

IMAGE ON THE RUN

DUTCH VIDEO ART OF THE 80'S



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COLOPHON

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Leonie Bodeving, Rob Perrée, Sebastián López

Editor

Rob Perrée

Artists texts

Rob Perrée

Translation

Ruth Koenig, Utrecht

Cover design and lay-out

Alaska Design, Amsterdam

Photos

Aatjan Renders

Typework

Erna Donkers

Typesetting:

GSC Nederland, Amsterdam

Litho's cover

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FOREWORD

Last year, when The Kitchen in New York asked us to present Dutch video art there, we immediately took steps to get the project off to a good start. Financial aid from the Ministry of Welfare, Health and Cultural Affairs in Rijswijk enabled "Image on the Run" to see light of day.

We feel it is important for the exhibition not just to show the video work of one artist, but to provide a wide survey of the video art that is being created in the Netherlands. We have

consequently attempted to present not only quality, but diversity too. We have limited the show to work of the eighties because of the almost tempestuous development that has characterized the past few years, a development that not only provides a fascinating picture, but also places Dutch video art in a clearer perspective.

Our thanks to all the people and institutions who have made "Image on the Run" possible.

Leonie Bodeving
Rob Perrée

Introduction to an Introduction

Rob Perrée

When Name June Paik was already working on what was to become his masterpiece, "Global Groove", when the Kassel Documenta was ensuring international recognition of video art and when The Kitchen was entering on its second year of existence, Dutch video art consisted of nothing but a few well-meant initiatives not yet worthy of being called a movement. True, Livinus van der Bundt had already demonstrated prior to 1970 that it was possible to produce original video graphics using primitive means, but, important as it was, his work was a mere incident.

A complex of factors was probably responsible for this situation, factors which figure side by side, but also as one another's extensions, or seemingly in contradiction to one another. should like to elucidate some of them here.

Dutch visual art has been in a vacuum since the 1960s. Only the Cobra group, with its innovatory force, managed to attain any international fame after World War Two. The Zero movement which followed was more of a contemplative trend, a reaction to Cobra, than an independent experiment. After Zero the thermometer scarcely climbed at all, apart from a few exceptions such as Jan Dibbets and Ger van Elk. Dutch art is characterized by soundness rather than by originality. It is more a matter of marking time – sometimes surprisingly so – than of going forwards. Some blame this on the artist's over-protected social position. If that were true, which I doubt, the proposition certainly does not hold good for the video artist: only in the last few years, and sparsely at that, has he been discovered by the subsidy-granters. My impression is that a different, typically

Dutch phenomenon has had an unfavorable influence on the artistic climate: in Holland the misapprehension prevails that anything that comes from abroad is by that same token much better than anything made at home. A strange form of anti-chauvinism which also features in the policies of the major museums and galleries. If "abroad", due to an excess of chauvinism, moreover knows how to sell itself properly, as the United States, for instances, does, then opportunities for Dutch artists are severely limited. In this manner art in one's own country receives few impulses (it is striking that the 'greatest' Dutch artists live abroad).

As well as this generally valid factor, a further one is involved in video art. Holland has never headed the technological field. This is due on the hand to the calvinist national character, which greets innovations with suspicion – could there be a more typically Dutch expression than "doe maar gewoon, dan doe je al gek genoeg" (which roughly translates as "behave normally, that's crazy enough")? On the other hand perhaps that same national character is responsible for a (positive) tendency to take sides with the underdog, whose position in a progressive technological development can only get worse. This creates a climate in which an electronic medium like video, and an artist working with that medium, have to overcome more obstacles in order to be accepted.

Added to that is the enclosedness and closeness of the Dutch broadcasting system, which regards artists as inept – because not so technical – intruders to be kept well away from sacrosanct television. It then becomes fairly clear that video art

in Holland just had to be late in developing. Most of the fringe conditions and stimuli which a number of other countries had were lacking here.

Thus it is just as logical as it is absurd that a few artists from a continent more familiar with mass media, benefiting from the admittedly not very stimulating, but nonetheless sheltered artistic Dutch climate, should form the basis of Dutch video art. The Colombians Michel Cardena and Raul Marroquin were responsible for the first Dutch video productions at the beginning of the seventies. Together with a number of others, they ran the first video-oriented gallery, the "In Out Center". This marked the hesitant yet inevitable start of a development which, via a few intermediate stages such as the establishment of the "Agora" gallery in Maastricht and the "Meatball" video production group in The Hague, started to display a certain direction in 1975. That was the year in which "De Appel" foundation started its activities in Amsterdam. It was to play a major role in fostering the stimulation and appreciation of Dutch video art (and, incidentally, any unsaleable form of art).

The foundation not only provided various artists with an opportunity to make tapes, it also took care of their international promotion. In addition, it invited prominent foreign video artists to Amsterdam, so that the Dutch public could become acquainted with this new visual art form. It is due to "De Appel" that some of the artists represented in this show such as Nan Hoover, Madelon Hooykaas/Elsa Stansfield and Christiaan Bastiaans were able to realise a major part of their work.

De Appel's video activities were taken over in 1981 by "Time Based Arts" in Amsterdam; by that time, however, Dutch video art had already shifted into higher gear, due to the activities of other institutions – "Het Kijkhuis" in The Hague, "Monte-video" (again in Amsterdam), due also to the fact that a number of art schools had put video on the curriculum, ..., due, finally, to the programs of Holland's smallest broadcasting station. This station – VPRO – had developed into a real breaker of taboos. It broke all the unwritten laws of television, being untroubled by any ideas of catering to the masses. VPRO program-makers, headed by Fluxus-inspired Wim T. Schippers, were provocative purveyors of chaos, sick jokes, impudence and boredom. No longer could the viewer lean back passively; he was forced to sit on the edge of his chair in enthusiasm or anger. Predictability and easy viewing were shown in their true colors. The non-conformist designs and themes of these television-makers were similar to the points of departure of many video artists. They changed the conditioned viewing behaviour of a large section of the audience, thus making them ripe for the appreciation of many works of video art. The stimulus came from an

unexpected corner and, though hard to assess, should certainly not be underestimated.

"Image on the Run" is an attempt to supply as wide a view as possible of what that "shift into higher gear" has resulted in. It is not just a snapshot view, though, since the exhibited work plainly shows influences from the past as well as possible future developments. The "images" are "on the run" in more than one sense.

Offshoots of conceptual art can be seen in the work of Abramović/Ulay, of Bastiaans, Stansfield/Hooykaas, Müller and, to a lesser extent, of Ian Nichols. To these artists the idea is supreme and the visual form subordinate. This doesn't mean that they ignore the visual form. That is exactly where they differ from the original conceptual artists, for whom video was just a medium for registration; in the work of the above-mentioned artists, however, the possibilities of the medium are evident in the way they visualise their ideas. To them, video is a conceptual medium with a face of its own. Artists like Brun, Garcia/Wright, Schouten and Servaas refer in their tapes to mass media, mainly television. Not on the basis of an anti-attitude, but rather of fascination. They see video as a mass medium enabling them to parody mass media by their personal implementation of them. Schouten's work examines not only the world of advertising, but also of film (Hitchcock, among others), the television series (soap operas like Dallas and Falcon Crest) and the comic strip (Spiderman, for example). By pouring it all into the mold of an apparently artificial photo-novel, she keeps her distance without concealing her enjoyment. Servaas manipulates existing images which in many cases have become clichés, his story thus catching the viewer on the wrong foot.

Garcia/Wright's point of departure is a television quiz, their manner of presentation and cynical rendering of the content making the "game" into an "Endgame". Brun works along similar lines. He chooses the outer form of a commercial (or another mass-medium form of communication) and adds a element which makes it 'unfit' for the masses. Others, especially younger people with a clean record, people whose artistic careers started with video, are searching for an imagery which only video can give them. De Groot and Dedo belong to this group. In order to cut loose from the video past, they do not call themselves video artists. They paint with images and sounds by manipulating them into original forms, colors and rhythms. Theuws, too, is in search of that unique imagery. She tries to find it by exploiting the medium's rhythmic possibilities and by optimizing its light-character. Hoover also sees video primarily

as a medium of light and movement. By causing these elements to interact, she creates alienating, yet extremely aesthetic and occasionally sensual images. Graphic artist Drupsteen is by virtue of his profession practically obliged to use video in his search for new forms and colors. He employs his imagery as a frequently relativating aid to the narrative content. Bodeving and Cardena both want to tell their 'story', and both opt for an allegorical form and a relativating undertone. Besides Bodeving attempts to combine different forms of artistic expression – video as a multi-media-medium – sound, too, telling its own story.

"Image on the Run" is intended to introduce Dutch video art abroad, where the exhibition will not, at a first glance, give the impression of being a totally unfamiliar collection of works. Since many foreign artists have deliberately elected to work in the still-tolerant country of Holland, thus making an indelible mark on Dutch video art, this visual art form bears a highly international character. And yet there is no lack of characteristic features. Only a few video artists want to say so much with so few words. The Dutch video artist talks in images. That usually means that he is not after pretty pictures, but rather looking for eloquent, original images. Without ceasing to relativate, he not only takes himself seriously, but the viewer too. Furthermore, sound is becoming increasingly entitled to a place among the range of possibilities for the Dutch video artist, who sees video more and more often as the medium for creating, and not just registering, images.

Broken Mirrors

Sebastián López

In our artistic environment where everything has become object, interchange, simulacrum, what can it mean to talk, one more time, about video art?

We live in a time in which artistic production is growing out of a myth, the myth of History; in a time in which a sense of mastery is being sought again through the resurrection of heroic, large scale paintings; in a time of broken mirrors and narcissistic delusions.

In the ecstasies of telematic communication noted by Bau-drillard, objects loose their role of being the subject's mirror. "There is no longer a system of objects", he says. It seems that the period in which objects were taken as "signs" is over because our environment has become something created for us, something predictable and given. "All interest of spiritual life", Hegel says, "end by becoming an exterior reality — habits and customs, social life, administration, family and State — which the individual finds in front of him, already shaped. He needs to get in touch with this reality as he does with nature". Here, however, Hegel was thinking of a second nature made by us, not *for* us. Today, glamorized merchandise and personalized services, the "recuperation" of painting, and the "Highlights in Painting After 1940", do not seem so much our works and products, as our environment and landscape. A landscape which has been created to be perfectly in tune with our perception, and designed for our acceptance. Everything seems familiar. Contaminated by our own ideals, illusions and fantasies, the environment appears to us as an immense desintegrated caricature of ourselves, a reinforcing but broken mirror.

Dutch video art has tried in the past few years not to follow the Fichtian idea of reality as a creation of the subject. It has tried to des-articulate the light subjectivism in which reality is seen as a "perspective" of the subject as its own or "image of the world". For, as Heidegger pointed out, to talk about an "image of the world" is to intitute oneself as a "representative of this world". "The word picture now means the structured image that is the creature of man's producing which represents and sets before. In such producing, man contends for the position in which he can be that particular being who gives the measure and draws up the guidelines for everything that is".

Dutch video art has developed a new strategy in which artists rely on their personal experiences but do not attach them to a theory of the subject.

The relationship between "End Game" and television is conceived by David Garcia and Annie Wright as a relationship which is no longer subject-object but subject-predicate (As artists and critic artists they face the same material: language). Garcia-Wright borrow the terms of the television quiz show and remotivate them, detaching them from the conceptual and semantic setting where they were born and reattaching them to another setting. Garcia-Wright begin "End Game" by presenting their personal experiences of certain news items: news they have received through television and newspapers, news about people they have loved or wanted to believe in. Then they propose a quiz in which, pen in hand and paper ready, you are invited to participate. Images from the mass media are shown

and if you are able to identify all of them, you can win a fabulous prize. They even give you the address where you can get it. If you win! Garcia-Wright's work is an anamorphosis of its object, television, an analogy with a distorted an enlightened perspective. And their strategy is couched in the TV style: it does what it says. In Lydia Schouten's "Split Seconds of Magnificence" one can apply Derrida's formulation of the "law of the low of genre": "It is precisely a principle of contamination, a law of impurity, a parasitical economy (. . .) I would speak of a sort of participation without belonging a taking part in without having membership in a set". Schouten, in enacting advertisements and cinematic plots, presents herself as the result of structures. On her tape an "I" is talking which does not "cover" its environment, but "makes system" with it. An "I" which does not project itself onto the environment, but detects the impacts and scars of its obliged coupling with it. I am referring to an "I" which both "reflects" and is "reflexive". It reflects what is close to it; and it acts as a reflex; immediately, automatically. (I am tempted to think it is not by chance that Schouten abandoned her performances in the 80's started video making, a medium which shares the same reflective and reflexive character).

The activity of this "I" is, finally, speculative (from *speculum*: reflection, mirror) and it is sustained by a passion (also, in its original meaning, of sustained for an intense passivity).

It is an activity in which vision and imagination converge to reflect the difficult and fragile point of encounter between consciousness and experience. Schouten's discourses, as Daniel Brun's, is a systematic point of view, where the observer is not standing outside of, or strangled from the system to which she refers. She is a part of it.

If, as much in Philosophy as in Art, we are turning again to individuality, it is because today, as in the Middle Ages, we face a world overloaded with symbols and allegories. Our difficulty is to attain an experience which has not already been prescribed by an image or concept. The recent semiotic flow, which has been to take inventory of our environment's signs, means in itself the end of a process, a process which will need to "change signs": to go from *assignment* to *designment*. The historical avant-garde aimed to transcend representation in favor of presence and immediacy, as Craig Owens showed. In other words, "it proclaimed the autonomy of the signifier, its liberation from the 'tyranny of the signified'". In Servaas' "Radio Images" it is the tyranny of the signifier, the violence of its law, that we see.

Servaas' tape is structured from two codes: a sound code (the sound track of a B thriller) and a visual code (mass media icons). Servaas makes the film sound track function as an

independent sound, as radio; and on the screen he alternates the face, the icon, of the characters he chooses for his "story": Agnetha, from the pop group ABBA, is the neighbor who sees a murder through her window; Mr. T, from the A-Team, is the victim; Marilyn Monroe and Sylvester Stallone are the couple who lives in the apartment where the murder took place; and Humphrey Bogart is the police officer who answers Agnetha's call. Making the whole tape in a single shot without cuts, Servaas, who does not edit his tapes, alternates the icons which he has chosen to construct his "story" and at the same time to deconstruct their codes. This original deconstructive strategy does not consist in making alterations. Rather he lets the sound and images speak for themselves in the capacity in which we know them. He gives them the voice they have always had, he emphasizes them in ourselves, in our experience as viewers. In this way he exposes the "tyranny of the signified". In "After the Bible" Kees de Groot appropriates film images (Roman soldiers marching, Rome in flames, little girls in a church at their first communion) and combines them with taped images. In the taped images, which are accompanied by ominous-sounding primitive music, two masked men dance in a circle with "biblical" emblems. Both emblems and movements are distorted by the typical color alteration of video. This video section emphasizes the medium: De Groot stops his tape several times to let us see the television linears. As in an allegorical structure, one text (the Bible we know through film) is read through another text (video), however fragmentary, intermittent or chaotic their relationship may be.

All the works described here are attracted to the fragmentary, the imperfect, the incomplete — in short to the allegorical. In some video tapes from the beginning of the 70's, the allegorical element remains *in potentia* and is actualized only in the activity of reading. The allegorical impulse that characterizes this post modern work is a direct consequence of its preoccupation with reading. Many of the video tapes in the 80's are involved in this strategy of rewriting a primary text in terms of its figural meaning. These tapes do not invent images but confiscate them: Schouten's advertisements; De Groot's Hollywood films; Servaas' icons and sound tracks; Garcia-Wright's television shows. They do not restore an original meaning, as in hermeneutics. Rather they add another meaning to the image. Appropriating images from the given environment, they empty them of their resonance, their significance, their authoritative claim to meaning.

This strategy signifies a shift from the beliefs of the historical avant-garde and its way of addressing itself. If the historical avant-garde thought a nature-culture relationship was poss-

ible, and if Mondrian based most of his production on this dichotomy, certain Dutch video artists are trying to subvert all this, because they have understood that nature was domesticated by culture, and that the natural can only be approached through its cultural representation. We might say that they see today's culture as a sort of airport where we can perceive only "orientations", "indications", "symbols", "labels", "advertisements" and "warnings".

Their strategy is a reaction against a system which tries to void the special "figures" of our experience, making them into "images" or "texts" which are only possible to consume.

This reaction follows the Platonic advice to be "similar with the matter". For their answer is not only their point of departure, but also their object of study. It is an answer to a culture which "seems to think, but if we insist on asking anything, it always answers the same thing, showing itself as a vain simulation" (Plato).

That is why they have changed the absolutist, authoritarian "I" address of the historical avant-garde, and have chosen a "you", putting in the center of their discourse the spectator-reader. They do not give this "you" an accusatory form, but make the viewer the precipitation of an environment which produces and reads our experiences, which produces and reads us.

The mirror is still present, but pieces, reflecting its own productions.

IMAGE ON THE RUN

DUTCH VIDEO ART OF THE 80'S

MARINA ABRAMOVIĆ/ULAY

(ratio 1:1) Performance (immediate), Video (integral),
Polaroid (instant)
...on...chance...incident...accident...? media time out

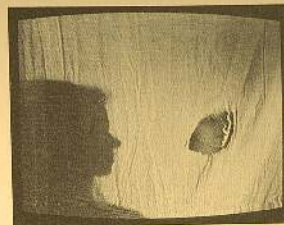
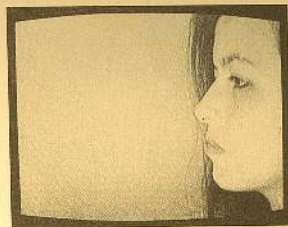
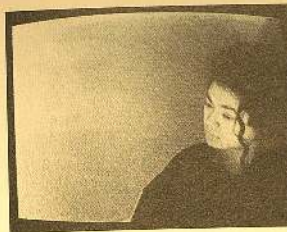


For a long time, video was nothing more to Marina Abramović and Ulay than a medium for registering their performances. By enclosing those performances in a video framework, they of course increased the intensity of the viewing experience. Not until 1983 did they start using video as a visual medium. Within the scope of a video project organized by the Antwerp theatre-maker Laub, they made a number of what they call "Bangkok Tapes", "Terra Degli Dea Madre" however is taped on Sicily. Their video work has not broken with their performance past. On the contrary, the developmental line just carries on in the medium so well suited to it. Whereas their early performances put physical limits to the test, meditation and concentration are far more significant in their more recent work. Their frequent travels have brought them into contact with ancient cultures like the ones of Tibet and the Australian aborigines. Time seems to stand still in such cultures, only nature moves. Affinity with

cultures like this may be expressed by sitting at a long table for the long duration of a performance ("Nightsea Crossing"); this kind of timeless, silent meditation can also be 'put onto words' by means of a durative medium such as video. Interest in timeless cultures is supplemented by an interest in classical — in the sense of time-defying — architecture and sculpture. Their tapes are consequently characterised by extremely aesthetic, long-sustained or tracing images in which — in an architectonic context — the action appears to be petrified. Accompanied by a kind of shimmering, authentic sound, the images compel the viewer to assume a concentrated, almost meditative attitude.

CHRISTIAAN BASTIAANS

If the viewer picks up any feelings or suggestions, it's fine with me.



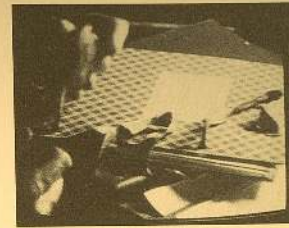
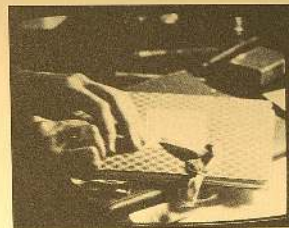
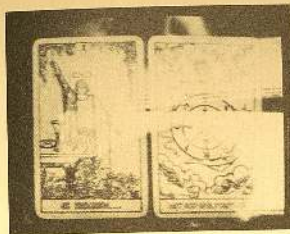
To Bastiaans, video is simply a means of illustrating his ideas. His video installations, in particular, demonstrate the fact that his objective is rather to fill a space than to create imagery. This explains why the accent in his tapes is more on sonic effects than on the visual quality of the image.

For several years he has been working on a concept which he calls "The Jungle of Sentiments", jungle in the sense of a deserted area: a forest or even an ocean. There are three "Islands" in the desert: "Corrosion", "Fate" and "Reincarnation". The islands are linked by "The Journey". Bastiaans' works are a kind of response to that journey. "Corrosion" is rendered in a number of installations questioning the immortality of the Greek hero. "Fate", to Bastiaans, is the theme of the tragic hero who fulfills his own destiny by killing himself, either by wandering off into the forest (the Jukai forest near Tokyo, for instance), never to return, or by committing hara-kiri. The Japanese writer Mishima and the

Japanese actor Takakura, both of whom ended their lives in this fashion, are Bastiaans' models. His tapes focus on the chief motive for their suicides: isolation, expressed by a woman in a deserted space, her only 'contact' with anyone else being via the screen or a vague dream-image on the wall. Now and then the inaccessibility of the other person is emphasized by a blindfolded screen. The sounds on the tapes are hard to identify, and increase the feeling of foreboding, of impending fate. Christiaan Bastiaans is currently working on the third of the three islands, "Reincarnation".

LEONIE BODEVING

The way I make my tapes means that the serious content is not only recognizable but also becomes relative, cliché, absurd... without loosing any of its seriousness.

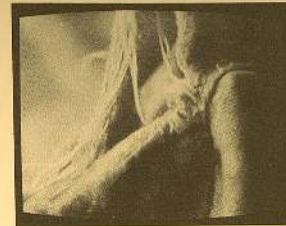
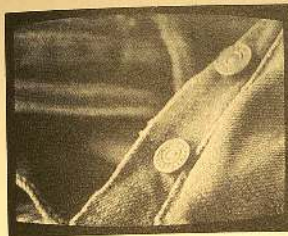


Leonie Bodeving's work is concerned with the struggle between reason and emotion, a struggle most apparent in human relationships: the desire for each other but at the same time for independence. Outward appearance and a display of power as weapons in a 'battle' which it would really be better not to fight. The power of love, the need for freedom. The power of money and the wealth of not owning material possessions. A universal human problem in which values established by east and west either complement or obstruct one another. In visualising her themes, Bodeving chooses the language of the symbol. Her imagery is a combination of various pictorial means: the photo, the slide, the narrative scene, the graphic image, generated by the computer or other means. This combination results in functional contrasting effects, remarkable additions or unexpected mergings. Sound, in particular, plays an important part. Whether it consists of song or music, it always has an experimental character.

It is more than a flow of sound underneath the image. It expresses what the images convey, constituting at the same time an autonomous language alongside Bodeving's imagery. The contrasting effect of large numbers of images, the stylisation of the acted scenes and the occasionally frivolous character of the music demonstrate the artist's sense of relativity. In this way she points out the cliché-like aspect of her problems, without undermining their importance.

DANIEL BRUN

Let the screens burst. Try to tame the pictures before they devour you.



Brun's installations and tapes show how video, by virtue of its inherent specific properties, can add something to existing forms of expression. Such expressive forms are not limited to visual art, but may also come from the popular media.

He has made half-a-dozen tapes with the function of paintings on the wall, of animated decoration. Due to his extremely deliberate use of the time-factor, he adds an element of tension which is often sexually charged and which is necessarily missing in a painting. In another work he seems to employ the code of the commercial. His choice of subject, his symbolic language and his sophisticated editing produce a parody-like result which would surely not find much grace in the eyes of a commercially conditioned boss. One of his most recent tapes tampers with traditional operatic codes. By manipulating the color and transforming and repeating images, he lifts opera out of its traditional mold and forces opera-lovers to renounce their

viewing and listening habits, which have deteriorated into a cliché. His exploitation of diverse forms of expression lead to a great diversity of composition. His themes, however, are often limited to the experiential world of the homosexual. The sound on the tapes not only serves to intensify the image, but also adds a relativating or ironical undertone. In this way he accentuates the speciality of the medium, simultaneously cracking current codes.

MICHEL CARDENA

Video is the medium that enables me to tell the most beautiful lies.



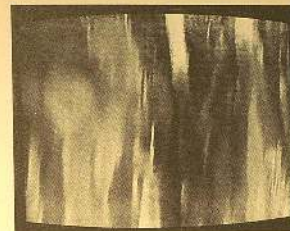
Colombian-born Michel Cardena is a naturalized Dutchman who opts for the "mendacious" — his own nomenclature for video — as a means of conveying his occasionally rather naive truth. With a nigh-infallible feeling for an image's impact, and aware of video's innate technical possibilities, he renders his paradoxical themes.

Cardena comes from a part of the world where freedom and tolerance are not taken for granted. The powers-that-be, often military, bear particular ill-will towards groups who deviate from the "normal" pattern, homosexuals, for instance. It is therefore not surprising that a number of Cardena's tapes have Gay Lib as their theme. He is less tolerant, however, when it comes to the use of sexual innuendo: in one of his tapes people who indulge in foul language come to a sticky end. Religion features frequently in his work, too. He bears a special grudge against the hypocrisy of the Catholic Church. He nonetheless does not shun the integration of Catholic symbols and ideas in his tapes. Indeed, the transubstantiation idea — of bread to the body of Christ, of ice to water, of square to circle — is a recurring motif throughout his output. The occasional theatrical aspect is an additional allusion to the Church of Rome.

The desire for contact is another theme frequently visualized by Cardena. Again, paradoxically. By the way such longings are expressed, the viewer at once sees that their fulfillment must remain a fiction: people touching solely on the screen (by means of wipe technique) are far apart in actual space. Cardena's treatment of the medium and his paradoxical themes produce unexpected and exciting results. Suggestive, often sensuous images alternate with pictures that leave nothing to the imagination. Cardena's moralism is kept in balance by his obvious sense of relativity.

DEDO

"Ahorcado Nudo" raises the dead.



Dedo is the pseudonym of Harry Heyink, who comes from the north of Holland. Concealing his identity is more than a game; his imagery, too, seems to obscure the underlying meaning of his work. Dedo combines television pictures with his own recordings, recordings which demonstrate his affinity with painting: in an expressionistically painted setting he performs simple actions which correspond or interact with the TV images. He transforms and distorts the total picture into a seemingly aggressive imagery, a kind of video variant of neo-expressionism. Aggression is apparent not only in the form but to a certain extent in the content too. Constant repetition of images, occasionally in slow motion, thus capturing the viewer's attention even more closely, and the monotonous, repetitive and hence ominous electronic sound, merge into a compelling whole.

Dedo does not distort his images for the sheer fun of it, but in order to demonstrate his rejection of a particular reality. He employs aggressive, 'ugly', means because he regards them as the only answer to an aggressive, often militaristic reality. Dedo is one of a growing group of young Dutch artists to whom commitment is an essential part of their artistic work — a sixties revival with modern resources.

JAAP DRUPSTEEN

I'm interested in video as a specific creative means, with its own characteristic electronic and graphic expressive possibilities which cannot be given form anywhere except on the screen.

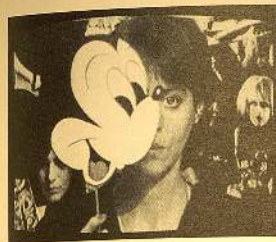


For a number of years Jaap Drupsteen worked for Holland's smallest but liveliest broadcasting station, the VPRO. He designed station calls and leaders for them in an original, instantly recognizable house-style which was very much in line with the station's trail-blazing programs. He endowed the flat screen with depth, proving that television could be more than radio with pictures, more than a mere image-recording medium. He used the most advanced technical resources in a number of drama productions, his electronic settings rather enhancing the content than taking a back seat. He usually combined video with film, animation and electronic sound structures.

Drupsteen has recently turned his hand to "ordinary" videotapes. They differ from his television work in that their form surpasses the (narrative) content. Although the outcome might well become a mere game with forms. Drupsteen's visual inventions prove him to be an excellent graphic artist with an infectious sense of humor. He lacks the pretentiousness of many other artists. Of technical perfection and easy to grasp, his work clearly demonstrates not only the host of possibilities inherent to video, but also his intuitive sense of an image's potential impact. He tops it all by expertly molding image and sound into an indissoluble whole.

DAVID GARCIA/ANNIE WRIGHT

In each of our works we have attempted to recreate the world as a spectacle and then place ourselves, or a metaphor of ourselves, as a voyeuristic centre of events.



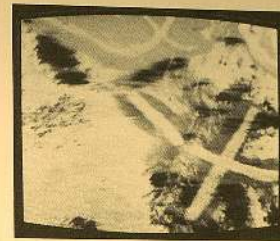
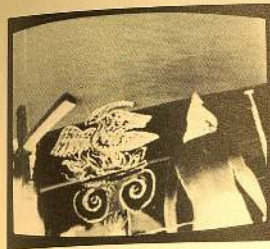
There's nothing new about an artist reacting to popular media, to popular culture, by borrowing elements from them. That's what gave the Pop Art of the sixties its name. The pop artist, however, transposed the codes he obtained from popular culture into the museum context. In recent years a growing number of artists not only use the codes, but put their new interpretations of them back in the media they took them from. Among the representatives of this trend in the Netherlands are two artists from England, Annie Wright and David Garcia. Their tapes are always joint productions. One of the early ones is a somewhat bitter parody of the phenomenon of the television quiz. Garcia and Wright keep to the basic form, but trample on standard content and standard television idiom. Their latest work picks on the (television) film based on popular and hence invulnerable literature. They opt for the narrative form, but place the story in an obviously stagey setting. The viewer is forced into the voyeur's

role, rather like a child, however, whose playfellow permits him to put one eye to his toy peepshow. The lovely pictures, sometimes kitschy, sometimes frightening, sometimes comical, are tokens of Alice in Wonderland's emotion and amazement and of the subtly mounting tension in Poe's tales.

Since Garcia and Wright want to bring back their interpretations to the popular media, they use video solely in its mass-medium format – tape, and not in the form of installations.

KEES DE GROOT

I am not a video artist.



Far from being an intimate medium to Kees de Groot, video is more of a confronting medium. That is where he not only differs from many other video artists, but also, and diametrically, from television makers, whose aim it is to avoid form of confrontation.

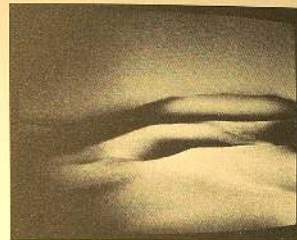
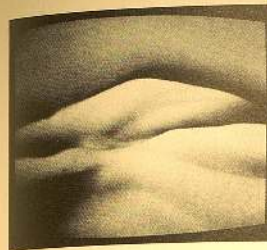
De Groot overwhelms the viewer with a flood of aggressive images and sounds. The images consist partly of his own recordings, in which the performance element features prominently, and partly of fairly arbitrary selections from television. He then arranges them in his own way: slowing them down, accelerating them, transforming them, distorting the color. He also has them recur at regular intervals as if to bombard the viewer. This visual process is closely linked with the soundtrack. The "sound" in this case is not music or speech; it consists of extremely elementary sounds, electronically amplified. Since the images and sounds often come to grips, the viewer, who has to be more than just a viewer, realizes that there's no getting

away from them. He can either comply or be annoyed, but he cannot remain aloof.

Kees de Groot has various themes. They depend chiefly on what his radar picks up at a certain moment. This approach is expressed in the name under which he operates: Auto-Awac. At times he is preoccupied with the big multinationals, at others with knightly combat. Sometimes he delves into art history in search of a new interpretation; in his latest work he goes back to his own roots, to the builders of the ancient megalithic tombs in the north-eastern Dutch province of Drenthe. He is receptive to all sorts of cultures from every historical period, fashioning them into a clearly recognizable form which can only be achieved with the technical resources of today. In his desire for interaction he is akin to many video artists of the first hour, but the way he obtains his results makes him completely different from them.

NAN HOOVER

Thanks to video technique I am able to work with movement and moving surfaces.



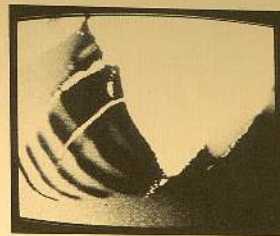
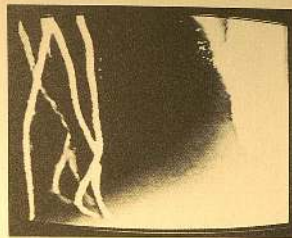
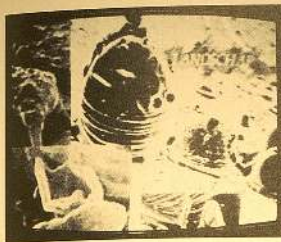
Nan Hoover, originally a painter, now makes video tapes, video installations and photographs. She also creates performances. She often presents these disciplines together, since they are all characterized by similar points of departure.

For her tapes she uses a simple camera to tap barely perceptible movements of parts of the body, or surfaces. These movements and shiftings alter the way the light falls on the objects, and consequently the colors too. A soundless play of light and shadow, of distorted shapes or shapes whose boundaries shift, a subtle play of fading or enhanced colors. Hoover's work is apparently a contemporary variant of minimal art. Perhaps the difference is the effect it has on the spectator: due to the close, almost intimate registration of the changes, the viewer is not immediately able to identify the moving surface or limb. The suggestive character of the images has a misleading effect.

Due to the minimal, sometimes even totally absent sound, viewing the silent images is an almost meditative experience, a total absorption in images which with a minimum of means produce a maximum aesthetic effect.

SASKIA LUPINI

"Landscape..." is about evolution in four stages of development in which video technology is used simultaneously to realize illusion and/or simulate magic.



Saskia Lupini has not only created video work but also, together with the "Tuxedomoon" group, carried out various multi-media projects combining music, dance, film, drama and light.

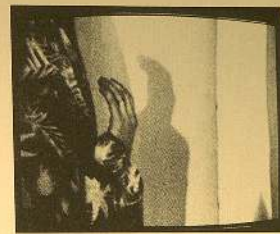
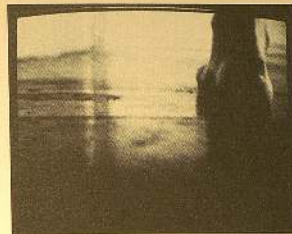
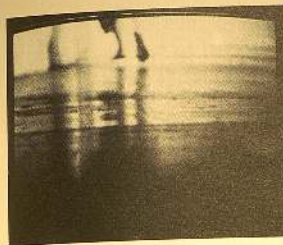
Her latest tape refers to this manner of working: in scenes reminiscent of tableaux vivants, stylized and visualized with an eye for decadence, Lupini retells the myth of Pan and Syrinx. She tries to link past and present by underlining the omnitemporal character of the myth and by registering dated theatrical forms with the aid of a contemporary medium.

Her first work is quite different. In it, Lupini made video tapes of slides and film fragments and then applied 'video treatment': the basic images are transformed and their colors distorted to such an extent as to change into abstractions. Due to an occasional brief glimpse of the original image, there is an element of tension in these moving paintings, a tension furthermore enhanced by the frequently overwhelm-

ing sound which sometimes seems literally to hold the images in its grasp.

PAUL MÜLLER

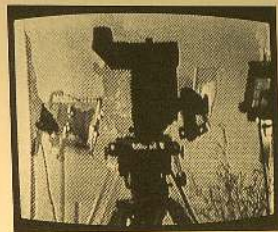
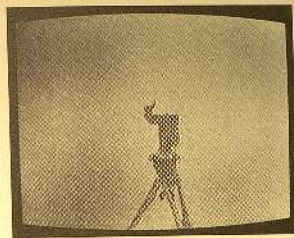
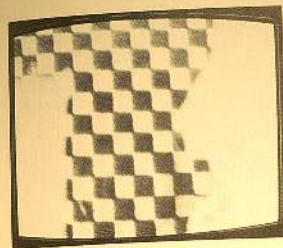
The tape deals with the associative qualities of certain sounds and images, for instance a woman's laughter, certain of her gestures, ranging from being recognizable to being highly distorted or abstract.



Paul Müller's work consist mainly of video installations, in which he uses video, and processes transparent video stills and film material. The spaces in which his work develops are either stationary, like a museum gallery, or moving, like a boat or a train. His installations make viewers experience them with a sense of alienation because Müller confronts them with paradoxes. Their own view of where they are does not match the live monitor image of the place, the images sometimes being at right angles to each other.

In Müller's most recent work – an autonomous tape – alienation gives way to tension. Fragmentary, often blurred images of a woman in a seemingly empty room. The images repeat, overlap, arousing suggestions which cannot be verified on the spot. They are reinforced and enhanced by electronic sounds, through which a woman's sighs can be heard. The sighs gradually change into song, the images seeming to follow in more rapid succession, as if striving towards a climax. None ensues, however, and the viewer's expectations are left hanging fire. It looks as though Müller is trying to crack the usual television codes with this work.

IAN NICHOLS

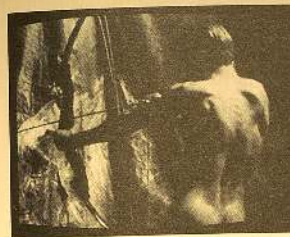


In his work, Ian Nichols seems to be searching for the nature of the medium, for its visual possibilities. He occasionally does this together with the painter Piet Dirkx. Nichols often aims his camera at recognizable, everyday objects. He then distorts the image by placing a prepared sheet of glass between the camera and the object. This deprives the object of its realistic character and induces a slight feeling of confusion in the viewer, who is suddenly faced with an image which, partly because of the tranquillity it emanates, evokes associations with a painting. Mundaneness is transformed into beauty. Then the artist intervenes again: the glass sheet is not merely a distorting agent but a mirror as well. It renders the artist invisible. For an instant the viewer stands eye-to-eye with the manipulator. The illusion is destroyed.

Nichols works with a minimum of means and simple editing. His quasi-maladroit images makes the moments of beauty all the more striking. His use of sound, too, shows him to be a minimalist. The sound only has the function of a casual undercurrent.

LYDIA SCHOUTEN

I would like to go through adventures as Tarzan does.



Schouten's tapes and installations create a world in which she plays the star role, a world plainly different from the existing one, a world in which life is enjoyable, particularly exciting and invigorating, a world in which it is easy to satisfy one's cravings.

In all her video creations Lydia Schouten displays a close affinity with mass media. Occasionally she will introduce a dark-haired hero of the silver screen; at other times she will show Spiderman flying through space or King Kong clinging perilously to a cardboard Empire State Building. In her latest tapes the world of the comic strip and the movies seem to have been replaced by the advertising world or the photo-novel. Some of the images are almost exact copies of 'irresistible' glossy magazine advertisements.

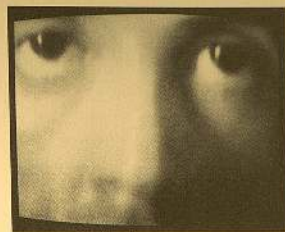
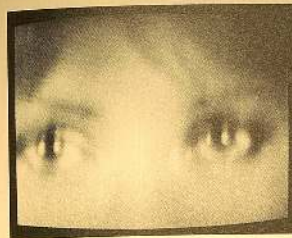
The fascination that popular culture exerts on Schouten is demonstrated not only by the figures peopling her work, but also by the way she composes and structures her tapes. The basic narrative form, the suggestion of

tension, the rapid sequence of images, the way the climaxes are dosed, the cleverly catchy music: all these are elements from the dream-factory called Hollywood, from the TV labs where Dynasty and Magnum are cooked up. Not that Schouten copies her sources of inspiration; it is more a case of parody. She doesn't bother with a logical narrative or chronology, she makes no attempt to disguise the artificial character of 'her world', her casting is confusing; in a nutshell, she actually tramples on the conventions of the popular media.

While Schouten's early tapes were little more than recordings of performances, they have gradually evolved into works which visualize the possibilities of the video medium without fundamentally affecting the characteristic performance elements. Her imagery is obviously indebted to television and the movies, but its treatment leaves nothing to be desired in the way of individuality.

SERVAAS

Marco Ferreri: "The only relevant fact about television is that it has led us into the realm of the image. That's what television has changed: writing is over and done with. We tend to forget things which have been committed to paper. Television teaches us to observe. However, television has not yet been used in this sense. The image has not yet survived the destroyed world."



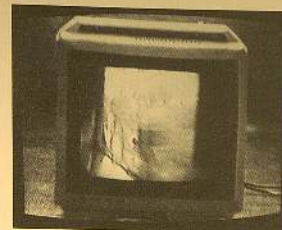
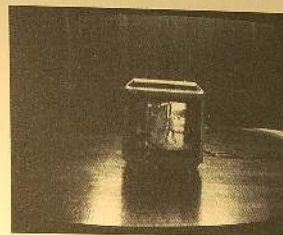
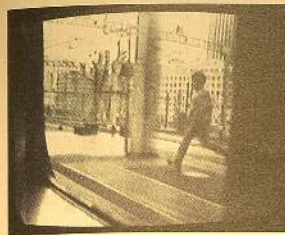
Alienation features importantly in Servaas' video tapes and installations. It is usually due to his blend of image, sound and air-pressure, an approach which adds an extra dimension to video art. For example, he puts mercury concentrations under a microscope and has them react to the voice of a poet he admires; or he has water move in sympathy with a crying baby; or he has a picture of his own head move up and down with the voice of a BBC newscaster. He appears merely to register the effects with his camera, but his penetrating close-ups not only result in superb pictures: their intensity also involves the viewer in an alien process and is responsible for the confusion.

In his latest work he tapes photographs rotating in glass cylinders. The photographs, faces of famous stars in the best cliché tradition, are distorted as they roll across the screen. Servaas combines the recurring images with dramatic B-movie soundtracks. The sound occasionally coincide with a

face on the screen, but more often than not they are quite different, inducing irritation or mirth. Since the movie 'story' carries on whilst the stars keep on filing past, tension remains high. Servaas never edits his tapes, and so a well-planned concept can still produce spontaneous pictures, alienation seems to be a random phenomenon, and the viewer is occasionally party to the maker's surprise.

ELSA STANSFIELD/
MADELON HOOYKAAS

We select our subject matter from everyday surroundings, but a number of works also come into being during journeys. Some of our video tapes are a kind of response to the mass-media aspect of television. Sometimes we include television images and the form of the video monitor, making viewers aware of the medium they are watching.

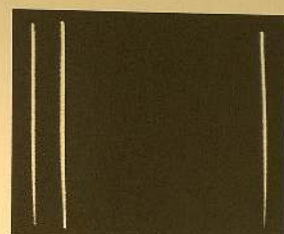
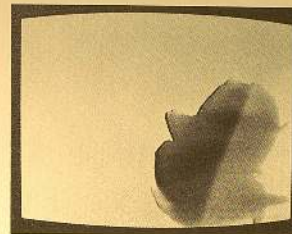
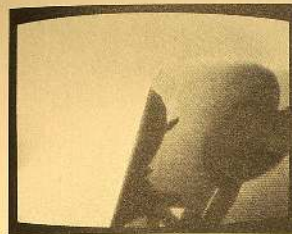


Hooykaas and Stansfield have been working together since 1975. They have gradually developed into video installation creators par excellence. As well as being autonomous works of art, their video tapes are almost always the outcome of an installation. Besides video tapes, their installations utilize audio tapes, photographs or films. Not only do these various elements interact with each other, they also and particularly interact with the space. It is only logical, then, for the content and setup of an installation to depend on its surroundings. Reciprocal perceptions can frequently be observed in the installations; for example, a monitor image might correspond with the structure of the wooden wall, or a photo hanging on the wall turn out to be a still of a tape running on the monitor. Similar organization is discernable in the sequence of the installations: elements from one return in the next, but with new additions.

Time and space, form and void, are regularly recurring themes. The requisite images are often taken from nature: landscapes which the makers have come across in the course of their many journeys, including the Netherlands. Due to the low image frequency, the numerous repetitions and the absence of any narrative element or climax, these video tapes allow the viewer to make up his own 'story'. This kind of approach encourages the viewer's creativity, and that is where Hooykaas and Stansfield distance themselves from run-of-the-mill television makers.

ROOS THEUWS

What I dish up to the viewer is a number of images in succession, and that's what makes him feel uncertain. I think that's the very essence of my work: that you don't grasp the story, but the image. The viewer is faced with images, and has to see what he can make of them.



Roos Theuws has been painting for several years, and is only a recent video adept. Formalistic in her approach, she juxtaposes her images in a carefully balanced context. The sequence is calculated minutely; nothing is left to chance. What she is doing is providing information in a horizontal line.

In her 'older' work, the odd realistic image crops up among the abstract ones. This realistic imagery, in combination with suggestive title and functional sounds, endows the tapes with a layer of meaning which it is left to the viewer to interpret. In more recent work this layer seems to have vanished entirely. The video tapes are reduced to a silent composition of abstract yet intense images evocative of Mondrian or Malevich paintings. The play of colors and shapes has become more important, colors not just taken from the immediate surroundings but generated according to the laws of physics (spectral analysis, for instance). At times the colors and shapes

are blurred and appear to overlap; at other times they are clearly defined. Theuws makes no efforts to suppress the rolling progress of the recorded TV image; on the contrary, she integrates the motion into the totality of moving shapes.

The images look as though sophisticated apparatus went into their production; in fact they were taped by the simplest camera on the market, its resources exploited to the utmost. Perhaps this explains why Theuws' work does not degenerate into a mere aesthetic game of shapes and colors. Instead, she presents a well-planned imagery which, by virtue of its intense effect on the viewer, almost compels him or her to read it.

WORKS IN THE EXHIBITION

Marina Abramović/Ulay	Terra Degli Dea Madre	1984	16'
Cristiaan Bastiaans	Jukai	1983	16'
Leonie Bodeving	La Maison de Dieu	1985	15'
Daniel Brun	Bleechin	1980	9'
Michel Cardena	Me Lavo Las Manos	1982	5'
Dedo	Ahorcado Nudo II	1984	10'
Jaap Drupsteen	Hyster Palsatu	1984	19'
David Garcia/Annie Wright	Endgame	1982	17'
Kees de Groot	After the Bible	1984	11'30"
Nan Hoover	The Desert	1985	10'
Madelon Hooykaas/Elsa Stansfield	Out of Reach	1983	15'30"
Saskia Lupini	Landschap, Mensen, Stad, Cultuur	1983	20'
Paul Müller	Reflections in a Sound Mirror	1984	10'
Ian Nichols	Light Drum	1983	8'30"
Lydia Schouten	Split Seconds of Magnificence	1984	15'
Servaas	Radio Images	1984	17'
Roos Theuws	Untitled	1984	6'

ARTISTS DATA

In this appendix we give the following information about the participating artists:

- a. selection of video presentations,
 - b. complete videography,
 - c. selected bibliography,
- The following abbreviations are used:
- B : broadcasted
 - I : video installation
 - VS : video sculpture

MARINA ABRAMOVIĆ/ULAY

MARINA ABRAMOVIĆ 1946 Belgrade

Studied at the Academy of Fine Arts in Belgrade. Performs and works with video and film. From 1976 on she is working together with Uwe Laysiepen.

ULAY 1943 Solingen, FRG

Studied mechanical engineering and photography. Performs and works with polaroid and video. From 1976 on he is cooperating with Marina.

Presentations

1977: R.T.B. Liège (B) – **1982:** Kölnischer Kunstverein, Cologne – Badischer Kunstverein, Karlsruhe – Städtische Galerie im Lenbachhaus, Munich – **1983:** The Second Link, Stedelijk Museum Amsterdam, The Museum of Modern Art New York, I.C.A. London, Long Beach Museum, Banff Art Center – R.T.B. Liège (B) – **1984:** La Biennale di Venezia, Venice – The Luminous Image, Stedelijk Museum, Amsterdam – The Museum of Modern Art, New York – **1985:** Image on the Run, The Kitchen, New York

Videography

Relation in Space, 1976 (60') – Imponderabilia, 1977 (60') – Relation in Time, 1977 (2x60') – Light/Dark, 1977 (20') – Balance Proof, 1977 (30') – AAA-AAA, 1978 (16') – Crazy Elephant, 1982 (I) – City of Angles, 1983 (20') – Anima Mundi, 1983 (8') – The World in my Country, 1984 (4') (also I) – Terra Degli Dei Madre, 1984 (20') (also I)

Bibliography

Ulay/Marina Abramović, Relation Work and Detour, Nijmegen 1980 – Bernice Murphy, Art in Australia 1982 – Thomas Mc Evilly, Marina Abramović/Ulay, Ulay/Marina Abramović, Artforum 1983 – Dorine Mignot, Video an Artforum, The Second Link, cat. The Walter Philips gallery, Banff 1983 – Shelley Rice, The Luminous Image. Video Installations in the Stedelijk, After Image, Dec. 1984

CHRISTIAAN BASTIAANS 1951 Amsterdam

Studied at the Rietveld Academie in that city (painting and graphic arts) and, for two years, in Japan, in which country he still regularly stays.

Presentations

1979: The Bank, Amsterdam – **1980:** Kitano Circus Galerie, Kobe – Museum Fodor, Amsterdam – **1981:** Osaka Contemporary Art Center – Videomaart, Maastricht – Moderna Museet, Stockholm – Lunami Gallery, Tokyo – Museum Fodor, Amsterdam – The Bank, Amsterdam – **1982:** Dutch Directions, Künstlerhaus Bethanien, Berlin – Galerie Stampa, Basel – International Media Meeting, Maastricht – 12th Biennale de Paris, Paris – Selection 12th Biennale de Paris, Helsinki – Videocoeans, Brest – Video Roma, Rome – Festival International du Nouveau Cinéma, Montreal – The Bank, Amsterdam – Plan B, Tokyo – **1983:** Galerie Westersingel, Rotterdam – Neue Kunst aus den Niederlanden, Kunsthalle zu Kiel – Vereniging van Videokunstenaars, Amsterdam – Museum Fodor, Amsterdam – Video C.D.83, Ljubljana – Athens Video Festival – The Living Art Museum, Reykjavik – De Vleeshal, Middelburg – Cultureel Centrum, Tilburg – Kruithuis, 's-Hertogenbosch – Videoheads, Amsterdam – Festival International du Nouveau Cinéma, Montreal – **1984:** Video Circuit (in 10 Dutch cities) – Film Festival Rotterdam – International Video Demonstration in Montebellard – In de ban van de band II, videotrap Stedelijk Museum, Amsterdam – Im toten Winkel, Kunstverein, Hamburg – Amsterdam Municipal Art Acquisitions 1983, Museum Fodor, Amsterdam – Recent Videoworks from 8 artists from the Netherlands, Centre d'Art Contemporain, Geneva/Kunstmuseum, Bern/Kunsthaus, Zürich – **1985:** Toronto-Amsterdam, an exchange exhibition – Image on the Run, The Kitchen, New York

Videography

Ashes from Mount Fuji, 1980 (I) – Verval en onvergankelijkheid, visuele

55

Oct. 18, 1973 – Vera Tietjens-Schuurman, Jaap Drupsteen, uitzonderlijk grafisch vormgever, TFF, 1974 – Ursula den Tex, Jaap Drupsteen, Vrij Nederland, Dec. 20, 1975 – Gerrit Komrij, Horen Zien en Zwigen, Vreugdetranen over de treurbuis, Arbeiderspers Amsterdam, 1977 – Jan van Galen, Nieuwe 'surrealistische trip' van Jaap Drupsteen, Trouw, March 31, 1979 – Jaap Drupsteen, Televisievormgeving in Museumjournaal, June, 1979 – Jaap Drupsteen, De functie van televisievormgeving in Willem Boon, Het kader van grafische ontwerpers, Eindhoven, 1980 – Stan Lapinski, 'Ik zet de werkelijkheid naar mijn hand', NBF-Bulletin, Oct. 1982 – Rob Perrée, Jaap Drupsteen en het smool van de VPRO, De Groene Amsterdammer, Dec. 29, 1982

DAVID GARCIA 1951 London

Studied a.o. painting and drawing at Byam Shaw School of Art

ANNIE WRIGHT 1952 Winchester

Studied a.o. mixed media at Byam Shaw School of Art. They have been working together since 1979 when they moved to Maastricht to attend the Jan van Eyck Akademie.

Presentations

1981: Stadsschouwburg, Maastricht – Het Kijkhuis, The Hague – 1983: Time Based Arts, Amsterdam – Stadsschouwburg, Maastricht – De Fabriek, Eindhoven – De Vleeshal, Middelburg – Festival International du Nouveau Cinéma, Montreal – Video Festival, Palermo – Underpass Project, K.T.A., Amsterdam (B) – 1984: Film Festival, Rotterdam – Time Based Arts, Amsterdam – Museum für Gegenwartskunst, Basel – S.O.L., Utrecht – Festival International d'Art Video, Locarno – Video Circuit (in 10 Dutch cities) – Festival International du Nouveau Cinéma, Montreal – Lokaal 01, Breda – K.T.A., Amsterdam (B) – Studium Generale Festival, Eindhoven – Kunstmuseum, Bern – Centre d'Art Contemporain, Geneva – Kunsthaus, Zurich – Simpson, Groningen – 1985: Image on the Run, The Kitchen, New York – Women's Festival, Vienna – Kunststhal, Bern

Videography

The Ballad of Dealey Plaza, 1981 (14') – Endgame, 1982 (17') – Callisto, 1984 (12') – A Horse without a Ghost is not a Home, 1984 (20')

KEES DE GROOT 1956 Marum

Studied at the A.K.I. Enschede.

Presentations

1981: Verplaatst, Enschede – Tor, Enschede – Effenaar, Eindhoven – 1982: Art 13, Basel – Grote Bergkerk, Deventer – Metropolis Festival, Munich – World Wide Video Festival, Het Kijkhuis, The Hague – Wemby Festival, London – K.T.A. Amsterdam (B) – 1983: Montevideo, Amsterdam – Aorta, Amsterdam – Oktopus, Amsterdam – De Vleeshal, Middelburg – De Fabriek, Eindhoven – Festival International du Nouveau Cinéma,

Montreal – Video Festival Tilburg, Den Bosch – 1984: Montevideo, Amsterdam – Filmmakers Coop, London – Het Kijkhuis, The Hague – Basement Group, Newcastle – Polytechnic Art Academy, Brighton – Video Festival, Berlin – Video Circuit (in 10 Dutch cities) – Centre George Pompidou Musée National d'Art Moderne, Paris – Audio Visu, Paradiso, Amsterdam – Con Rumore, Rotterdam – Video Festival, Toronto – Festival International d'Art Video, Locarno – Der neue Tat, Aachen – Festival Rome – Cable Television, Lyon – Videospace, Enschede – The Luminous Image, Stedelijk Museum, Amsterdam – Vierdaagse van de Nederlandse Videokunst, Beursschouwburg, Brussels – 1985: Image on the Run, The Kitchen, New York

Videography

Audio Mutant, 1982 (18') – Buro-Ridders, 1983 (11') (also I) – After the Bible, 1984 (11'30') (w. Frank Morssinkhof) – Libido Inferno, 1984 (9'45') – Mauho's Wijk, 1984 (8'20') (also I) – De vrouw van het Valtherpad, 1984 (30') – Het offer aan de ronde rivier, 1985 (I)

Bibliography

Tineke Reijnders, Auto-Awac, cat. Montevideo, Amsterdam, 1982 – Kees de Groot, cat. De Fabriek, Eindhoven, 1983 – Dorine Mignot, Video Art in Rembrandt's Country, DA + AT, Amsterdam, June 1984 – Rob Perrée, Auto-Awac, Video als konfrontend medium, Modern Denken no. 78, April/May 1984 – Shelley Rice, The Luminous Image, Video Installations at the Stedelijk, After Image, Dec. 1984

NAN HOOVER 1931 New York

Has lived and worked in Amsterdam since 1969; became a Dutch citizen in 1975. Exhibitions of paintings and drawings 1957 to 1974; started to work with video, performance, photography in 1974

Presentations

1975: Galerie Jurka, Amsterdam – 1976: Stichting De Appel, Amsterdam – ICC, Antwerp – Holland Week, Stichting De Appel, Amsterdam – 1977: The Museum of Modern Art, New York – Filmmakers Coop, London – Documenta 6, Museum Fredericianum, Kassel – 1978: Museum Fodor, Amsterdam – 1979: Art Metropole, Toronto – Anthology Film Archives, New York – Nan Hoover, Stedelijk Museum, Amsterdam – 10 Years of Video, Rome – 1980: The Museum of Modern Art, New York – 1981: The Bank, Amsterdam – DAAD Galerie, Berlin – Neue Sammlung Ludwig, Aachen – Stedelijk Museum, Schiedam – Künstlerhaus, Stuttgart – Arsenal, Berlin – Real Time, Tate Gallery, London – 1982: Long Beach Museum of Art – Contemporary Art from the Netherlands, Museum of Contemporary Art, Chicago – 1983 Montevideo, Amsterdam – Matt's Gallery, London – Festival International du Nouveau Cinéma, Montreal – Gesigneerd, Neue Kunst aus den Niederlanden, Kunststhal zu Kiel – National Pinakothek, Athens – 1984: Museum für Gegenwartskunst, Basel – Het Kijkhuis, The Hague – Time Based Arts, Amsterdam – Molkeerei Werkstatt, Cologne – La Biennale di Venezia, Venice – Im toten Winkel, Kunststhal, Hamburg – Kijkshuis, Acqouy – The Luminous Image, Stedelijk Museum, Amsterdam – 1985: Image on the Run, The Kitchen, New York

Videography

Movement in Light, 1975-77 (20') – Light Poles, 1977 (10') – Impressions, 1977 (10') – Landscape, 1978 (6') – Through Fields of Color, 1979 (12') – Movement Away From Primary Colors, 1980 (7') (w. Dennis Weiler) – Movement from either direction, 1980 (6') – Color Pieces, 1981 (10') – Reflections, 1982 (6') – Light and Object, 1982 (10') – Reflections, 1982 (6') – Landscape, 1983 (6') – Four Pieces, 1983 (10') – Halfsleep, 1984 (12') – Returning to Fuji, 1984 (8') – Interiors, 1984 (6') – Walking in any direction, 1984 (I) – The Desert, 1985 (10')

Bibliography

Nan Hoover, cat. Galerie Jurka, Amsterdam, 1975 – W. Herzogenrath, cat. Nan Hoover, cat. Kassel, 1977 – Dorine Mignot, Nan Hoover, cat. Stedelijk Museum, Amsterdam, 1979 – Josien Bockhoven, Aspecten Hedendaagse Fotografie, cat. Stedelijk Museum, Schiedam, 1979 – Sam Schoenbaum, Film Reviews, FLO Film Library Quarterly, Vol. 12, No. 1, 1979 – Jorg Zutter, An Interview, Photowork/Video/Performance, cat. DAAD, Berlin, 1981 – Claude Gosselin, Nan Hoover – photo, video, performance 1980-82, cat. Musée d'Art Contemporain, Montreal, 1982 – Lily van Ginneken, Ik beweeg mijn hand en het wordt een landschap, De Volkskrant, March 1982 – Wooster, Nan Hoover, Museum of Modern Art, Village Voice, 1980 – Kate Elwes, Interview with Nan Hoover, Performance Magazine, No. 23, April/May 1983 – Mick Hartney, Body as catalyst, Artweek, Vol. 13, No. 39, Nov. 1982 – Interview with Nan Hoover, Aspects, No. 23, Summer 1983 – Bettina Gruen/Marina Vedder, Kunst und Video, Dumont Buch verlag, Köln, 1983 – Ulrich Bischoff, Gesigneerd, Neue Kunst aus den Niederlanden, cat. Kunststhal zu Kiel, 1983 – Shelley Rice, The Luminous Image, Video Installations at the Stedelijk, After Image, Dec. 1984

ELSA STANSFIELD 1945 Glasgow, Scotland

Studied film at the Slade School of Fine Arts, London. Started to work with Madelon Hooykaas in London and Amsterdam in 1972. Moved to the Netherlands in 1980. Head of the Department of Video/Sound at the Jan van Eyck Akademie, Maastricht.

MADOLON HOOYKAAS 1942 Maartensdijk

Studied photography. Lived from 1964-1970 in Paris, London, New York and Japan and worked with photography and film. Started to work with Elsa Stansfield in Amsterdam and London in 1972.

Presentations

1975: Third Eye Centre, Glasgow – 1976: Whitechapel Art Gallery, London – Merseyside videoshow, Cable program (B) – 1977: Air Gallery, London – L.O.B. Cable TV, Bijlmermeer, Amsterdam (B) – Stichting de Appel, Amsterdam – Teesside College of Art, Middlesbrough – L.Y.C. Museum, Banks 1978: Angora Studio, Maastricht – Gamm (a), Utrecht – 't Langhuis, Zwolle – Museum Fodor, Amsterdam – Chapter Gallery, Cardiff – Studio Amazone, Amsterdam – I.C.C., Antwerp – 1979: 't Hoogt, Utrecht – Video 79, 10 years video, Rome – Battersea Arts Centre, Lisbon – 1980: Sempelploaats, Amsterdam – Cultureel Centrum, Tilburg – Stichting De

Appel, Amsterdam – Enschede Verplaatst, Enschede – 't Hoogt, Utrecht – Verein zur Förderung Kultureller Aktivitäten, Stuttgart – Biddickfarm Artists Video – The Bank, Amsterdam – Mixage International, Rotterdam and Breda – Franklin Furnace, New York – The Kitchen, New York – Centre for Art Tapes, Halifax – 1981/1982: 9 installations on site (no 1/9) in England, Sweden, Holland – 1981: Kunstverein, Freiburg – Dutch Treat, Soho Cable TV, New York (B) – Kunst & Austausch, Berlin – Stedelijk Museum, Amsterdam – 1982: Fykingen, Stockholm – Bildmuseet, Umea – Dutch Directions, Künstlerhaus Bethanien, Berlin, Museum Fodor, Amsterdam – Biennale of Sydney – International Media Meeting, Maastricht – 1983: Stedelijk Museum, Gouda – Galerie AK, Frankfurt – Provincials Museum, Hasselt – Van Abbemuseum, Eindhoven – Plan B, Tokyo – Air Gallery, London – Scan Gallery, Tokyo – Athens Video Festival – Time Based Arts, Amsterdam – The Kitchen, New York – De Vleeshal, Middelburg – 1984: Feilison, Velsen – The Luminous Image, Stedelijk Museum, Amsterdam – Gallery Paladijn, Amsterdam – Semaine du Video, Rennes – Film Festival, Rotterdam – Im toten Winkel, Künstlerhaus, Hamburg – Videokunst aus Holland, Museum Basel – The Museum of Modern Art, New York – World Wide Video Festival, The Hague – Videonale, Bonn – Festival International du Nouveau Cinéma, Montreal – 1985: Galerie Katrin Rabus, Bremen – Image on the Run, The Kitchen, New York –

Videography

What's it to You, 1975 (15') – Moving, 1975 (30') – Journeys, 1976 (10') – The Road, 1976 (15') – Memory Window, 1977 (20') – Memory Window, 1977 (30') – Horizontal Flow, 1977 (15') – Generations, 1977 (22') – See Through Lines, 1978 (15') – Moving Lines, 1978 (13') – Continuing Lines, 1978 (15') – Videoveranderingen (video changes), 1978 (10') – Sea of Light, 1978 (18') – Labyrinth of Lines, 1978 (8') – 5 video environments, 1979 (60') – Running Time, 1979 (6') – Split Seconds, 1979 (12') – Tidal Flow, 1979 (14') – Transitions, 1979 (12') – Au deo-vi deo, 1979 (20') – Time-piece, 1980 (9') – Eye-level, 1980 (14') – Video-void, 1980 (20') – Cutting piece, 1981 (16') – 2 Sides of a story, 1981 (15') – Flying time, 1982 (8') – A Piece for the 4 Winds, 1982 (10') – Out of Reach, 1983 (15'30") – The Force behind its Movement, 1984 (17'30") – Compass, 1984 –

Bibliography

Elsa Stansfield, From Dream To Memory, Film + Video Extra, Winter 1975 – Frans Haks, Memory Window, Vrij Nederland, Sept. 1977 – Lilly van Ginneken, Witte Vogels, De Volkskrant, Sept. 1977 – London Video Arts Catalogue 1978 – Madelon Hooykaas/Elsa Stansfield, cat. I.C.C. Antwerp 1978 – Elsa Stansfield, Fragmented Views of a Labyrinth, Aspects, Winter 1978-1979 – Cat. 10 Years of Video, Rome 1979 – Madelon Hooykaas/Elsa Stansfield, Sea of Light, Chrysalis, no. 4 1979 – Artists Video, cat. Biddick Farm Arts Centre, Washington GB 1979-1980 – Dorine Mignot, Two Sides of a Story, Information sheet Stedelijk Museum Amsterdam, Oct/Dec 1981 – Dutch Directions, cat. Künstlerhaus Bethanien, Berlin 1982 – Josine van Droffelaar, Preamble: Audio Video Installations, cat. Provinciaal Museum Hasselt, 1983 – Pauline Terheerhorst, Stedelijk Museum brengt video als beeldende kunst, De Volkskrant, Sept. 1984 – Rob Perrée, Een ruimtelijke kunst. De complexe ruimtelijke werking van videokunst, Skrien, Winter 1984-1985 – Shelley Rice, The Luminous Image. Video Installations at the Stedelijk, After Image, Dec. 1984 –

SASKIA LUPINI 1957 Rotterdam

Studied at the Academie van Beeldende Kunsten in Rotterdam. Works also in various aspects of theatre including conceptualisation, set design, costumes etc.

Presentations

1983: World Wide Video Festival, The Hague – Festival International du Nouveau Cinéma, Montréal – Athens Video Festival – Video Festival, Volterra – Video Roma, Rome – 1984: World Wide Video Festival, The Hague – Festival International du Nouveau Cinéma, Montréal – RKS, Rotterdam – International Video Demonstration, Montbéliard – Video Festival, Milaan – Vierdaagse van de Nederlandse Videokunst, Beursschouwburg, Brussels – Video Festival, Ljubljana – 1985: Image on the Run, The Kitchen, New York

VideoGRAPHY

Landschap, Mensen, Stad, Cultuur, 1983 (20') – Pandemonium, 1984 (40')

PAUL MÜLLER 1951 The Hague

Studied at the Stadsacademie voor Toegepaste Kunst and the Jan van Eyck Akademie in Maastricht

Presentations

1980: Enschede verplaatst, Markt 17 Galerie, Enschede – Bonnefanten Museum, Maastricht – 1981: Videomaat, Maastricht – Air Gallery, London – Tiendenschuur, Weert – Living Art Museum, Reykjavik – 1982: International Media Meeting, Maastricht – 1983: Time Based Arts, Amsterdam – Stadsschouwburg, Maastricht – De Vleeshal, Middelburg – Time Based Arts, Amsterdam – 1984: Stadsschouwburg, Maastricht – Filmfestival, Rotterdam – Cultureel Centrum Uilenstede, Amstelveen – Time Based Arts, Amsterdam – Festival International d'Art Video, Locarno – World Wide Video Festival, The Hague – Festival International du Nouveau Cinéma, Montréal – Saito, Firato, Amsterdam (B) – Videonale, Bonn – Vierdaagse van de Nederlandse Videokunst, Beursschouwburg, Brussels – 1985: Image on the Run, The Kitchen, New York –

VideoGRAPHY

Untitled, 1980 (I) – Black Square, 1980 (3') – Tracking, 1981 (I) – Pendulum, 1981 (I) – Tracking II, 1981 (I) – Transit, 1982 (I) – Floor, 1982 (7') – Shift, 1983 (I) – Reflections in a sound mirror (w. Anna Rubin), 1984 (10')

Bibliography

Paul Müller, Icelandic in easy stages, Jan van Eyck Pers, Maastricht, 1981 – Paul Müller, film and video installations, Jan van Eyck Pers, Maastricht, 1983

IAN NICHOLS

Studied at the Jan van Eyck Akademie in Maastricht. Lives and works in Holland and England.

Presentations

1983: Stadsschouwburg, Maastricht – Athens Video Festival – Kunstuitleen, Delft – Jan van Eyck Akademie, Maastricht – 1984: Film Festival, Rotterdam – Festival International du Nouveau Cinéma, Montréal – 1985: Image on the Run, The Kitchen, New York

VideoGRAPHY

Plant 279 1982 (8') – Just a few colours. Pigments on a table 1983 (8') – Light Drum 1983 (8') – Is it recording a pyramid in the sky 1983 (5') – Plant House 1984 (12') (also I)

LYDIA SCHOUTEN 1948 Leiden

Studied at De Vrije Academie in The Hague and the Academie van Beeldende Kunsten in Rotterdam. Did performances before she started to work with video.

Presentations

1981: Videomaat, Maastricht – 1982: 't Hoogt, Utrecht – Salon van de Maassteden, Stedelijk Museum, Schiedam – Zometentoonstelling, Stedelijk Museum, Gouda – Verdeelde Beelden, Het Krulhuis, 's-Hertogenbosch – World Wide Video Festival, Het Krulhuis, The Hague – 1983: Passionata IBK, Nijmegen – Galerie Paladijn, Amsterdam – Time Based Arts, Amsterdam – De Lusterhuis, Amsterdam – Polyphonix, Milan – Amsterdam 1983 in Berlin, Künstlerhaus Bethanien, Berlin – Egal Hauptsache Gutf! Bonn, Marseille – Exchange Rotterdam-Hull, Ferens Art Gallery, Hull – Reginale, NL-Centrum, Amsterdam – Athens Video Festival – Art Video, Palais des Beaux Arts, Charleroi – Festival International du Nouveau Cinéma, Montréal – Festival International de Cine de San Sebastián – Festival International d'Art Video, Locarno – 1984: Stedelijk Museum, Gouda – La Biennale di Venezia, Venice – The Luminous Image, Stedelijk Museum, Amsterdam – Galerie Perspektief, Rotterdam – Galerie Images Nouvelles, Bordeaux – Museum Boymans-van Beuningen, Rotterdam – Die neue Tat, Aachen – Videoase, Enschede – Göteborgs Konstmuseum – Vierdaagse van de Nederlandse Videokunst, Beursschouwburg, Brussels – Kunstmuseum, Bern – De Golfbreker, Cable Television Zuid-Holland (B) – Filmfestival, Berlin – Festival International du Nouveau Cinéma, Montréal – 1985: Academie van Bouwkunst, Rotterdam – Image on the Run, The Kitchen, New York –

VideoGRAPHY

Love is Every Girls Dream, 1978 (30') – De Kooi, 1978 (30') – Breaking Through the Circle, 1978 (20') – How does it feel to be a sex object, 1979 (30') – Smile, 1979 (20') (also I) – I feel like boiled milk, 1980 (15') – Whipping Red, Whipping Blue, 1980 (20') (also I) – Animal Space, 1981 (30') – The Lone Ranger Lost in the Jungle of Erotic Desire, 1982 (18') – Romeo is Bleeding, 1982 (11') (B) – Covered with Cold Sweat, 1983 (8') (also I) – Split Seconds of Magnificence, 1984 (15') (also I)

Bibliography

Georg F. Schwarzbauer, Performance III, Kunstforum, Febr. 1979 – Loes Brunott/Joke Huisman, Lydia Schouten, Performances, Hard Werken, No. 3,

Juli 1979 – Eric van der Schalie, Lydia Schouten, Perspectief, No. 14, Spring 1983 – Tineke Reijnders, En toch is er liefde die zelfs het water bindt, De Groene Amsterdammer, 8.2.1983 – Rob Perrée, De Televisiegeneratie, Kunstbeeld, Dec. 1983 – Tineke Reijnders, Lydia Schouten, Information Sheet, Stedelijk Museum Gouda, March/April 1984 – Pauline Terreehorst, Lydia Schouten wil curiositeit blijven, De Volkskrant, 4.4.1984 – Shelley Rice, The Luminous Image, Video Installations at the Stedelijk, After Image, Dec. 1984 – Ernie Tee, De ready-made-beelden van Lydia Schouten, Oprechte ironie, Skrien, Sept/Oct. 1984

SERVAAS 1950 Alkmaar

Studied electronics, video, mechanics and pneumatics. Started as a painter.

Presentations

1981: Städtische Galerie im Lenbachhaus, Munich – JVC Festival, Tokyo – 1982: Art 13, Basel – 't Hoogt, Utrecht – World Wide Video Festival, Het Krulhuis, The Hague – Video Roma – The Kitchen, New York – London Video Arts – 1983: Nederlands Theater Instituut, Amsterdam – Athens Video Festival – De Vleeshal, Middelburg – World Wide Video Festival, Het Krulhuis, The Hague – Stedelijk Museum, Amsterdam – Shafly Theater, Amsterdam – De Moriaan, Den Bosch – RAI, Rome (B) – K.T.A., Amsterdam (B) – VPRO, Hilversum (B) – 1984: International Video Demonstration, Montbéliard – Video Circuit (in 10 Dutch cities) – RAI, Amsterdam – World Wide Video Festival, Het Krulhuis, The Hague – Video '84, Montréal – Festival International du Nouveau Cinéma, Montréal – Kabel-TV, Zuid-Holland (B) – Stockholm TV (B) – K.T.A., Amsterdam (B) – 1985: Image on the Run, The Kitchen, New York

VideoGRAPHY

Non Directional, 1980 (10') – BBC News 1981 (3'30'') – News Resonance, 1981 (3') – Four Poems, 1981 (3'30'') – Writing, 1981 (3'30'') – Zen, 1982 (3'40'') – Decision, 1982 (3'40'') – Vale of Tears, 1982 (1'50'') – Video Pneumatics, 1982 (I) – Watercolors, 1983 (17'10'') – Matchpoint, 1983 (4'50'') – Spring Time Again, 1983 (4'10'') – Pitt, 1983 (I) – Hit me, 1983 (I) – Sprinkler, 1983 (I) – The Fellini Machine, 1984 (I) – Are You Afraid of Video, 1984 (I) – Radio Images, 1984 (17') – TV Blues, 1985 (12'10'')

Bibliography

Servas, Information Sheet Stedelijk Museum Amsterdam 1983 – Jan Libbenga, De geheimzinnige pneumatiek van de video-kunstenaar Servas, NRC, Sept. 1983

ROOS THEUWS 1957 Valkenswaard

Studied at the Jan van Eyck Akademie in Maastricht.

Presentations

1982: Stadsschouwburg, Maastricht – 1983: Time Based Arts, Amsterdam – Kunstuitleen, Delft – Sirkus I, Deurne (Belgium) – Athens Video Festival – World Wide Video Festival, The Hague – Stichting ENNU, Tilburg –

Time Based Arts, Amsterdam – 1984: Video Circuit (in 10 Dutch cities) – Film Festival, Rotterdam – Time Based Arts, Amsterdam – Festival International d'Art Video, Locarno – Festival International du Nouveau Cinéma, Montréal – Kunsthaus, Bern – Kunsthaus, Zurich – Centre d'Art Contemporain, Geneva – 1985: Image on the Run, The Kitchen, New York

Bibliography

Rob Perrée, Ik wil geen emotie, ik geef gewoon informatie op een horizontale lijn, De Groene Amsterdammer, 4.7.1984

VideoGRAPHY

CO2, 1982 (I) – Green, 1982 (I) – Yellow, 1982 (I) – Black-White, 1982 (20') – Anaklasis, 1983 (8') (also I) – Acacias, 1983 (I) – Triptiek, 1983 (I) – Quatro stagioni, 1983 (12') – Stratosferos, 1983 (I) – Crossing red, 1984 (8') – Quanta, 1984 (11') – Untitled, 1984 (6')