

VIDEO ART 78

## An International Festival of Video Art

An exhibition organised jointly by the Herbert Art Gallery and the Media Centre, Faculty of Art and Design, Lanchester Polytechnic, Coventry, with the assistance of the Arts Council of Great Britain

Video Tapes  
Installations  
Performances

# VIDEO ART 78

Abramovic  
Ambrosini  
Atherton  
Barnard  
Bauermeister  
Belloir  
Brufton  
Bruszewski  
Byrne  
Cameron  
Critchley

Frake  
Froese  
Hall  
Harding  
Hoey  
Hoover  
Jonas  
Kos  
Kreische  
Krikorian  
Marshall

Meigh  
Mori  
Partridge  
Pezold  
Rosenbach  
Serra  
Steele  
Tarlo  
Viola  
Waterman  
Weibel

Herbert Art Gallery and Museum, Jordan Well, Coventry  
6 - 21 May 1978

Video Art 78 Art Committee  
David Broadhead, Chairman  
Steve Partridge, Festival Director  
Patrick Day, Herbert Art Gallery  
Neil Stair, Media Centre

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Dave Curtis, Arts Council of Great Britain  
David Hall  
Steve Partridge  
Patrick Day  
Simon Wilson, Tate Gallery

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Eric Cameron, Nova Scotia College of Art & Design  
Halifax, Canada  
Alexander Van Grevenstein, Bonnefantenmuseum,  
Maastricht, Holland  
Wulf Herzogenrath, Kunstverein, Koln, West Germany  
Jan Debbaut, Van Abbemuseum, Eindhoven, Holland  
Paolo Cordazzo, Cavalino Gallery, Venice, Italy  
Peggy Gale, Art Metropole, Toronto, Canada

Technician  
Howard Vie

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Tape Library  
Many of the tapes in the continuous programme are also available for individual viewing in the tape library. Ask one of the gallery staff who are wearing video show badges for further information

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## Introduction

A show such as this has been long overdue in the Midlands. The past four years has seen a number of video shows across the country, always missing the region. This is now rectified by a comprehensive and thoughtful selection of work from artists throughout the world, of varied reputation and standing. Watching video works can be a very testing experience on first exposure, especially in a situation such as this. The language of the video artist is very different to that of the broadcasters' with which we are so accustomed. More time and effort is asked of the spectator. He must be prepared to think for himself if he is to receive any benefit from, or comprehend, the range of insights and sensations that are being offered.

Artistic activity with video has developed from novelty and a founding condition, into maturity in a very short period of time. Only fifteen years have gone by since the first true video pieces were executed, but conceived as a peripheral concern. Now many artists are working exclusively in the medium, and many others use it as an integral and useful tool in their activities.

The exhibition is divided into three types of work, or format: tapes; installations; and performances. All the installations and performances (with one exception) are by British artists, mainly due to economic realities. Foreign activity is however, well represented in the tape section.

Steve Partridge | 1978

## Using video and Video Art: some notes

### David Hall

Our curiosity has no bounds. We need to absorb information constantly. Information that gives each of us identity and positions us in the world. Knowledge has countless sources, from the private to the public. Of the latter, the Mass Media are of course the most accessible. These media dominate our lives, and television most of all. TV because it presents the most complete illusion widely in use so far. We know it is only a facsimile of the world, yet we have adjusted for that in our desire to be informed – to have instant contact (albeit one-way). Our preconceptions of what a TV set should give us are a direct result of what we have allowed ourselves to be conditioned to expect. Indeed, it has become part of reality for many rather than seen as the interpretation of it by a few. However, the chink in this monopolistic situation first appeared when comparatively low priced TV recording equipment came onto the open market in the mid-sixties. It was aimed initially at industry as a managerial aid or promotional device cashing in on, hence perpetuating techniques already well established in broadcasting. But inevitably a vast number of independent users, with very diverse views as to its potential, also emerged at the same time.

Unlike experimental/underground film, which has a history that stretches back to the innovations of ciné pioneers before its commercialisation, early independent video had no such precedents as TV had fallen into the hands of governments and big business at the point of its inception. Consequently, at first, this reversal of roles produced a great deal of low grade stuff by people simply amazed that they could conjure facsimiles of the telly-hero programmes they had worshipped for so long. Or, here was the idyllic way to materialise narcissistic pursuits. Others with more outgoing concerns rightly saw, and still see, its use and development in community work. Still others saw it as a direct political tool and produced programmes about people and events either not covered, or unfairly treated, by the Mass Media. Artists too were among the first to recognise its potential both in the possibilities of its unique properties and, in some cases, of its significant relatedness to contemporary culture through TV.

Continuing for a moment with a broad look at these categories of independent activity (though often any distinction is blurred at the edges); socio/political work is undoubtedly necessary and beyond dispute, but in many cases the method/structure/treatment (not content) is handled in a way which is directly analogous to that traditionally employed by the

very establishment it implicitly, often overtly, deplores. Alternative attitudes portrayed through any medium demand an equal reappraisal of the condition of that medium – particularly television with its well-entrenched criteria. Reappraisal and a necessary 'demystification' do not automatically come simply with alternative content; they can only occur when simultaneously uprooting and questioning the form. Of course such analysis does not stand for much alone, but it offers a potentially endless expansion of the medium's vocabulary, hence capabilities, necessary to a fresh creative development. Some video-makers would suggest that this implied disruption takes it into obscurity, and beyond the apprehension of their audience. But that attitude could be considered as much a patronising assumption as the classic 'give the public what we think they want' cry which attempts to excuse most of the broadcasters' output.

These observations also apply to artists using video whose work has for a long time been collectively, and wrongly, titled Video Art. In fact, whereas the plastic arts, hotly pursued by film, have undergone such a scrutiny of their roles as 'media' (forefronting critical analyses of the established conventions towards, primarily, the integration of form and content as an autonomous whole), the surprise is that only a comparatively small number of artists working with video have emerged with this as a criterion. Acceptance of it as a secondary medium – a convenient recording and/or presentation system for ideas otherwise realised – is an attitude adopted by many more. And perhaps most dominant of all in the art world are those who flirt with both, neither committed to the first nor admitting to the second. Justifications of the latter suggest that video is the only medium for its realisation, yet among other things take little account of powerful extraneous connotations that inevitably occur. The reading of independent video will continue to fall victim to its ever-present forbear, broadcast television, unless alternative models are implicated through the work itself.

Primarily then, my contention is with the use of Video Art as a generalised label for a great deal of art work involving video technology to whatever ends. Artists' Video might be a more appropriate all-inclusive title, though even here it could not fairly place multi-media work for instance, where video is often only incidental to the whole. Therefore the indications are that any attempt to make a generalised appraisal is a fallacious task since it is virtually impossible to find any common basis from which to begin. Too often enthusiastic writers have mistakenly constructed notions of a related endeavour on the presumption that simply the use of the technology presents a common factor of some

ideological, conceptual or aesthetic significance. However, it is possible to tentatively consider further that area of artists' video which we might now call Video Art proper. But first it should be noted that whilst the use of video by artists began over a decade ago (heralded as early as 1959 by *Ereignisse für Millionen*, a happening by Wolf Vostell using TV receivers), it is only in recent years that more critical objectives have emerged to identify Video Art, though nevertheless pockets of activity have been going on since the beginning.

Firstly, a number of artists working in this context recognise the need to integrate the *actual* properties as an intrinsic condition of work, notably those peculiar to the functions (and malfunctions) of the constituent hardware – camera, recorder, and monitor – and the artist's accountability to them. These include the manipulation of record and playback configurations; immediate visual and audio regeneration; the relative lack of image resolution; signal distortion; frame instability – often purposefully induced by misaligning vertical and horizontal frame locks; random visual noise; camera 'beam', 'target', focus, vidicon tube; and so on. Equally, some have considered that the video product, manifest on the monitor screen, cannot be regarded as a perceptually insular phenomenon. The dominant tangibility of the object presentation system is an irrevocable presence which in itself contributes from the outset to the dissolution of the image. To choose to ignore this paradox as an unfortunate discrepancy of technology, rather than to acknowledge it as an intrinsic state of the video matrix, already suggests a polarity between art work using video, and that which constitutes Video Art.

Secondly, the most evident response to the initial encounter with the technology is its intrinsic capacity for instant image feedback. An abundance of work has been produced based on this, and it would seem to be the origin of some of the most important video art so far. However, there has been considerable disparity in the way this unique technological phenomenon is regarded and utilised. It has been used as the initial stage of 'abstraction' in what are known as synaesthetic or videographic tapes, the camera looking at the monitor which is recycling that camera's output. The feedback here is then often incorporated into the use of sophisticated video-synthesisers, editing and colourising devices. Almost without exception the tapes in this genre present complex synthetic imagery which, while not a normal experience on broadcast TV, tends if anything to corroborate the mystique convention by the development, deification and utilisation of increasingly sophisticated hardware available to, and operable by, only a

few. Equally, this in turn produces the inevitable obscuration of any immediately perceivable evidence of the creative process as is also the case on television.

Thirdly, a proliferation of work has also emerged from the adoption of the triangular feedback configuration. Camera looks at artist or participant looking at the monitor image of himself fed live from that camera – the analogical mirror – a mode for behaviour reflex. Many tapes, live closed-circuit installations and performances have involved this, and various permutations. It has been explored to the most profound advantage as a system to elucidate systems of space/time triangulation where the viewer (ie in installations) is simultaneously the viewed in a process of self-referring consciousness. However, here again there has been some disparity of intent, notably in many of the tape works. The immediate temptation, when confronted with the mirror analogue, is to become immersed in a wholly esoteric self 'psychoanalysis'. In this case and others (some live performance work), this process of self-identification (the content) rarely conjoins with an identification of the dominant video process (the form), let alone recognises it as an indigenous and consequently irrevocable condition of the work.

Finally, there is work which appropriates and simultaneously juxtaposes familiar narrative devices with alternative codes as a means to re/determine the semiological function of the televisual phenomenon. While this has arguably been an ongoing practice throughout, it is only quite recently that an overtly conscious and critical approach has come to the fore through the work itself. Again, the danger here is that in some cases the concern may be referred to the content alone without regard for those other aspects noted earlier and equally significant to the total experience.

It can be summarised then that Video Art is video *as* the art work – the parameters deriving from the characteristics of the medium itself, rather than art work *using* video – which adopts a device for an already defined content. By characteristics I have meant those particular attributes specific to both its technology and the reading of it as a phenomenon. Video as art largely seeks to explore perceptual and conceptual thresholds, and implicit in it is the decoding and consequent expansion of the conditioned expectations of those narrow conventions understood as television.

## Tapes

Abramovic  
Ambrosini  
Bauermeister  
Belloir  
Brusezewski  
Byrne  
Cameron  
Critchley  
Hall  
Harding  
Hoey  
Hoover  
Jonas  
Kos  
Kreische  
Marshall  
Meigh  
Mori  
Partridge  
Pezold  
Rosenbach  
Serra  
Steele  
Tarlo  
Viola  
Waterman  
Weibel

**Ulay/Marina Abramovic**  
**Marina Abramovic/Ulay**

Breathing in-breathing out  
First part 20mins monochrome

Performance 4

We are kneeling face to face, pressing our mouths together

Marina Abramovic

I am breathing in oxygen

I am breathing out carbon dioxide

Ulay

I am breathing in carbon dioxide

I am breathing out carbon dioxide

Marina Abramovic

I am breathing in carbon dioxide

I am breathing out carbon dioxide

April, 1977

Studenski Kulturni Centar

Belgrade -250-



*Marina Abramovic/Ulay Breathing in-breathing out*  
*Ulay/Marina Abramovic*

**Claudio Ambrosini**

Zoom 4½ mins

De Photographia 30secs

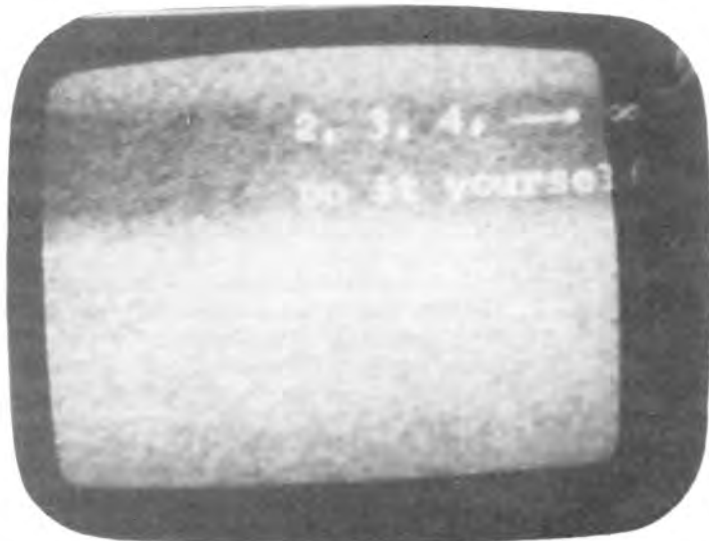
Light Solfeggio 2½ mins

Tocco III 6½ mins

Video Music 17mins plus monochrome

Ambrosini was born in Venice in 1948. He styles himself as a musician and since 1968 has been working in the field of 'intermedia', with instrumental and/or electronic works, theatre pieces and videotapes. He has exhibited at Art/Tapes/22, Venice Biennale 1977 and Washington New Town England.

My work with video has mostly referred to the analysis of the medium in itself (ie *Zoom*) or to its relationships with other languages and media, (ie *Video music, de Photographia*). In this sense many of these tapes mean to show the viewer something he was not aware of. As a musician I have also been interested in the possibility of treating many objects, but especially technological ones, (eg the video monitor) from the point of view of sound; sometimes trying not only to 'use' them by playing them, but also to 'humanise' them.



*Video Music Claudio Ambrosini*



### **Rene Bauermeister**

*Video Corpus* – Aleatoire I – II – III 30mins monochrome

Rene Bauermeister was born in Neuchatel, Switzerland. His main artistic activities are video, photography & film-making.

The arrangement of shots from *Video Corpus* afford a sequence of variations on the theme of symmetry, of which the most interesting application seems to me to be the symmetry of the human face. The arbitrary division of the screen cross cuts and amplifies this special geometric situation.



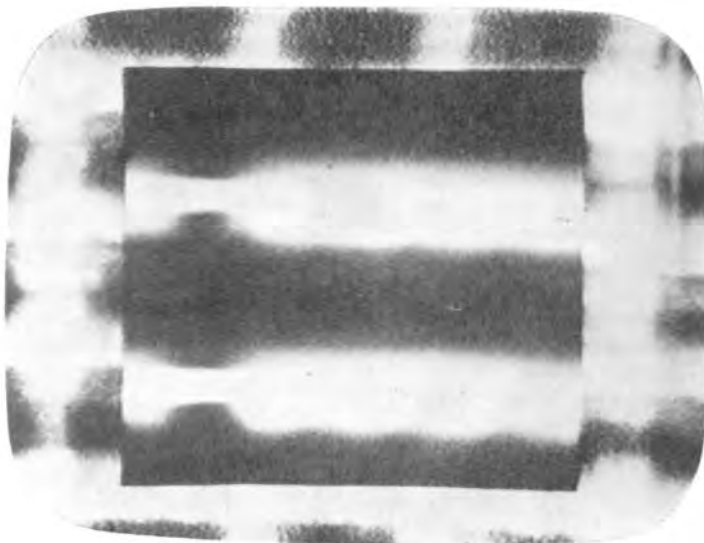
*Video Corpus* Rene Bauermeister

### **Dominique Belloir**

*Interferences* 15mins 1976 monochrome

Initially worked in sculpture and film, since 1974 producing experimental video tapes with the aid of video synthesiser. Presently finishing a doctorate thesis on video as a creative medium, and particularly concerned with research into televisual perception.

The standard TV screen corresponds to the page of a book or the canvas. Its dimensions have been calculated in order to communicate meaningful images. Some images are not directly meaningful because they are produced by submitting the perceptive visual apparatus to mechanisms other than the simple recognition of objects. They can never extend beyond the level of video painting, as long as they remain screened within such a reduced format.



*Interferences* Dominique Belloir

## Wojciech Bruszewski

The Video Touch eight pieces 30mins monochrome

### OUTSIDE

What I do is based on two principles:

- 1 The duality of the notion – WHAT EXISTS,
- 2 The beliefs that the mechanical and electronic means of recording and transmission (film, video, photography, etc.) partly act regardless of our mind.

ad 1 The notion WHAT EXISTS has two meanings:

- In the first one WHAT EXISTS – exists beyond me, outside.
- In the other WHAT EXISTS – is a proposition for what exists.

A proposition exists as, to put it shortly, a result of cultural pressure. What exists, in this meaning, is a CONVENTION.

ad 2 The picture of the world, as communicated to us by the mechanical and electronic means of transmission, is quite different to the CONVENTION OF WHAT EXISTS, which we use everyday. Our brain is formed in such a way that it perceives and may make use of only that part of the possibilities of the means of transmission, which do not break down that convention. It has the tendency to make use of the existing rules, independent of the fact whether they preserve or lose their up-to-dateness.

What I do, is nothing else than setting traps for WHAT EXISTS.

I try to set the traps on the borderline of the 'spiritual' and the 'material', of 'what we know and think of' and 'what there is'.

This procedure systematically followed results in the destruction of the CONVENTION OF WHAT EXISTS, at the same time the mechanical and electronic means of transmission, as the channel which is clear and unlimited by mental schemes, act as the catalyzer for the reaction, while the hypothetical WHAT EXISTS in the first meaning-outside- as the potential energy of destruction.

WB 1975



*The Video Touch Wojciech Bruszewski*

### James Byrne

and we could on and on like that 12mins monochrome

James Byrne presently lives in Minneapolis. He attended the University of Minnesota and the School of Art, Institute of Chicago. 1978 exhibitions include: N A M E Gallery, Chicago; Minneapolis Institute of Art; University of Maryland, Baltimore. 1977 exhibitions: *10th Biennale de Paris*; Hanson Cowles Gallery, Minneapolis; Walker Art Center, Minneapolis; WCCO TV, Minneapolis; *American Art*, Hudson River Museum, New York.

Transform, amalgamate, confirm, emotions, experiences. The word is ambiguous, out of my control, uncontrollable. Feelings and images are what I remember, is what I understand, is what I can comprehend. Images I feel. Feelings to imagine. In the crux of their intersection, of their union, of their non melting. It forms its own form. It lives its own life.



*and we could on and on like that* James Byrne

### Eric Cameron

Numb Bares 15 mins plus monochrome

Eric Cameron is the Director of the Graduate Programme at Nova Scotia College of Art and Design, Halifax, Canada. Born in England in 1935, he moved to Canada in 1969, and is now a Canadian citizen. His art has been seen in scattered exhibitions in Europe and North America. Collective projects executed by students in class were shown at the Corcoran Gallery in Washington, the Art Gallery of Ontario, and the National Gallery of Canada. His critical writings (since 1969) have appeared in *Studio International*, *Artforum*, *Arts Magazine*, *Leonardo*, *Arts Canada*, and *Vie des Arts*. He is at present a member of the editorial board of *Vie des Arts*, and also Vice-President of the Universities Art Association of Canada.

*Numb Bares* – the video reality of illusion. Sounds and shadows that present themselves as not-here and not-now. The inner logic of the machine's order. The inner pressures on the human mind that makes the choices.

1 'Behind Bars' 2 'Between two Cameras' 3 'Keeping Marlene out of the Picture' 4 'Numb Bares' 5 'Ha Ha'. 'Plus'



*Keeping Marlene out of the Picture* Eric Cameron

## David Critchley

Static Acceleration 15mins  
Trialogue 7mins  
Instruction Limitation 7mins monochrome

Videotape shows: Serpentine Gallery 1975. Third Eye Gallery 1976; Gallery – Cavellini, Venice 1976. Bonnefantenmuseum, Maastricht, 1977. Whitechapel Gallery, 1977. Kunstakademie, Dusseldorf 1977. Performances include: 2B Butler's Wharf 1976. Battersea Arts Centre 1976. Faroe Road 1977. Ayton Basement 1977. Audio Arts Performance Tape 1977.

In videotape, I found the ideal medium to alter time structures, easily being able to recall a previous action and pose it in relation to a subsequent related or unrelated action, which would alter the meaning of either statement. It also allows an action to be reprocessed by the medium to point out properties or anomalies inherent in the medium. In a sense, my work with straightforward tape making has been mechanical and didactic, looking at the medium for the properties that differentiate it from other media and from 'life'.



*Static Acceleration* David Critchley

## David Hall

TV Fighter (Cam Era Plane) 15mins 1977  
Vidicon Inscriptions 10mins 1974-5 monochrome

*TV Fighter* continues to place emphasis on decoding the illusion/narrative convention as an intrinsic condition of the work (the manipulation of: primary technical properties; recording procedures; contextual expectations; and so on). However in this piece I have deliberately 'overstated' the convention initially by presenting a series of emotive images (stock war action). These are subsequently manipulated in a succession of optical retakes – the camera action attempting to correlate with that of the original 'action' in its movements – endorsing and developing primary perceptual information whilst simultaneously challenging and reshaping initial connotations.

*Vidicon Inscriptions* is an earlier work in three parts which explores a particular property of the video camera. A source light, or overlit subject, will 'burn' the image into the photoconductive surface of the vidicon tube. This introduces the unique facility to record both the passage of time and simultaneously fix the trace of that continuum.



*TV Fighter (Cam Era Plane)* David Hall

## Noel Harding

Birth's Child 3mins monochrome

Three Works for Mind-Body 9mins monochrome

A Serene Composition Suggestive of Pastoral Repose  
17mins colour

Noel Harding was born in 1945 and since 1973 he has shown his video tapes and installations extensively throughout North America, and Europe, in Major shows and personal one man exhibitions including: The Kitchen, New York, Centre Georges Pompidou, Paris; Canada House, London; Vancouver Art Gallery, Canada; Everson Museum Syracuse New York; Museum of Modern Art, New York.

When you walk along a street and you're in a particular kind of mood (I've been accused generally of being romantic which means I value and control), nevertheless if you walk down the street and you see a tree and it's very beautiful – it's the identity of it that makes you feel it's very beautiful and it is an experience you correlate across trees, across nature. The responsibility of artists to give you that kind of experience that is as original as the individual tree that you see, that makes you see every tree.



*A Serene Composition Suggestive of Pastoral Repose* Noel Harding

## Brian Hoey

Spered Hollvedel 25mins colour

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 part-time co-ordinator of 'Two Borough Film and Video Project' for some of this time. 1976 with Wendy Brown, took up joint appointment of Artists in Residence in Washington, Tyne and Wear.

The title of this tape, 'Spered Hollvedel', means universal spirit and refers to the Celts deep communion with nature and their common ground with other peoples whom they communicated with and still others with whom encounters would have been more difficult, but not impossible. 'Spered Hollvedel' relates to (but is not about) megalithic planetary observations, relationships between Asian and Celtic music and the legendary tribe of Welsh speaking Red Indians. 'Spered Hollvedel' is a celebration of an ancient culture's survival and continuing relevance to the modern world.



*Spered Hollvedel* Brian Hoey

## Nan Hoover

Landscapes

Details

Reflections 15mins monochrome

Nan Hoover was born in New York in 1931 and has lived in Amsterdam since 1969. Her performances and video tapes have been seen in Europe and America including: Studiogalerie, Berlin; Agora Studio, Maastricht; Documenta 6; Washington New Town; London Film-makers' Co-op; Museum of Modern Art, New York.

I work with video much as I painted, in the sense that I work completely alone, setting up my lights, camera, and recorder; controlling the compositions by a monitor. I regard myself as an object that I move. At the moment I feel ready to record, the camera is turned with my hand or foot.

From *Enclosures* a book by Nan Hoover, published by Gallerie Jurka, Amsterdam 1975



*Reflections* Nan Hoover

## Joan Jonas

Vertical Roll 20mins 1972 monochrome

Joan Jonas, dancer and performance artist, has been working regularly with video since 1972. The perception of sound and image is a recurring interest, their changes over distance, through repetition or various manipulations. Cones, masks, animal sounds and images, figure over and over as icons.

Jonas was born in New York in 1936 and is presently based there as well. Both her tapes and her live performance works were recently featured at Documenta 6 Kassel, Germany.

Jonas used a controlled flipping of the television image to set up a rhythmic structure within the tape, and a perceptual shift for the viewer. Spoons bang, woodblocks clap, hands or feet mark a beat in time with the rolling image, until one's whole sense of space and relationships of objects is altered by the insistent beat. An unsettling experience.

**Paul Kos – Marlene Kos**

Sirens 5mins 1977 Paul and Marlene Kos  
Pilot Butte/Pilot Light 14mins 1974  
Riley, Roily, River 1½mins 1975 colour

Getting to the *crux* is when art becomes exiting – Paul Kos



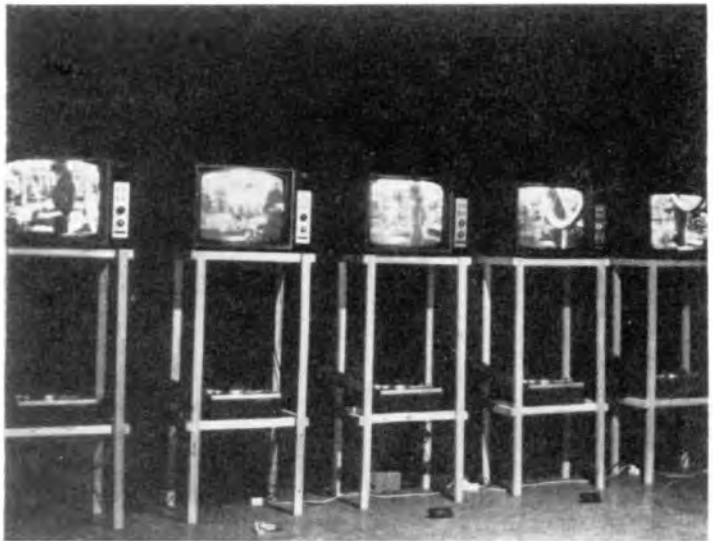
*Pilot Butte/Pilot Light* Paul Kos

**Richard Kriesche**

Malerei Deckt zu  
Kunst Deckt auf Painting Covers  
Art de-Covers

Kriesch has been working with video since 1970. In 1976 he organised the first International Video Conference in Graz, Austria. In 1977 he executed a video installation called *Twins for Documenta 6*. Again in 1977 he built an installation – *The world's first double sided TV set* as part of a performance given at the *Biennale di Venezia*.

It would be incorrect to talk about video art as if this was a special discipline in the context of art. Video as an art is fundamentally different from other art disciplines or sections simply in the way that video gives the context for art and therefore the definition of art itself is changed. But it would also be wrong to talk about video without art as if one was simply talking about technical images. Video differs from all other ways of pictorial information transmission in such a way that video like no other picture of reality involves power.



*Five days a week – Installation* Richard Kriesche

## Stuart Marshall

Go Through the Motions 1975 6mins  
Mouth Room 1976 8mins  
Arcanum 1976 7mins monochrome

*Go Through the Motions* consists of a single shot of a mouth which mimes to a tape loop speech track. At first the mouth appears to be speaking until it suddenly freezes. From then on a play is set up between speech and mime, live sound and commentary which involves the patterned semantic deconstruction of the speech loop.

*Mouth Room* has for its image track an extreme close-up of the interior of a mouth. The sound track, which consists of various recordings of ambient sound made in large resonant environments is played into the mouth and re-recorded after being acoustically modified by the vocal cavities.

*Arcanum* shows an image of a speaking mouth repeating a statement which is accompanied on the sound track by a different repeating statement. The actual spoken loop slowly bleeds into the sound track until it has completely replaced it. In the process neologisms and mutated words are produced which partially marry with the speaking mouth.



*Go Through the Motions* Stuart Marshall

## Alex Meigh

Horizontal 15mins  
Video is Drawing 10mins monochrome

Born 1950, Bromley, Kent, England. Studied Trent Polytechnic 1973-74, Newcastle Polytechnic 1974-77

*Horizontal* is an exploration of some of the inherent properties of video. It aims to join movement with the senses of touch as well as those of sight and hearing. The recorded images are of a man-made pathway through a wood. Particular sections have been recorded from the monitor with the vertical roll disturbing the image. These have been re-recorded so that more movement is incorporated in the whole.

*Video is Drawing*, Drawing: the act of representing objects by lines drawn. Line: in TV, the path traversed by the electron beam or scanning spot in moving once from side to side (horizontal scanning) or from top to bottom (vertical scanning) of the picture. – Scource, Chambers Everyday Dictionary.

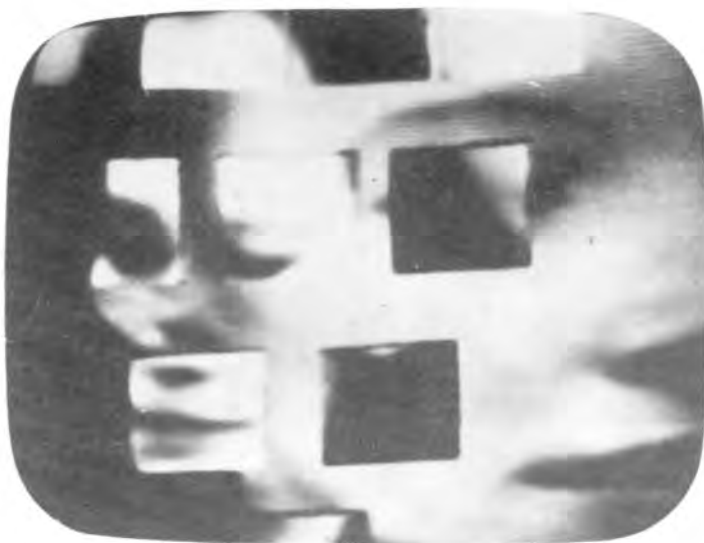


### Marceline Mori

La Belle et la Bête 10mins 1977 monochrome  
Deuxième et Troisième Identités 10mins 1977

Studied, and now lectures on video art, at Sorbonne University, Paris. Exhibited tapes in France including the St Charles Centre, Paris. Is publishing a research paper on British Video Art for the Georges Pompidou Centre. *La Belle et la Bête* is an exploration of combining two distinct experiences. The first being the reflection seen on the surface of a TV receiver screen, and the second provided electronically when the set is switched on. The tape is constructed around an integration of images and sounds from the 'internal' and 'external' spaces both implied and occupied by the receiver.

*Deuxième et Troisième Identités*: Two monitors face each other, on each is the same prerecorded image—a self-portrait. This preliminary set-up is used to reproduce (artificially) the spatial conditions of a reflection of oneself in a mirror (opposite to the normal reflex). On the surface of one monitor small mirrors are placed reversing the reflex a further stage. The tape is an interplay of these phenomena.



*Deuxième et Troisième Identités* Marceline Mori

### Steve Partridge

Monitor I 10mins silent 1975  
Easy Piece 6mins 1974  
Interlace 15mins 1975 monochrome

The tapes in this show are examples of the first phase of my work in video. They are largely concerned with an exploration of the video process per se. In *Interlace I* have tried to manipulate and modify process-generated imagery into some understanding and reflection upon the medium itself. A broadcast programme was recorded and then re-recorded optically with the frame 'rolling over', sections 'frozen', video signal overmodulated, etc, this process being repeated a number of times or cycles. *Monitor I* is a careful reorganisation of time scales and images of a revolving monitor, 'existing' in several layers of time and space, and produces a disorientating illusion.

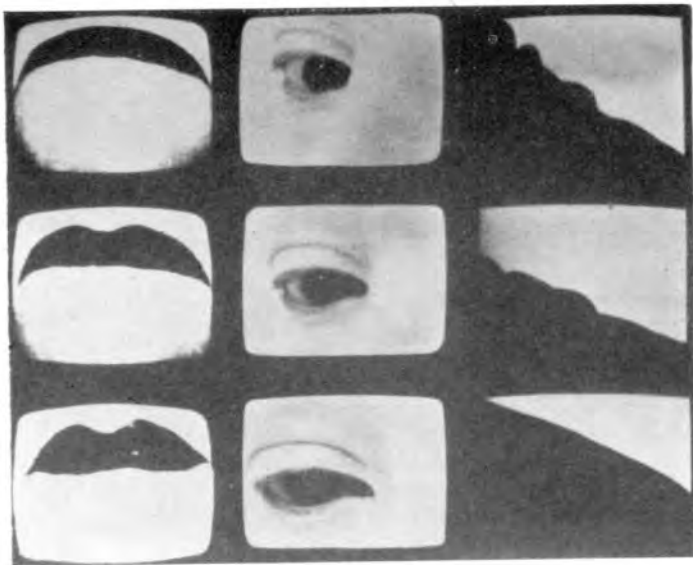
Since making these tapes, I have principally been involved with installations, (see *installation section*).



*Monitor I* Steve Partridge

**Friederike Pezold**

The New Embodied Sign Language (Numbers 7, 8, & 9)  
30mins monochrome



*New Embodied Sign Language (Numbers 7, 8 & 9) Friederike Pezold*

**Ulrike Rosenbach**

Female Energy Change 15mins monochrome

Born 1943, West Germany. Studied sculpture at Staatliche Akademie für Bildende Kunst, Düsseldorf, 1964-70. First starting working with video in 1972. Has shown tapes and performed live events in Europe and USA. Lectures in California. Catalogue 1976 – Sammlung Ludwig – Neue Galerie, Aachen, West Germany.

The videotape *Female Energy Change* was made in California Art Institute, while I was there in 1976 doing a part-time teaching job for 'Video Activity and Feminist Art'. The work is influenced by my experiences with isolation and the will to change identity. It is dedicated to my friend Zse Budapest who had a great influence on my spiritual life, at that time in Los Angeles.



*Female Energy Change Ulrike Rosenbach*

## Richard Serra

Television Delivers People 6mins 1973 colour

Sculptor Richard Serra was born in San Francisco in 1939 and lives in New York City. He studied at the University of California at Berkeley, Yale University, and subsequently in Rome. His monumental metal sculptures have been exhibited in important shows in both Europe and America, he was part of both Documenta 5 and 6 in Kassel, Germany (1972 and 1977).

'Television delivers people to an advertiser'.

'Commercial television delivers 20 million people a minute'.

'Propaganda for profit'.

'Television is the prime instrument for the management of consumer demands'.

'Popular entertainment is basically propaganda for the status quo'.

'Every dollar spent by the television industry in physical equipment needed to send a message to you is matched by forty dollars spent by you to receive it'.

Also other words taken from television conferences. All to a Muzak background. The full text is reprinted in *Video Art*, New York: Harcourt Brace Jovanovich, 1976.

## Lisa Steele

The Ballad of the Dan Peoples 8mins 1976

A Life's Story 17mins 1976 monochrome

Born 1947, Kansas City, Missouri.

Immigrated to Canada 1968.

'I come up over the hill an' I seen him, him  
standin' there 'bout half a mile down the road. . .  
an' I said to him, I said, 'Dad, you ain't goin' ta  
hit me no more, not one more'. An he said to me,  
he said 'Clerk, I guess you're gone, you're my  
favorite son, but I guess you're gone'.

(from 'The Ballad of Dan Peoples')



Lisa Steele

## Relly Tarlo

Drive into a Corner 15mins monochrome

Relly Tarlo was born in Tel Aviv, Israel, in 1949. He has been living and working in Holland since 1971. He has exhibited his work since 1975: Bonnefantenmuseum, Maastricht, Holland; *Two Performances* – De Appel Gallery, Amsterdam; Debel Gallery, Jerusalem; Artists House, Tel Aviv; *Artists' Video*, Washington, England.

I am concerned with video as a means for information rather than as entertainment. Further I am concerned with video as a means by which to stimulate questioning processes in persons individually, as well as presenting this information on a larger scale.

This choice of 4 video performances shows a development over the past 1½ years, of my concerns with the individual in society. This, from the point of view of the individuals psychological states of mind, their relationships to the political and economic pressures of society and the products of this relationship.



*Drive into a Corner* Relly Tarlo

## Bill Viola

Four Songs 33mins colour 1976-77

- 1 Junkyard Levitation
- 2 Songs of Innocence
- 3 The Space Between the Teeth
- 4 Truth Through Mass Individuation

Bill Viola was born in 1951 in New York City. From 1969-74 he was a member of the Synapse group, Syracuse University. In 1976 he became technical director (production) at Art/Tapes/22 in Florence, Italy. From 1976 he has been Artist-in-residence at WNET/13 TV, Laboratory.

*Four Songs* is a collection of musical stories in allegorical form. They are a set of personal projections which concern the subjective nature of life experience. The images and sounds are composed into audio visual rhythms based on the psychological emotional dynamics of the original situations, rather than their content or storyline aspects. The aesthetic ideas they express are closely bound to the unique characteristics and high degree of precision offered by state-of-the-art post-production video systems. Particular attention is paid to the power and importance of sound in the final stage of the work.



*Olfaction – Installation* Bill Viola

## Doug Waterman

Shuffle 20mins monochrome

A series of three minute intervals, generating a static electrical charge by shuffling my clothed feet over an insulating material.

The charge produced opposes that of the video tape.

Each three minute interval concludes by touching the tape at a point carrying a record of the preceding action.

A discharge of electrical energy occurs at the point of contact interrupting an area of the previously recorded activity.

Jan 5/72



Doug Waterman

## Peter Weibel

Works on the Theorem of Identity:

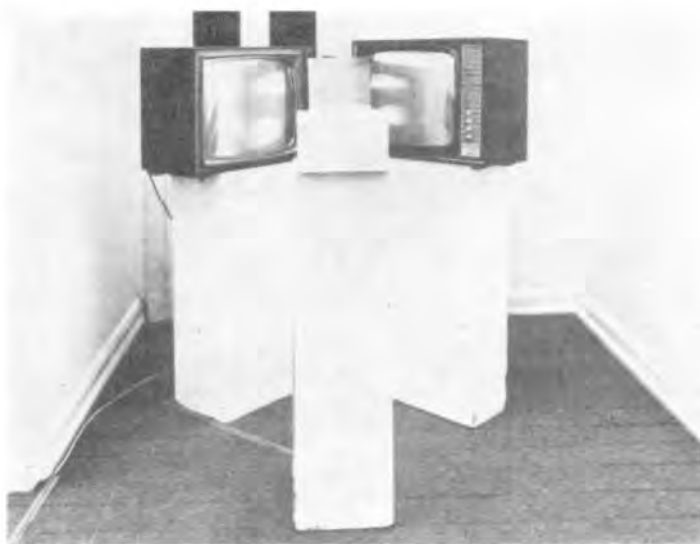
Tritity

Self Descriptions      Switcher Texts

Self Drawings        Selfscape

3 Lines - I Travel    Switcher Sex SS    50mins    monochrome

Video Corner sculpture 1974-7, monitor 2 (right) is placed rectangular to monitor 1 (left). I have changed the direction of the line construction electronically in m 2, such that both monitors are opposed in a mirror function: the monitors represent the same images but reversed, as you can observe. I camera offers 2 counter-directional images. This concept of unidirection and counterdirection is the basis of space (left & right, horizontal & vertical, inner & outer, below & above etc). The video mirror is opposed to a real rotating glass mirror separating the space in inner and outer space. Is the mirror vertical to the camera, the space is open and outer, reflecting the spectator, is the mirror in horizontal position to the camera (as in the photograph), then the mirror reflects the monitor screens which are depicted from the camera and shown on the monitors, which image is again reflected on the



Video Corner sculpture 1974-7 Peter Weibel

mirror and infinitum (for a short while), since the mirror ad infinitum (for a short while), since the mirror is half-transparent also the outer space is reflected at the same time, therefore we can speak of an endless inclusive representation of inverse and outer space and of side-reversed images of the spectator on the monitors, equally the spectator and the room are always represented on the rotating mirror in such a way, the monitor screens articulate new space images and new space relations (which did not exist before in the space situation), making the spectator conscious of his behaviour in space – doing the business of real true sculpture.

**Installations**

Barnard  
Brufton  
Froese  
Hall  
Krikorian  
Marshall  
Partridge

## Roger Barnard

144 Chalk Hill Rd, Wembley Park, Middlesex, HA9 9AJ

Looking for Georgia 1977 and February 1978

For up to 4 people who sit side by side facing a TV monitor.  
When 4 people are seated a face appears on the monitor  
screen comprising:  
the hair and shape of the face of person 2  
the eyes of person 1  
the nose of person 3  
the mouth of person 4

© 1978 Roger Barnard

## Lindsay Brufton

Quiet Conversation 1977-78 two channel installation

*Quiet Conversation* looks at the relationship between the self identified physically and the self as an indexical 'trace' suspended within a technology. The credibility of the image is not in question rather the conditions of credibility demanded by a representational culture. Television effects the transformation of the self from a physical identification in time and space to a 'para-physical' location of the self identifiable only in terms of language and its credibility. A sophisticated representational technology demands an equally sophisticated cognitive psychology.



Brufton



## Dieter Froese

Induction/Convention (a Re-stage) NYC 1975-76

A 2 channel piece 24mins B/W 4 segments:

- 1 Bill Willoughby (Ind/conv) 3½mins
- 2 Kirsten (convention) 7mins
- 3 Masonville (induction) 6mins
- 4 Long scene (ind/conv) 7mins

A Re-stage consists of its production stage of 2 parts. The first is the selection of an unsolicited scene (prototype) from an existing tape. This prototype is then edited in repetition to the length of the 'Historic Scene' = Channel A (left). The second part is the staged and controlled re-enactment of the 'Historic Scene' which, generally, involves the same protagonists. = Channel B (right).

Both channels are presented simultaneously.

In *Induction/Convention* scenes were selected from a recording of a car trip with 8 friends. The prototypes were segments of human behaviour toward myself as camera-man: I was addressed by a person visible within the camera frame. Each of these approaches, however, had a different implication (left channel).

The re-enactment was produced ca. 6 months later. The same participants while watching the edited, repeated playback of the 'Historic Scene' began the Re-staging with imitating themselves, interpreting and repeating the scene until a RITUAL is established (right channel).

© 1978 Dieter Froese



*Induction/Convention* Dieter Froese 1975

## David Hall

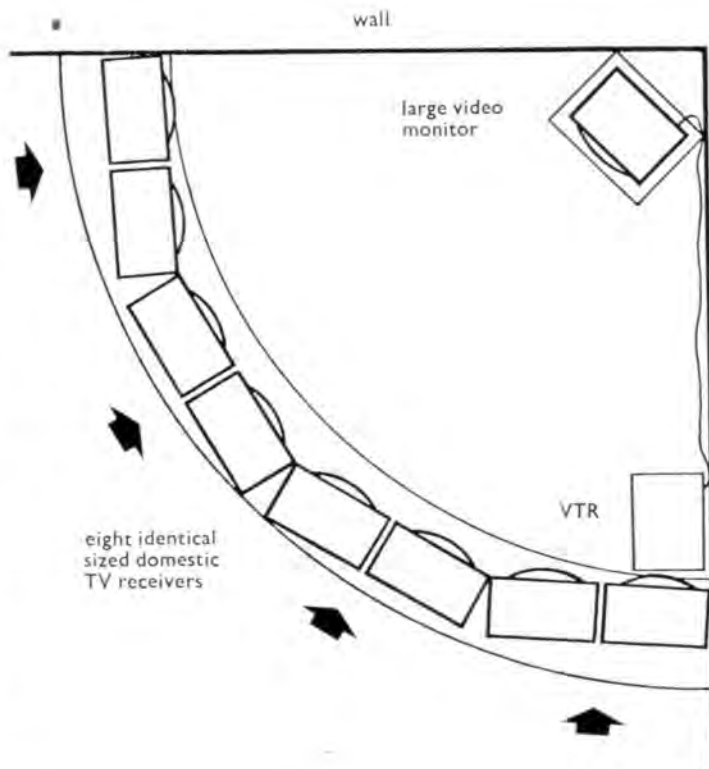
### The Situation Envisaged

Eight domestic TV receivers are placed side by side at eye level on a wall-to-wall support in a quarter-circle across the darkened corner of a room (taking the corner as the centre point). Each is facing away from the viewer and into the enclosed space, and each is tuned to a different broadcast channel from the next. Hence the viewer hears a loud conglomeration of sound, and sees only the projected glow beyond and above the line of TV sets.

However, on approaching them, the screen of a video monitor can be glimpsed (in the corner) through a small gap between each alternative receiver. On it is playing a videotape, the content of which is difficult to decipher since the gap is so fine that it restricts the visual field to only a narrow vertical section of the screen, the four possible viewpoints each rendering a different strip visible – suggesting an attempt to assemble the information coherently as the viewer moves from viewpoint to viewpoint. In doing so the tape time continuum is broken. Expectations of a narrative progression are both implied and rejected according to the structure of the tape – sometimes phasing (by coincidence) with the movements of the viewer, other times not. The image fragments seen have private/domestic connotations rather than public/TV. The intention is an exploration of time/space concepts in the reading of a prescribed physical context and a 'removed' synthetic context as presented through the TV medium, primarily by an upheaval or reversal of roles (TV relative to viewer) at different levels of attention. The work may be seen as a number of distinct parallels, or as a complex of all.

David Hall has shown sculpture, film and video in numerous international exhibitions. Recent video showings include: Experimental Film Festival, Knokke, Belgium 1974; Serpentine Gallery, London and America Haus, Berlin 1975; ICC, Antwerp, Belgium and the Tate Gallery, London 1976; Cavallino Gallery Venice, Bonnefantenmuseum Maastricht, and Documenta 6, Kassel, Germany 1977. He made works specifically for broadcast on Scottish Television in 1971, and BBC TV in 1976. He has been involved in organising a number of video shows, is a founder member of London Video Arts, writes on video and has contributed regularly to Studio International. He established, and is currently Head of, the Film, Video and Sound Dept., Maidstone College of Art, Kent.

© 1978 David Hall



*The situation envisaged David Hall*

## Tamara Krikorian

Vanitas two channel installation

The 'vanitas' theme became a popular subject in still life painting during the 17th century in Holland, particularly in Leyden. Objects such as hour glasses, skulls, mirrors, butterflies, flowers, candles and books represented the transience and uncertainty of life. In several of these paintings, the artists' own image appears as a 'vanitas' emblem among other still life objects. Also at this period, portraits appeared with 'vanitas' still lifes on the reverse side of the painting. The choice of reference to Dutch 17th century still life painting lies in the meticulous care with which the painters attempted to reproduce reality. Broadcast television pretends to offer us a similar vision of reality.

This installation is one of three related to the 'vanitas' theme and the transient nature of television and forms part of a project, started in 1977.

Biographical note: Studied music. Worked first in theatre and subsequently in the visual arts. Started working with video in 1973. Has taken part in a number of exhibitions including Video Towards Defining an Aesthetic, Third Eye Centre 1976, The Video Show, Tate Gallery 1976 and the Tenth Paris Biennale 1977. Scottish Arts Council Awards to Artists Bursary 1977. Lectures at Maidstone College of Art and Newcastle Polytechnic.

## Stuart Marshall

Excesses two channel video installation

It is evident that the camera produces a particular view of space according to the rules of perspective and projection, the condition of the intelligibility of that view being the spectator's identification with the camera. Such an identification positions the viewer as the centre of a coherent view of the world which is framed and placed for the eye which can therefore only be the punctual source of this 'vision'. Dominant codes of representation attempt to maintain an identity of represented space and spatial representation (the interarticulation of camera movement, viewing position, narrative structure and character action) through the use of spatial codes (180 degree rules, shot/reverse shot) so capturing and binding together viewer and viewed.

My recent installation work attempts to examine in particular the relationships between represented space (pro video event) representational space (the monitor image) and the actual spatial deployment of these images (the multi-monitor installation). My intention is not to bind these viewing structures together in order to hold down one space upon another but rather to explore the contradictions produced within such systems of representation between represented, representational, fixed and moving space.

© 1978 Stuart Marshall

## Steve Partridge

### Sketch for a Square

The piece is installed in a rectangular space. A loop of video tape is stretched around the space in the form of a square. A recording is made onto this loop by a camera and microphone placed in the centre of the square, of the artist describing the space he is drawing out as he walks beside the loop at  $7\frac{1}{2}$  ins per second (the same speed as the loop). This is played back on two vtrs and four monitors placed in each corner of the square for the duration of the installation.

© 1978 Steve Partridge

Studied at Maidstone College of Art, and the Royal College of Art. Part-time lecturer at Lanchester Polytechnic and visits a number of other colleges in Britain, and lives in London.

Tapes shown

1975

The Video Show, Serpentine Gallery, London. Palazzo dei Diamanti, Ferrara, Italy. Arnofini Gallery, Bristol.

1976

I C C, Antwerp, Belgium. Artists' Video, Washington New Town. Third Eye Centre, Glasgow.

1977

Galleria Cavallino, Venice, Italy.

Galleria Bonitirer, Milan, Italy.

Video & Film Manifastatie, Bonnefantenmuseum, Maastricht, Holland.

Installations:

1976

Triad, Festival of Expanded Cinema, I C A, London.

Installation No 1, Third Eye Centre, Glasgow.

8 x 8 x 8, Tate Gallery, London.

A Spatial Drawing; A Condition of Space,

2B Butler's Wharf, London.

1977

Delineations, Ayton Basement, Newcastle.

A Coincidence of Space, 10th Biennale de Paris, France.

1978

Dialogue for Four Players, A I R Gallery, London.



*Dialogue for Four Players – Installation* Steve Partridge

**Performances**

Atherton  
Critchley  
Frake

## Kevin Atherton

Born in the Isle of Man in 1950. Studied at Isle of Man College of Art 1968-69 and Leeds College of Art 1969-72. Is visiting lecturer at a number of colleges of art throughout the country.

### Recent exhibitions and performances

1976 Double Vision – a week of video performances, Garage Gallery, London.

Two Places/Two Performances – a week of video performances, Museum of Modern Art, Oxford and Institute of Contemporary Arts, London.

Wards to the I C A – slide performance, Institute of Contemporary Arts, London.

Some Features of Support – performance, 2B Butler's Wharf, London.

1977 One for the Arts Council – performance, Battersea Arts Centre, London.

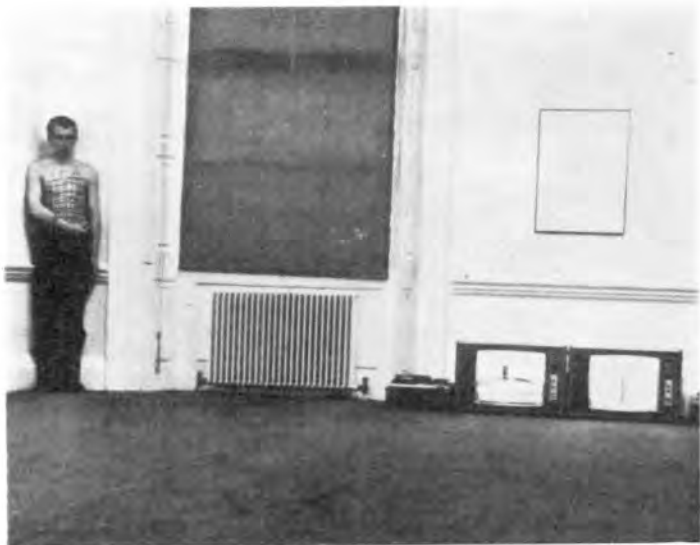
Drying Out – sound performance, Faroe Road, Studios, London.

Interview – performance, Ayton Basement, Newcastle upon Tyne.

1978 Pacing it – slide performance, Project Arts Centre, Dublin.

In two Minds – video installation, Spring Show II, Serpentine Gallery, London.

I want my work to start by asking questions, not only about itself but also about the time and place that it finds itself in. My basic material is my own body and its extensions in the form of voice and gesture. These I then put through the technical process of video recording to produce 'off-spring' of myself in the shape of sounds and images, so that I can then manipulate them in a way that normal reality denies me. Contrary to escaping from reality I am looking for ways of 'getting at it', in order to touch the pulse that runs through us all but has perhaps been forgotten. If I can do this I am fulfilling the potential of art to comment on the condition of being alive, which is common to all and which, if it is to be worthwhile, needs to be constantly redefined.



*Two Places/Two Performances* Kevin Atherton



*A work opened up – Performance Battersea Arts Centre 1976* Kevin Atherton

## David Critchley

### The Tortoise and the Hare

After a long stretch of work about time and its relationship with performance, videotape and film-making, I am now interested in other factors affecting the viewing and reading of a piece of work. The contradictions that exist between the various elements of a work need not necessarily clarify or relate positively to any other given element in the work. The way that the relationship is framed may alter the reading from one moment to the next, and a coherent positive relationship may be turned round to become a negative antithetical relationship which can relocate each separate element's integrity throughout the progress of the piece in time.



*'A five minute retrospective in four parts', 2B Butler's Wharf, October 1976*  
David Critchley



*Performance at Ayton Basement* David Critchley

## Keith Frake

*It's all in the Balance*

Loughborough College of Art 1973-74.

Newcastle Polytechnic Fine Art Department 1974-77.

Exhibitions:

Midland Group Gallery, Nottingham 1975. One Artist One

Day – Robert Self Gallery, Newcastle upon Tyne 1976.

Butler's Wharf, London 1976. Sunderland Arts Centre 1976.

Acme Gallery, New Contemporaries 1976. Spectro Art

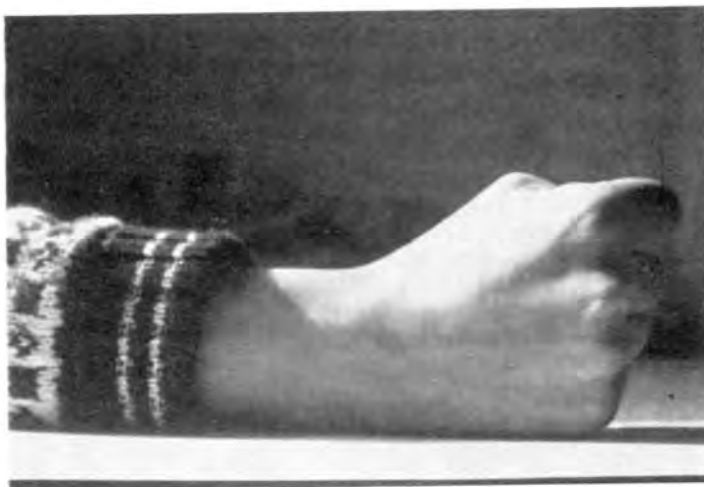
Gallery, Newcastle upon Tyne 1977. Ayton Basement,

Newcastle upon Tyne 1977. Artists Video an Alternative Use

of the Medium, Washington Tyne Wear 1977.

'Form and structure, which must obey their own internal laws of consistency and cohesion, are as important as conceptual content. I do not believe that there is a contradiction between creative and cognitive activity, for the structures of the mind probably reflect universal structures.'

Eugene Ionesco



*It's all in the balance* Keith Frake