martinis

SANJA IVEKOVIC

Sanja Ivekovic

Born 1949 in Zagreb. Finished High School of Dance and The Academy for Fine Arts in Zagreb. Works in video, video live actions, performance, photography, installations. 1978/79 received Grant for visiting artists by Canada Council. Lives and works as independant artist in Zagreb.

Artist's Statement

Inter Nos. We often think that when we completed our study of *One* we know all about *Two* because *Two* is *One and One* but we forget that we still have to make a study of *And*. This thought of A.S. Eddingtons explains so perfectly my pursuit in this work (and not only in this one), that there's nothing I can add. I could only substitute the *One and One* with *You and Me* and *And* with *communication*.

The installation for this action consisted of two small rooms which were connected into closed TV circuit. Thus, a channel for a secret face-to-face dialogue between the participant and the artist

was established. I *interfere* with the participant's screen image which sets in motion his/her individual reaction and vice versa.

Meeting Points. Everyone can distinguish in themselves two distinct personalities: the imagining self with its inclinations and desires, and the real self. In other words I know that there is a continual gap between the preparation for an action and the action itself. Even if the real situation is almost what I had imagined it to be, it is still true that it is different in nature from my imaginings. For me, the challenge in this work was to find out how much I can predict the unpredictable.

Therefore I performed two actions. First action was executed in privacy and it's concept (my movements in the space) is based on my predictions of the possible communication I will establish with the audience during my public performance. The second action represents my attempt to turn my predictions into reality, i.e. to repeat the first action now in the presence of the audience.

INTER NOS

30 mins.

MEETING POINTS

23 mins.

ALAN LANDE

fe nom e nol o ji
1/2/3
31 mins. 30 secs.

Alan Lande

Born 1946, Seattle, U.S.A. Lives in Seattle.

Artist's Statement

This research speculates on relationships inherent in corporate versus homemade television. The woman is Lori Larsen.

MARSHALORE

YOU MUST REMEMBER THIS
25 mins.

Marshalore

Marshalore is a multi-discipline artist based in Montreal who has worked with video since 1975. She has been an active organiser-administrator in the artist-run milieu in Quebec and Canada, which has included being an artist-director of Vehicule Art, co-founder of prime video, and co-organiser of the Fifth Network Cinquieme Reseau — a national conference and festival for independent video producers.

Environment and behaviour (expression reflecting symbolism — personal, social, political) form the basis of her work; a composite of actions, sounds and images which use other narrative and abstract concepts.

Her work has been shown extensively in North America, Europe and Japan. The following piece was winner of the

1979 video open in Canada.

Artist's Statement

"O what a tangled web we weave, when first we practice to perceive" — Marshalore.

The familiarity of the material is never tired due to the enthusiastic intimacy of the format and the animated and skilled performance.

The vocal sections are shot in black and white and the narrative in colour. While everything is shot in close-up, the vocal parts are hand-held with languorous motion that imitates the musical phrasing and mood.

This is sometimes sensuous and sometimes ironic — as when the camera lingers on her hands caressing her body and yet makes the mic. cable seem somehow demonic. The narrative sections are

stationary and shot without a camera person. Marshalore uses the distance between herself and the camera by leaning in or settling back and when she wants to give us a particularly close peek she gets up and zooms in. Not even a camera person intrudes upon the intimacy and yet it is not a closed relationship she is establishing, but the strength of one-to-one, of performer to audience.

Dalibor Martinis

Born 1947, lives in Zagreb.

Artist's Statement

Open Reel. Instead of the second reel of the video-recorder I used my head. On the screen one sees my head turning around at the same speed (as V.T.R.-reel) and covering it with the same tape on which this action is recorded. Some interruptions (sparks) at the beginning of the tape are a result of the direct contact of the videotape with my skin and hair.

Video Immunity. I replaced the shower with a video-camera and, instead of with water, I washed myself with TV-rays. From then on, whenever I watch TV, I feel perfectly safe.

Manual. I am trying to keep the tripod with camera in balance on the palm of

Much of the success of this tape is owed to the tight text and inspired performance. The true story nature of it is effectively highlighted with the footnotes to popular song. And certainly part of its power is drawn from the simple directness that comes from a comfortable facility with the medium.

*By Elizabeth Chitty
Fuse Magazine, Jan. 1980. (extract)*

my right hand.

The videotape ends when I am forced to use my left hand too, to prevent the fall of the camera.

Dalibor Martinis talks to Dalibor Martinis.

The performance, with the presence of an audience, is recorded at Western Front/Vancouver as the first part of a 22 year long interview project. It is about all the similarities or differences between Dalibor Martinis from that particular evening of Oct. 27, 1978, and Dalibor Martinis from the year 2000. A long-awaited meeting with myself.

The videotape consists of 22 questions that I posed. There is an image of an empty screen left after each of them, where my answer (in the year 2000) will be inserted. Wait for the second part!

Marshalore (cont.)

DALIBOR MARTINIS

OPEN REEL
4 mins.

VIDEO IMMUNITY
5 mins.

MANUAL
4 mins.

D.M. TALKS TO D.M.
13 mins.

HUW PARSONS

ABOUT TIME

18 mins.

Huw Parsons

Born in 1954 — Brecon, Mid Wales.
1973-1977 Chelsea School of Art (Painting); 1978-1980 worked with video in Mid-Wales, as part of the Powys community video project. Made *Time, Motion and the Movie Camera* (Welsh Arts Council funded) during 1979. Recent shows — part of *New Screenings*, Oxford Museum of Modern Art. Group Shows — Chapter Arts Centre, Cardiff.

Artist's Statement

About Time is being made from December 1979 to December 1980. It combines two separate but simultaneous narratives. One consists of a series of filmed time

lapse sequences, taken daily, once a month, throughout the year. This empirical, mechanised vision is used to suggest the uncontrollable, relentless nature of time, and the unchanging nature of landscape. In contrast to these colour sequences, black and white video is used in a more subjective way, to document events and changes in my life during 1980, and to reflect the experience of growing older. In doing so I want to explore my own assumptions about art, by developing ways of expressing ideas about beauty, reality and illusion, nostalgia and the past, through using a new and relatively unfamiliar medium.

MARION URCH

THE FASCINATING ART OF THE RITUAL FEAST

19 mins.

Marion Urch

The tape deals with the popular image of woman, and of make-up as one of the devices used by women to aspire to an ideal.

The images that emphasise appearance as being of prime importance and breed a dependance on illusory devices are superimposed, using chroma-key, onto one girl's step-by-step attempt at creating 'the

desired look'. A juxtaposition of illusion and reality, cause and effect. The layering of images: the girl, her reflection, the build up of make-up transforming her reflection, are gradually obliterated by jigsaw pieces culled from the media. The sound adds a third dimension, dealing metaphorically with the implications of the use of make-up.

STANSFIELD/HOOYKAAS

Elsa Stansfield & Madelon Hooykaas

Elsa Stansfield — born in Glasgow 1945. Studied at Glasgow School of Art, Ealing School of Art & Design, The Slade School of Fine Art, holder of the ACGP and Maidstone College of Art Video Bursary 1979.

Madelon Hooykaas — born 1942, Maartensdijk, the Netherlands. Studied with several artists and photographers and was awarded two travelling fellowships to study independently in England and America.

White Bird is the name of the partnership under which Elsa Stansfield and Madelon Hooykaas produce various collaborative works using film video, sound and environment. This work has been shown extensively in Europe and America, selected exhibitions have been made for, and shown in: Third Eye Centre, Glasgow; The Whitechapel Art Gallery,

London; The AIR Gallery, London; Aeora Studio, Maastricht; Gamma, Utrecht; The Fodor Museum, Amsterdam; The Appel, Amsterdam; The I.C.C., Antwerp; The VK, Stuttgart; Franklin Furnace & The Kitchen, New York.

Artist's Statement

Video Void is the most recent tape we have made using the location of the River Thames near our Wapping Studio.

Tidal Flow and *Transitions* were the others. This piece is concerned with a transition underwater, away from the natural (organic elements). The void refers to an experience of a black, seemingly endless hole through which one must pass, in order to make a transition between here and there, (one side of the river and the other).

The duration of the video piece is 20 mins., the time taken to walk through the tunnel and back.

VIDEO VOID

20 mins.

ELIZABETH VANDER-ZAAG

D/A CONVERTER

30 mins.

Artist's Statement

Because I am employed as a video technician I have always had access to excellent video studios. I like to explore video very closely and find an affinity between key levels and emotional levels, between computer constancy and idea integrity.

D/A CONVERTER. The star of the piece is a fictional character named digit. *D/A Converter* uses computer generated video animations and mechanical sound inter-

persed with dramatizations and portraits of human intrigues. Slowly the tape evolves so that digit, representing and represented by the computer logic system, has to make the final decision — the one that gives her insight into human strength.

Digit has been a regular on The Gina Show — a local cable video art programme sponsored by the Canada Council for two years.

ROGER WILSON

SENTIMENTAL MATERIAL

25 mins.

Roger Wilson

Born in 1946. Educated at Mansfield College of Art, Norwich School of Art, London Film School. Following an initial concern with painting became, around 1968, exclusively concerned with the production and exhibition of film, photography and more recently, installations and video. Currently Head of Media Studies, School of Fine Art, Newcastle upon Tyne Polytechnic.

Artist's Statement

The closer I come to making a video

tape (*Sentimental Material* is the closest yet) the more illusive those 'intrinsic qualities' become. These conditions of operation that I've viewed, written about and regard as given, do, in the experience of making, avoid simple re-statement or natural inclusion. So *Sentimental Material* is both an apparition of former concerns and an attempt to fix that illusiveness. The monitor is regarded as an illuminator, in both senses of the word: something between a light box and a newspaper, local brilliance alongside bogus revelation.

ROBERT WEIGAND

No statement.

LA VIE BOHEME
27 mins.

WGBH NEW TELEVISION WORKSHOP

- 1) A 60 second PROMO for the ARTISTS SHOWCASE series;
- 2) MAN RAY—MAN RAY by William Wegman;
- 3) *Deidra* — an excerpt from PORTRAITS FROM THE 2 O'CLOCK by Fred Simon;
- 4) THREE TRANSITIONS by Peter Campus;
- 5) GEORGE'S HOUSE by Dan Wagoner (excerpt);
- 6) NEXT DOOR by Andrew Silver (excerpt);
- 7) DOG DUET by William Wegman;
- 8) CLASS STRUGGLE by Louis Falco;
- 9) BARBARA II by Patrick Ireland;

- 10) NAM JUNE PAIK excerpt from VIDEO: THE NEW WAVE;
- 11) MAGRITTE SUR LA PLAGES by Ros Barron;
- 12) THE GALLERY PIECE by Betsy Connors (excerpt);
- 13) DANCES by Remy Charlip (excerpt: ETUDE).

A COLLECTION OF WORKS
1979-1980
47 mins.

The Workshop provides independent video artists with a working environment for the development of new artistic forms. The workshop operates a joint equipment access program with the Boston Film/Video Foundation.

KEIGO YAMAMOTO

BREATH NO. 4
9 mins.

BREATH NO. 3
5 mins.

FOOT NO. 4
8 mins.

FOOT NO. 3
6 mins.

Keigo Yamamoto

Born in Fukui Pref., Japan, 1936. Graduated from Fukui University 1958. Has exhibited extensively throughout the world, taking part in over 100 group exhibitions. Began working with video in 1969. Exhibitions have included: 1962 Shinagawa Gallery, Fukui; 1977 Institute of Contemporary Art, Tokyo; 1978 Gallery U; 1979 Vancouver Art Gallery, Canada; 1980 Travelling One Man Show touring Canada.

Artist's Statement

Humans use language most frequently as a means of communication, however gestures or acting also help mutual communication very much. Sometimes gestures or acting can express real intentions better than language can. Therefore,

I am keenly interested in beautiful expression, obtained with pause or stillness. I called a pause "MA" or "KOKYU".

Humans easily express their intention with this "MA" or "KOKYU" — without saying a word. Language does not always show the truth of a thing or idea; on the other hand, "Pause" sometimes can show the hidden truth more clearly.

My work expresses the truth with one scene, which is made from past-acting scene and from present-acting scene. With this combined scene of past-motion and present-motion my work expresses more things than can be expressed by means of language.

Outlined, that is, abstraction means to obtain the abstractive world as a concrete world.

INSTALLATIONS

OCT 27 – 31	'WED. 11th APRIL 1979, 4.30a.m. B.S.T.	– Philippa Brown
NOV 1 – 4	'A.M./P.M.'	– Mick Hartney
NOV 5 – 9	'KICK IN THE EYE'	– John Adams/ Jane O'Shaughnessy

PHILIPPA BROWN

Philippa Brown

Born 1958 in Winchester. 1977-80
studied Fine Art at Brighton Polytechnic.

Artist's Statement

2.02331

... if there is nothing to distinguish a
thing, I cannot distinguish it, since other-
wise it would be distinguished after all.

Ludwig Wittgenstein

Tractatus Logico-Philosophicus

WEDNESDAY 11th APRIL
1979, 4.30AM B.S.T.
20 mins.

OCT 27-31

MICK HARTNEY

AM/PM
20 mins.
NOV. 1 – 4

An installation for three colour monitors.

NOW

Starting with a visual device: a sailboat, flanked by two beaches (or the same beach perceived by the camera at different instances) vainly aspires to a passage between them. A movement, continuous, but continuously frustrated by the relentless framing function of the camera/monitor screen.

THEN

The passage ultimately *is* of the screen: a metaphoric elaboration of the scanning rhythm fundamental to the video process, or to the reading of a text; it is our desperate dependance on a narrative structure which fabricates the situation.

AND THEN

The grasping of memory: the yearning for movement. Instrument and anchor.

JANE O'SHAUGHNESSY/ JOHN ADAMS

KICK IN THE EYE
60 mins. duration

John Adams & Jane O'Shaughnessy

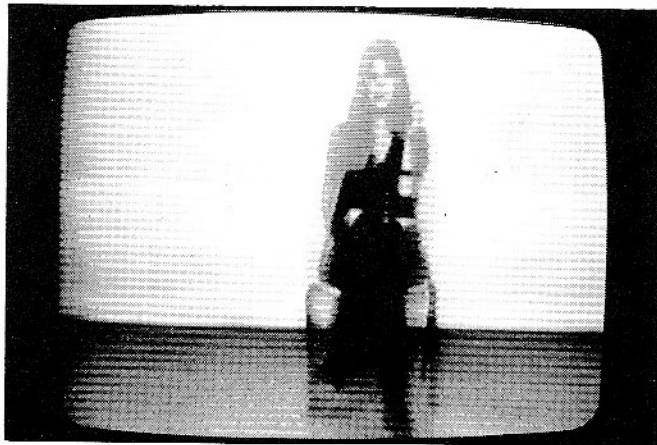
Jane O'Shaughnessy — born 1957. Attended Liverpool College of Art, Wallasey College of Art, Newcastle Polytechnic.

John Adams — born 1953. Attended Jacob Kramer College, Leeds, 1975-1976. Newcastle Polytechnic 1976-1979. Founder member of Basement Group. Work jointly and separately in video and performance.

Artists' Statement

If the vertical scan of a monitor is disconnected, the image will collapse into a horizontal line along the centre of the screen. The information contained in this line cannot be perceived by the static eye. What is revealed will depend on the individual.

Satori, a Japanese word meaning *sudden awakening, sudden illumination* or literally, *kick in the eye*.



Stills from 'Wed. 11th April 1979, 4.30a.m. B.S.T.' by Philippa Brown

Acknowledgments

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