

ARTISTS VIDEO

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AN ALTERNATIVE USE OF THE MEDIUM

17th – 29th October 1977

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

Video and art. Video Art. Together the words perhaps seem at odds, even incompatible. Video is a very new and strictly technical term, invented simply to identify the electronic signal which carries television picture information. Art is something else. The word usually conjures to mind an act which is virtually as old as the human race. Creativity. The manifestation of self-expression through personal dexterity — the very antithesis of all that is impersonal about modern technology. Consequently it may be difficult to accept that such a combination can have significance in the bastions of High Art. Indeed, many artists and critics as well as viewers tend to be antagonistic, even reactionary, towards this new television art. Of course their reasons vary greatly, it is not only the problems of assimilating their traditional concepts of art-making with those of technology, but also I suspect they have fears that such an activity might threaten the established élitist rôles of art and artists. What, after all, has television got to do with art, and art with television? There is one crucial common factor, both are concerned with communication.

Until the Industrial Revolution, art had a significant place in society. Among other things, it imaginatively exposed the artists' view of the topical preoccupations of the time. As well as being a medium of personal expression, it was one of mass communication. Painting and sculpture were a *necessary* part of the culture. Since then most traditional artistic activity has, by comparison, gone into obscurity. It has been replaced by instantly accessible technological innovations. Notably, radio, film and television. Yet, because of the seduction of the new-found materialist wealth and culture (a direct product of the Industrial Revolution) the imaginative art content in these new media is at a minimum, and commercial interests predominate. The creative, experimental aspect is essential. It is as necessary now, if not more so, as it was through painting and sculpture in the Renaissance and before. If broadcast television has adopted a substantial part of the rôle of those classic forms, it has to be more than merely illustrative, informative, and 'entertaining'.

Many video artists have recognised a greater importance in using this — now the most popular means of visual communication — over and above any other medium. All may not have come to use it for the reasons I have suggested, but *by* using it they inevitably challenge both the conventional expectations of what TV should be, and the élitist dilemma of twentieth century art. Low cost equipment developed over the last twelve years has made it possible for artists to work independently, producing their own recordings and closed-circuit TV environments as art works. But the greatest hurdle has yet to be cleared — that of getting through institutional red-tape, working alongside broadcasters, and transmitting their wares. Programmes of artists' videotape recordings are to be seen more and more on American broadcast TV; a number of significant transmissions have been made on the Continent; but as yet coverage in this country has amounted to only one or two isolated occasions — yet here is an art that *is* TV.

In the meantime, artists' video is steadily gaining ground if only by being exposed to the public through closed-circuit exhibitions such as this. And it is all very new. Until two years ago, when the Arts Council held a major show of independent video work at their Serpentine Gallery in London, little was known of video art in this country. Since then there have been important events in other venues in London, including the Tate Gallery; in Scotland and elsewhere in Britain. Equally British video artists are gaining status abroad, and have been represented in exhibitions in Holland, Italy, France (the Paris Biennale) and Germany (Documenta 6, Kassel), all with considerable success. Regional art centres around the country are showing increasing interest in showing the work, and recently a number of British artists have come together to set up the first organisation (London Video Arts) for the promotion and distribution of art tapes from here and abroad.

This exhibition represents a selection of current work by artists from around the world. Most of it has little to do with the broadcast TV as we know it. Broadcasters play it safe in assuming that they are giving-the-public-what-they-want. They use traditionally accepted rules of presentation and snappy 'sales' techniques. The content may vary but the form never changes. It rarely acts as an agency to give any true insight into the mainstream of progressive endeavour. That art can be provocative, contravene expectations, even implicitly political, is a view they have not seen, or more probably care to ignore. Video art not only presents a highly personalised content, but examines and utilises formal and technical aspects of the medium in ways unseen over the air. Our preconceptions of what a TV set should give us are a direct result of what we have become conditioned to expect. This is a dangerous state of affairs, and the work of video artists communicates a freedom of expression which both expands our consciousness of what TV could easily offer and heralds the day when art will again take on a significant niche in our culture.

However you respond to this work, be sure that it is not a passing fad, another short-lived 'movement' in the history of twentieth century art. Movements and styles have, and will, continue to change *within* it, as they have in other art forms. But as long as television exists artists will use it. This is just the beginning.

**David Hall**



A year ago Biddick Farm Arts Centre presented its first "Artists' Video" exhibition. As this was to be the first exhibition in the region, and only the third on a similar scale in the U.K., there was more than a little apprehension as to its possible outcome. Fortunately all went well. The show attracted visitors not only from all parts of the region but also from many other parts of the country and, as was hoped, proved interesting and exciting to those unfamiliar with the medium as well as those more closely involved. Consequently it was considered important that a similar event be held this year with a view to its establishment as an annual show.

The artists participating include those with established international reputations; those just at the outset of their careers; and all stages between these two extremes. As well as presenting a wide spectrum in the stature and nationality of the artists taking part, we have also tried to present a balanced view of the many forms that artists' video tapes can take, including: video performance (performances designed for video viewing); electronic image making (creating forms and movement only possible with this medium); and types of documentation which feature the medium's ability to shift emphases in order to influence one's perception.

Those artists who took part in last year's show were requested to send different work this year, and their cooperation in this respect has meant that many of the tapes being shown are brand new, some having their first public showing in Washington.

It is hoped that those people unfamiliar with this particular development in modern art, as well as activists in the field, will relate to this exhibition. Lack of funding or facilities may make some work appear less 'slick' than the output of broadcast television, however this is made up for by the fact that these television pictures *are* art itself; the artists' direct manipulation of the medium rather than the broadcasters' homogenised *interpretations* of somebody else's activity.

All the artists represented in this exhibition share a common concern with exposing the bare essentials of the medium, using them to create a truly contemporary art form closely linked to the true visual and aural possibilities of the medium, rather than the insipid extension of written and spoken language which broadcast television currently is.

**Wendy Brown & Brian Hoey**  
*Artists in Residence, Washington New Town*

# DORON ABRAHAMI

## **Doron Abrahami**

Born 1949 in Israel. Served in the Israeli Army as a military photographer. Studied Theatre Art and Philosophy at Tel Aviv University. Studied one year at the London Film School. 1972 entered Royal College of Art. 1973 produced and directed TV programme "Relations One", an abstract kinetic video tape to the music of Pink Floyd which explored the possibilities of sophisticated TV equipment. 1974 produced "Relations Two" a second abstract kinetic video tape set to the music of the Pink Floyd, both tapes were shown in the Video Show at the Serpentine Gallery in May 1975. Produced and directed 'Benny' a 30 minute documentary about Benny and his friends down-and-out meths drinkers in the East End of London, which was shown on BBC 2 in November 1975.

## **Aidanvision**

Aidanvision TV Studio is a small semi-independent studio in Carlisle and is actively involved with the artistic possibilities of video. The main concern is with multi-camera studio productions based on semi-scripted ideas. Enquiries for use should be made in the first instance to the Studio Manager, Aidanvision, Carlisle.

Masters Degree in Film and Television, Royal College of Art, 1975. Commissioned by Granada TV/Transatlantic Records to make a kinetic videotape to Vivaldi's music. Directed and produced three short films for Christian Aid and Oxfam about interdependence, explaining the financial and social political background of the relationship between us and the Third World. Has worked for Granada TV since 1976.

## **Artists Statement**

In this tape I was mainly concerned with exploring the relations between live footage and abstract images. I have used kinetic sculptures, transparent objects and live footage, shot during and after the Yom Kippur War, where I served as a camera-man for the film unit of the "Army Spokesman".

## **Studio Statement**

'Quite Simply', is a light-hearted review of work carried out in 1976-1977.

## **RELATIONS II**

17 mins.  
1974. Colour.  
Music by Pink Floyd.

**SHORT PIECES, TO CLASSICAL  
MUSIC**  
2.30 mins.

# AIDANVISION

**QUITE SIMPLY**  
30 mins. B/W. 1977.

# CLAUDIO AMBROSINI

ZOOM

4.35 mins.

DE PHOTOGRAPHIA

30 seconds

HAIR-CUT

3 mins.

LIGHT SOLFEGGIO

2.20 mins.

KISSING

4.40 mins.

TOCCO III<sup>o</sup>

6.40 mins.

VIDEO MUSIC

17.15 mins.

Black and white, sound.

(After 7 minutes 15 seconds the television set is at the disposal of any viewer for playing).

**Claudio Ambrosini**

Born in Venice in 1948, musician.

**Artists Statement**

My work with video has mostly referred to the analysis of the medium in itself ("Zoom") or to its relationship with other media ("Video Music", "De Photographia").

As a musician, I have also been interested in the possibility of treating any object from the point of view of sound: trying not to use it, but to "humanise" it. (again "Video Music", "Kissing", "Tocco III<sup>o</sup>").

"Zoom". A hand continually outlines the border of the video screen, whose field is becoming progressively smaller by zooming. The process stops when the actual dimensions of hand and screen are reached.

"De Photographia". A Video snapshot on the essence of photography. A man having his own profile cut out on the back of his head by a barber. The tape was made during the Motovun Video meeting 1976, according to that year's theme: identity.

"Light Solfeggio". The basic rhythms of music are illustrated by the use of a switch and the alternation of light and darkness.

"Kissing". The 'love teachings' of a technological guru are put into practice by a group of tape recorders. Everything needs something to love.

"Tocco III<sup>o</sup>". 'Touch n. 3, for paper' shows my sexual/musical attitude towards things. A series of instructions for the viewer in order to have him use the monitor as a musical instrument.

# RENE BAUERMEISTER

TRANSVideos II

20 mins.

**Rene Bauermeister**

Born in Neuchatel, Switzerland, 1930. Experimental work in the field of video, photography and film.

# STEVEN BECK

VIDEO WEAVINGS

(edition 2)

1975. 8.5 mins. Colour.

Music by Joynt Effort.

**Stephen Beck**

Stephen Beck is among the pioneers of the video synthesis art movement, having invented, designed and built his Beck Direct Video Synthesizer in 1969 and producing since that time numer-

ous videotape compositions, live video performances, seminars, and international television broadcasts using his synthesizer.

Beck, who holds a degree in electrical





*Claudio Ambrosini – Still from Hair-Cut*

**STEPHEN BECK  
(cont.)**

ANIMA  
1974

8.5 mins. Colour.  
Dancer — Katie McGuire  
Music — Jordan Belson

UNION  
1976

9.5 mins. Colour.  
Music — Stephen Beck

engineering from the University of California, Berkeley, uses original electronic circuitry to directly generate and control the colour, form, texture, and motion of images on a colour video CRT screen. Beck's video synthesizer is significantly different from the other types in use in that it represents a generative, rather than distortion, approach.

Beck first performed with his video synthesis in 1969 at the University of Illinois, Urbana, and the School of the Art Institute of Chicago. From 1970 to 1973 Beck was one of several artist's-in-residence at Public Televisions National Centre for Experiments in T.V at KQED-TV, San Francisco. During this time, he presented video synthesis concepts and practices to numerous public television producers, directors, and engineers, college and university professors and students, video artists from around the world, and other interested persons.

Since 1974 Beck has maintained his video studio in Berkeley, CA, and has worked under grants from the National Endowment for the Arts, The American Film Institute, and Rockefeller Foundation. He has published articles on video synthesis in *Video Art, Open Circuits — The Future of Television*, and the Society of Motion Picture & Television Engineers Journal.

Beck has presented seminars on his video work at such places as The Museum of Modern Art, New York, Harvard University, Yale University, University of California, Berkeley, and others.

During 1977 Beck's video-work has been shown on WGBH-TV, Boston; WNET-TV, New York; WDR-TV, Cologne, and exhibited at the Biennale de Paris, DOCUMENTA 6, Kassel; Tokyo, Japan, San Francisco, and Santa Fe, New Mexico. His works are in permanent collections at the Whitney Museum of American Art, the Georges Pompidou Center Cultural D'Art Moderne, Paris, and Museo Arte Contemporaneo, Caracas, Venezuela, and others.

**Artist's Statement**

"Video Weavings" applies the analog between the warps and wefts of a loom and the horizontal/vertical scanning of a video image. The images are made in real time with Beck Video Weaver, a video microprocessor invented by Stephen Beck in 1974, among the first digital video devices. There are 4096 colours used in the patterns. Each pattern is the result of a simple mathematical "rhyme" known as an algorithym, which is entered via a keypad. The rules for generating patterns relate cells of colour both spatially and in time.

"Anima" was selected as representative of a series of works done with





*Stephen Beck – Still from Union*



**STEPHEN BECK**  
(cont.)

dancer Katie McGuire in which the "objective" image of the dancer as a person is sublimated via electronic costume synthesis — the movement of the human dancer becomes translated into colour and form. The composition occurs in three movements and was recorded from a live continuous performance. We consider the work to be related to theories of dance and light also practiced by Loie Fuller at

the turn of the century.

"Union" is a reflection on the processes of unification at material, psychological, and spiritual levels. In one sense Union is the combination of image substance; yet in another is an astral journey of the self seeking itself.

Made with a grant from the National Endowment for the Arts.

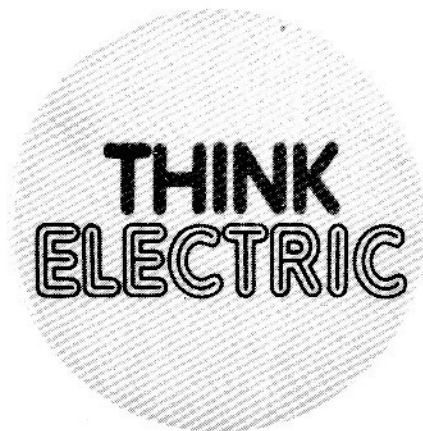
## LINDSAY BUFTON

QUIET CONVERSATION  
20 mins.

**Lindsay Brufton**

Studied at Sheffield School of Art 1973-74, Chelsea School of Art 1974-77, Video Bursary Maidstone School of Art 1977-78.

**Artists Statement**



# PETER CAMPUS

## **Peter Campus**

Born May 19th 1937, New York City. Educated at Ohio State University. B.S. in experimental Psychology 1960. Attended City College Film Institute, 1961-1962.

### *One-Man Exhibitions*

1972, 1973, 1975, Bykert Gallery, New York; 1974, Everston Museum Syracuse, New York City; 1975, Sao Paulo Bienal, Sao Paulo, Brazil; 1976 Leo Castelli Gallery, New York City, The Hayden Gallery, Boston, Project Gallery, Museum of Modern Art, New York City; 1977 The Kitchen, New York.

### *Selected Group Exhibitions*

1967 – Museum of Modern Art, Film Series, New York, "Projected Art" Finch College Museum, New York; 1971 – Projected Art II Finch College Museum, New York. Corcoran Gallery of Art, Washington D.C. "Video Performances". Finch College Museum, New York; 1972, Bykert Gallery, New York; 1973 – "Biennial Exhibition", Whitney Museum of American Art, New York; 1973-74 – "Circuit: A Video Invitational", Everston Museum, Syracuse, New York; Cranbrook Academy of Art, Bloomfield Hills, Michigan; Henry Gallery, Seattle, Washington; Greenville County Museum of Art, Greenville,

South Carolina; Boston Museum of Art, Boston, Massachusetts; Kunstverein, Cologne, Germany; 1973 – Sao Paulo Bienal, Sao Paulo, Brazil. "Revision", The Contemporary Art Museum, Houston, Texas; 1974 – Project '74, Cologne, Germany. Artpark, Lewistown, New York. "Projected Art", Walker Art Centre, Minneapolis, Minn. Television Broadcast (PBS) "Video: The New Wave" Television Broadcast (PBS) "VTR"; 1975 – Institute of Contemporary Art, Philadelphia, Pa. Contemporary Art Museum, Cincinnati, Ohio. Leo Castelli Gallery, New York (Two-Man Video Exhibition). "Projected Video", Whitney Museum of American Art, New York; 1976 – "Autogeography", Whitney Museum of American Art, New York. The Berliner Festspiele, The Akademie der Kunst, Berlin, Germany. "Changing Channels", Museum of Fine Arts, Boston, Mass. San Francisco Museum of Art, San Francisco.

### **Artists Statement**

FOUR SIDED TAPE – The first in this series at WGBH, begins with a figure approaching from above – a shoe coming in at the top of the screen – the figure (Campus) leans forward, and in a split second everything shatters; there is a building up of tension, a silence, until the sound of breaking glass joins with the total fragmentation

### FOUR SIDED TAPE

1976. Colour  
3.26 mins.  
Produced at WGBH.

### EAST ENDED TAPE

1976. Colour  
8.30 mins. with Susan Dowling.  
Produced at WGBH

### THIRD TAPE

1976. Colour  
5 mins. with John Erdman.  
Produced at WGBH

## PETER CAMPUS (cont.)

of the image. The tape is sequential, proceeding from one part of the body to another. In the second part of the tape, Campus' torso, from his neck to his knees, is frontal on the screen. A chopping, ripping noise can be heard, and then a hand is visible, tearing away the image from behind. The hand, also Campus', seems to emerge out of a black void destroying or ripping away his first "self", in fact a prior image. In the third part, Campus' face is upside down on the screen, surrounded by black. His hands appear to peel his face away from top to bottom — pulling the surrounding black over his face. The switch is made with Campus' face having been replaced by the blank screen. In the last section — the fourth side — Campus' hand is reaching out again, submerging itself into black mud.

**EAST ENDED TAPE** — The second in this series, consists of four scenes in which a woman and a man appear each in turn. The tape is very dramatic, almost like a soap opera in its timing, lighting and psychological implications. Only the heads of Campus and Dowling are visible, and always against a black void. The first sequence is of Dowling's face close-up in the screen. A shadow approached from her left, slowly, with a rising sense of drama, coming into contact with her face. She is looking at something in the direction of the camera her eyes moving slightly. The shadow eclipses

the left half of her face, moving over her nose, and gradually her entire face. Then, as her left hand enters the screen, one can see that the shadow has been self-imposed. Her hand comes closer, until it touches her forehead. In the second part of the tape, Campus wraps cellophane around his head, mummifying himself, compressing himself, squashing his features. Breathing becomes more and more difficult as he plays with the possibility of suffocating himself — by the end of the sequence he is gasping for air. The third sequence is a double image of Dowling, two superimposed views, (in part inspired by Dowling's being a twin, with an identical sister). The head to the viewer's left turns as she rotates 180 degrees to the right, the other head follows. Her right half responds to her left half as they move together, attempting to merge but never fusing, never reconciling the split between the two halves. In Campus' second sequence, the last in the tape, he also portrays himself as having difficulty breathing. A screen of fog from a fog machine fills up the space, annihilating his image.

**THIRD TAPE** — This tape was the last in the series at WGBH. It begins with Erdman winding the reel around his head, over his face, making incision-like slices in his flesh. The ticking of the studio clock is audible. There is a cut to him putting small mirrors down on a flat surface — they clink as he



piles them on top of each other until there is a fragmentation of his face as he looks down upon them. In the last sequence, Erdman's face can be seen above water (the camera was under the glass bottom of a tank) almost as if he is looking into a mirror from underneath. He puts his face into the

#### **David Critchley**

Born Manchester 1953. Newcastle upon Tyne Polytechnic 1972-1975. R.C.A. 1976. Video Tapes at the Video Show 1975, Third Eye Gallery 1976, Washington 1976, Maastricht, Holland 1977. Whitechapel Open 1977.

#### **Peter Donebauer**

Age 30 years. Studied at Manchester University 1965-69, Royal College of Art 1970-73. Worked with video since 1973. Videotapes commissioned by Arts Council, British Film Institute and BBC 2. Videotapes shown at Video exhibitions and Film Festivals in England and abroad. Videotapes broadcast nationally in UK. Designed and built own colour synthesiser and studio.

water — which looks more as if it is coming *out* of the water from the bottom than into the water from the top. Erdman keeps his face in the water until he can hold his breath no longer. Then with a burst of exhaled air, he pulls his face away.

#### **Artists Statement**

My work has moved towards an investigation of the nature of the sequential presentation of 'blocks' of time in durational media. This convention seems to me to be central to the manipulation of meaning on tape and overshadows the idea of the simple physical progression of the tape from A to B to C.

#### **Artists Statement**

'Dawn Creation' is an unedited tape recorded live in real time. Eight pre-recorded and non synchronous loops of sound were mixed live as the visuals were produced. Both participants (Video artist and musician) have immediate sound and vision feed-back of one another's production, and the finished tape is thus a record of an improvised performance between them. The structure of the piece was

#### **PETER CAMPUS (cont.)**

## **DAVID CRITCHLEY**

MEMORY 1 & 2

8 mins. B/W

TRIALOGUE

5 mins. B/W

## **PETER DONEBAUER**

DAWN CREATION

Videotape by P. Donebauer.

Music by Simon Desorgher

11 mins. Colour. 1976.

Commission for the British Film Institute.

**PETER DONEBAUER**  
(cont.)

determined beforehand and the music loops composed from the original conception of the video artist.

This tape is concerned with the interpenetration of order and chaos in our experience of the universe on both macro and microcosmic scales.

It is a synthesis of ideas and feelings about the medium of video itself (sound, rhythm, light, colour, electricity) and externally about the process of manifestation of all perceived forms.

## KEITH FRAKE

ACOUSTIC MAP  
13 mins. B/W. 1977

INTERACTION OF MEANING  
6 mins. B/W. 1977

### Keith Frake

Born Leicester 1955, Loughborough College of Art 1973-74, Newcastle Polytechnic 1974-77. Worked mainly in live performance. Midland Group Gallery 1974. Robert Self Gallery, Newcastle 1976. Acme Gallery New Contemporaries 1976. Butlers Wharf, London 1976. Sunderland Arts Centre 1976. Ayton Basement, Newcastle 1977. Spectro Art Gallery, Newcastle 1977.

### Artists Statement

The tapes are concerned with relationships between a sound and an image a changing sound and a changing image. Within this framework certain 'natural' ambiguities occur which make the viewer question the authenticity of this very basic relationship.

## JOHN FREEMAN

Title of tape/s not available at time of printing.

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

## MICK HARTNEY

STATELESS  
21 mins. Colour B/W. 1977

### Mick Hartney

Born 1946, London. University of Sussex 1965-68. Post-Graduate study

of art theory, Sussex 1972-73. Head of Media Unit, Brighton Polytechnic Faculty of Art and Design since 1975.



Keith Frake – Still from An Interaction of Meaning

**MICK HARTNEY**  
(cont.)

**BRIAN HOEY**

SPERED HOLLVEDEL  
25 mins. Colour. 1977

FLOW  
18 mins. Colour. 1977  
(Brian Hoey and Wendy Brown).

**Artists Statement**

This is an early tape, although I finished it only this year. 'Early', in the sense that it embodies attitudes about art that I am now trying to discard. I used to think that there was some value in obscurity, in ambiguity: that a work of art was sufficient to itself, and need refer only to concerns within art. I think this is a pretty widespread attitude, and wrong: it produces paintings about painting, video about video, etc. Of course, any work in a given medium comments on

**Brian Hoey**

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

*Recent Exhibitions*

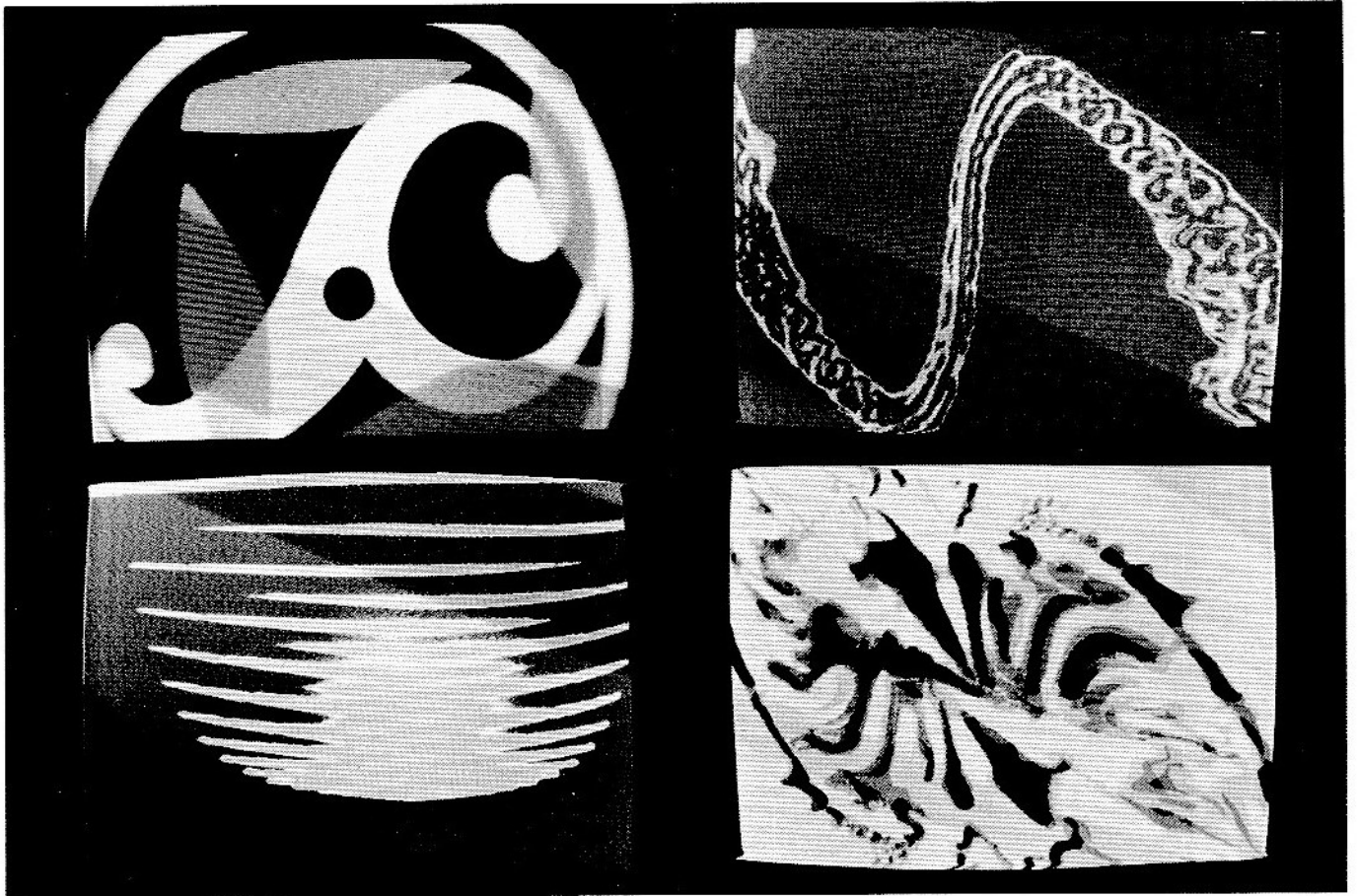
The Video Show, Serpentine Gallery 1975. Brian Hoey — Recent Kinetic Work, D.L.I. Museum, Durham 1976. "Video — Towards Defining an Aesthetic". Third Eye Centre, Glasgow 1976. Video Show, Tate Gallery, London 1976. Northern Arts Gallery, Newcastle-upon-Tyne 1977. Cavallino

the medium, to some extent, but I no longer feel that artists can go on working for an audience of the initiates alone. So this tape, which started out as a piece of electronic abstract painting, ended up as a series of comments on the process of depicting an object, when the object has its own views on how it wishes to be depicted. If the viewer misses this aspect of the work, but enjoys the tape as a combination of picture and sound, I don't mind at all.

Gallery, Venice 1977. "Film en Video Manifestatie", Bonnefantenum Museum, Maastricht, Holland 1977. "Current Work", Biddick Farm Arts Centre, Washington, England 1977. Video Festival, Fylkingen Foundation, Stockholm, Sweden, September 1977.

**Artists Statement**

In prehistoric times the Celtic peoples spread across Europe and into Britain, where they mingled with and ultimately engulfed the indigenous inhabitants. Their culture and science gained strength and spread throughout England, Wales, Scotland and Ireland; which at that time were many different tribal kingdoms. Eventually, successive invasions of the Saxons, Angles, Jutes and Vikings seemed to push the Celts further westwards to the more remote areas of the western



*Brian Hoey – Stills from Spered Hollvedel*



**BRIAN HOEY**  
(cont.)

mainland, Brittany, Ireland and the Hebrides: but the Celtic spirit also conquered the invaders who began to adopt the ways of the Britons and share their culture. Even the rigid, mechanised might of the Roman invasion was unable to deeply penetrate the fluid, spiralling world and culture of the Celts. These same factors account for the highly individual character of their continued generations of descendants. 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 en-

counters would have been more difficult, but not impossible. "Spered Hollvedel" relates to (but is not about) megalithic planetary observatories, 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.

"FLOW" — Flow was produced on a prototype video synthesiser. It is a metamorphosis of the movement of fluids coupled with the fluid movement of the electrons in the video system.

## NAN HOOVER

LANDSCAPES  
1977. 10 mins.

LIGHT PIECES  
1975-1976. 20 mins.

*Performances:* de Appel, Amsterdam, Frankfurter Kunstverin, Germany, Fodor Museum, Amsterdam, Studio galerie, Berlin, Germany, Zomermanifestatie, Groningen, Holland.

*Exhibitions:* Video & Film Manifestatie Bonnefontenmuseum, Documenta 6. Museum of Modern Art, New York.

## TAMARA KRIKORIAN

IN THE MINDS EYE  
16 mins. B/W

UNASSEMBLED INFORMATION  
10 mins. B/W

VANITAS  
8 mins. B/W

**Tamara Krikorian**  
Studied music. Has lived in Scotland since 1966. Started working with video in 1973. Has shown in a number of group shows including video events at the Serpentine Gallery 1975, Third Eye Centre 1976, The Tate Gallery

1976, Maastricht 1977 and the Paris Biennale 1977. Founder member of the Scottish Photography Group and London Video Arts. Part-time Lecturer, Maidstone College of Art.

### Artists Statement

IN THE MINDS EYE — *"In winter we shall travel in a small pink railway carriage with blue cushions. We shall be happy. A nest of mad kisses awaits in each soft corner. You will close your eyes so as not to see those frowning evening shadows, those monstrous shapes, peopled with black wolves and black devils. Then you will feel a little kiss, like a crazy spider brushing your cheek and rushing up your neck. And you will say 'look' bending your head and we shall take time to find this beast which travels a lot."*

"In Winter" — Arthur Rimbaud, translation Tamara Krikorian.

Influenced by discussions about narrative which arose from Jean-luc Godard's *Numero 2*, I thought about ways of approaching formalism through some sort of restricted narrative and used Rimbaud's poem 'In Winter' as the structure of this work, while at the same time retaining the obvious self-referral devices, which point to the idea of video for video's sake. The result is a sort of impressionistic formalism — if such a definition exists! The poem describes a railway journey taken in winter. The second section of the tape is the view re-shot off a TV monitor, accentuating the movement of the train and underlining the unreality of TV information. The third section shows the image of the train journey on TV reflected in an eye. The programmes on the TV are switched from channel to channel

alternating between broadcast TV and the railway journey. In this way, the journey is removed one step further from reality becoming a figment of the imagination.

### UNASSEMBLED INFORMATION —

The more I see of TV announcers, the more I realise that their image is constructed to give us confidence in the information which they are presenting us with. They are the 20th century icons gods of the electronic world. *Unassembled information* is like an incomplete jig-saw puzzle. It is the antithesis of the TV portrait.

VANITAS — I have taken the idea from a French painting, attributed to Tournier in the Ashmolean museum, Oxford. The title of the painting is *Allegory of Justice and Vanity*. A seventeenth century woman is seated, holding a mirror. In the mirror are reflected a number of still life objects, including a skull, a candlestick and other items, denoting the transience of life.

*Vanitas* is a self-portrait of the artist and at the same time a reference to the ephemeral nature of television. Apart from conventional still life objects such as jewellery and flowers, the mirror reflects a TV. A series of TV announcers appear on the TV monitor edited in with shots of the self-portrait figure, which is describing the iconography of the 'Vanitas' subject. The shots of the announcers are portraits.

TAMARA KRIKORIAN  
(cont.)

# STUART MARSHALL

ON SCREEN/OFF SCREEN  
40 mins. 1977

Born Manchester 1949. Studied Fine Art and Music in England and the U.S.A. Currently Senior Lecturer in Video and Performance at Newcastle upon Tyne Polytechnic Department of Fine Art.

## Artists Statement

"A panning shot is made by swivelling the camera vertically or horizontally to embrace a landscape, a building or

any other extensive scene. Panning should be kept to a minimum — continual sweeps of the horizon make for very dull viewing. Start panning with a static view of the subject, then move the camera slowly and smoothly, finishing the movement by again holding the camera steady on the subject for a second or two. Never pan back over the same subject. If no tripod is available, use a grip and rest the elbows on a firm support."

# ALEX MEIGH

HORIZONTAL  
15 mins. B/W. 1977  
THREE DISTANCES, THREE SPEEDS  
19 mins. B/W. 1977

## Alex Meigh

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

## Artists Statement

'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. Obviously it is possible to handle and touch film or video footage but this damages the recorded images. It is however, when projected or screened, only possible to touch the film screen or the monitor but not the images. The movement would be incorporated in both natural and mech-

anical forms. The recorded images are of a manmade pathway through a wood. Particular sections have been re-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.

'Three Distances, Three Speeds', is an experiment into different aspects of actual and assumed visual information fed into the eyes, and registered by the brain. The journey recorded out of a train window at 90m.p.h. has been segmented into three parts, foreground, midground and farground, and the tape aims to reinforce the apparent differences between the three distances.

### **Ronald Nameth**

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

### **Steve Partridge**

Lives and works in London, part-time lecturer at Coventry Art College/Lanchester Polytechnic and London College of Printing.

### **Artists Statement**

These two tapes form the basis of my

he utilised photography and film as fine art mediums. He has taught art and film at several universities in Sweden and abroad.

### **Artists Statement**

I have long been interested in transformation processes, that allowed one to see energy becoming matter (visually) and then returning again to its source. I am also interested to know the functions of basic forms and colours on our psyche and how these can be utilized creatively. Ancient art traditions such as the Hopi sand paintings, the Maori body tattoo, the Mayan temples in Mexico, the Tantric Art of India have shown us that this knowledge of energy has existed in all past civilizations.

My hope is that electronics and television might also be used in a creative manner to express this understanding of energy in our own culture today.

installation "A Coincidence of Space" which was commissioned for the 10th Paris Biennale. One tape is a horizontal pan on a boat along the Thames. The other is a continually changing view of the bank of the Seine in Paris. Both tapes should be played simultaneously, along a corridor of fifteen colour monitors.

## RONALD NAMETH

### COMPOSITE VIDEO TAPE

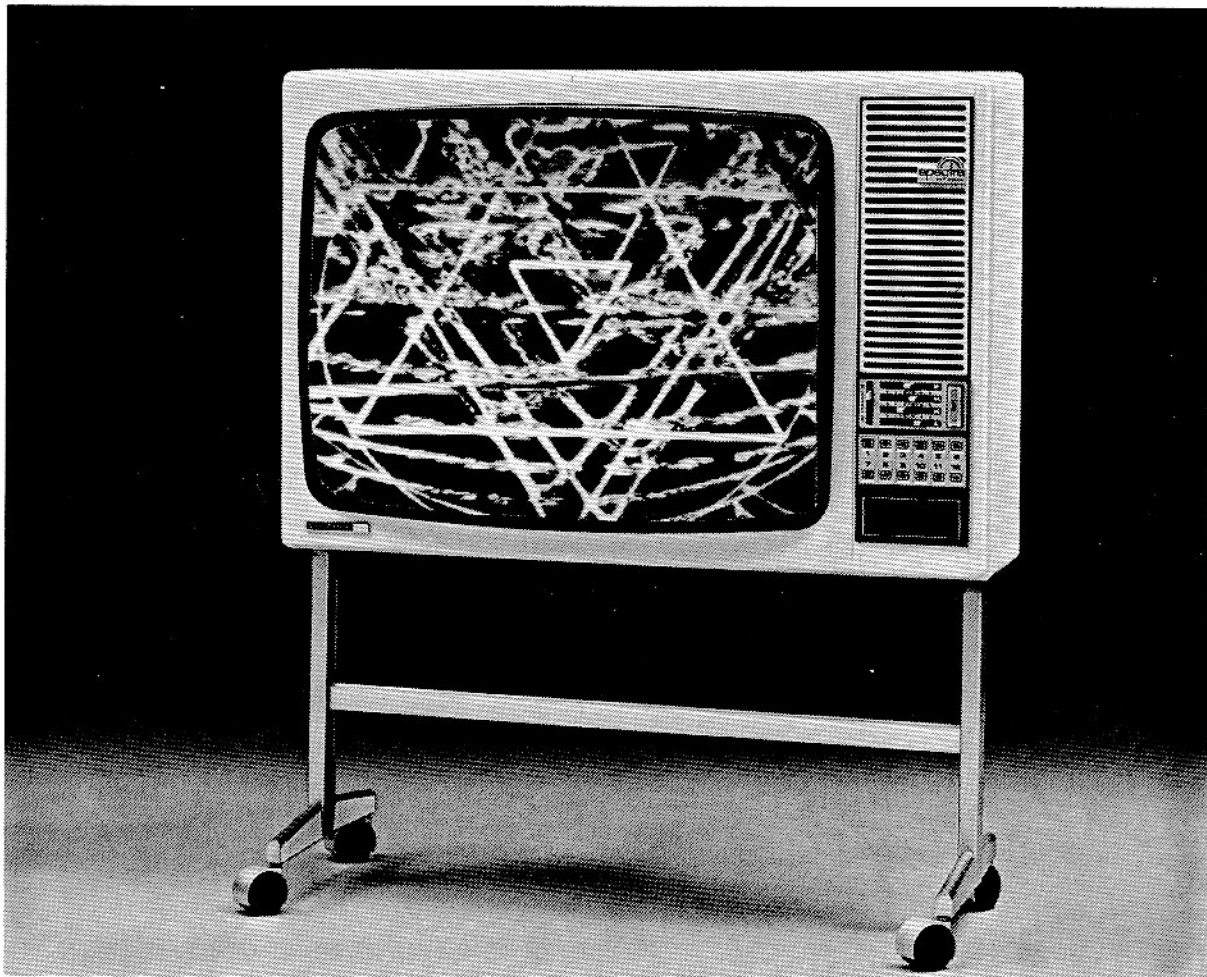
A sampler of Various Energy Transformations.

1970 — 1976. Colour.

60 mins.

## STEVE PARTRIDGE

Extract from installation  
A COINCIDENCE OF SPACE  
executed at Palais de Tokyo,  
September 1977.  
10th Paris Biennale.  
20 mins.



*Ronald Nameth — Still from Composite Videotape*



### **Relly Tarlo**

Born 1949 Tel Aviv, Israel. Studying and living in Holland since 1971.

#### *Exhibitions*

1975, group exhibition, Bonnefantenmuseum, Maastricht, Holland. 1976, International Video Manifestation, Antwerp, Belgium. 1977, 2 Performances; 1) Relating to 5 Nature Factors. 2) Sound Environment, De Appel, Amsterdam. 1977, Video Manifestation, Bonnefantenmuseum, Maastricht, Holland. 1977, Performance, Bonnefantenmuseum, Maastricht, Holland. 1977, Performance, Debel Gallery, Jerusalem, Israel.

### **Woody Vasulka**

Born Brno, Czechoslovakia 1937. Graduate of the School of Engineering Brno 1958, Graduate of Film Academy of Prague 1965. Produced documentary films in Prague 1964-65. Emigrated to USA in 1965. 1966-69 varied experience in multimedia and film. 1970 exploration of electronic image and sound. 1971 Founder/Director of "The Kitchen", an electronic media theatre, Mercer Center, New York. Since 1972 has worked on the development of electronic art tools in co-operation with George Brown, Eric Siegel and Steve Rutt, with

### **Artists Statement**

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.

support from New York State Council on the Arts. Associate Professor, Centre for Media Study, State University of New York at Buffalo.

Woody Vasulka has produced numerous Environments and Installations throughout the USA and in Canada. His work has been shown internationally in France, Japan, Germany, Romania, Venezuela, Iceland, Belgium, Norway, Sweden, Brazil and Great Britain.

He has worked as Artist in Residence at the National Centre for Experiments in Television, KOED, San

# RELLY TARLO

### DRAWING

5 mins.

### ACT OF TRANSFORMATION

12 mins.

### DRIVE INTO A CORNER

15 mins.

### SOUND ENVIRONMENT

15 mins.

# THE VASULKAS

### SOLO FOR 3

Colour. 4.18 mins.

### REMINISCENCE

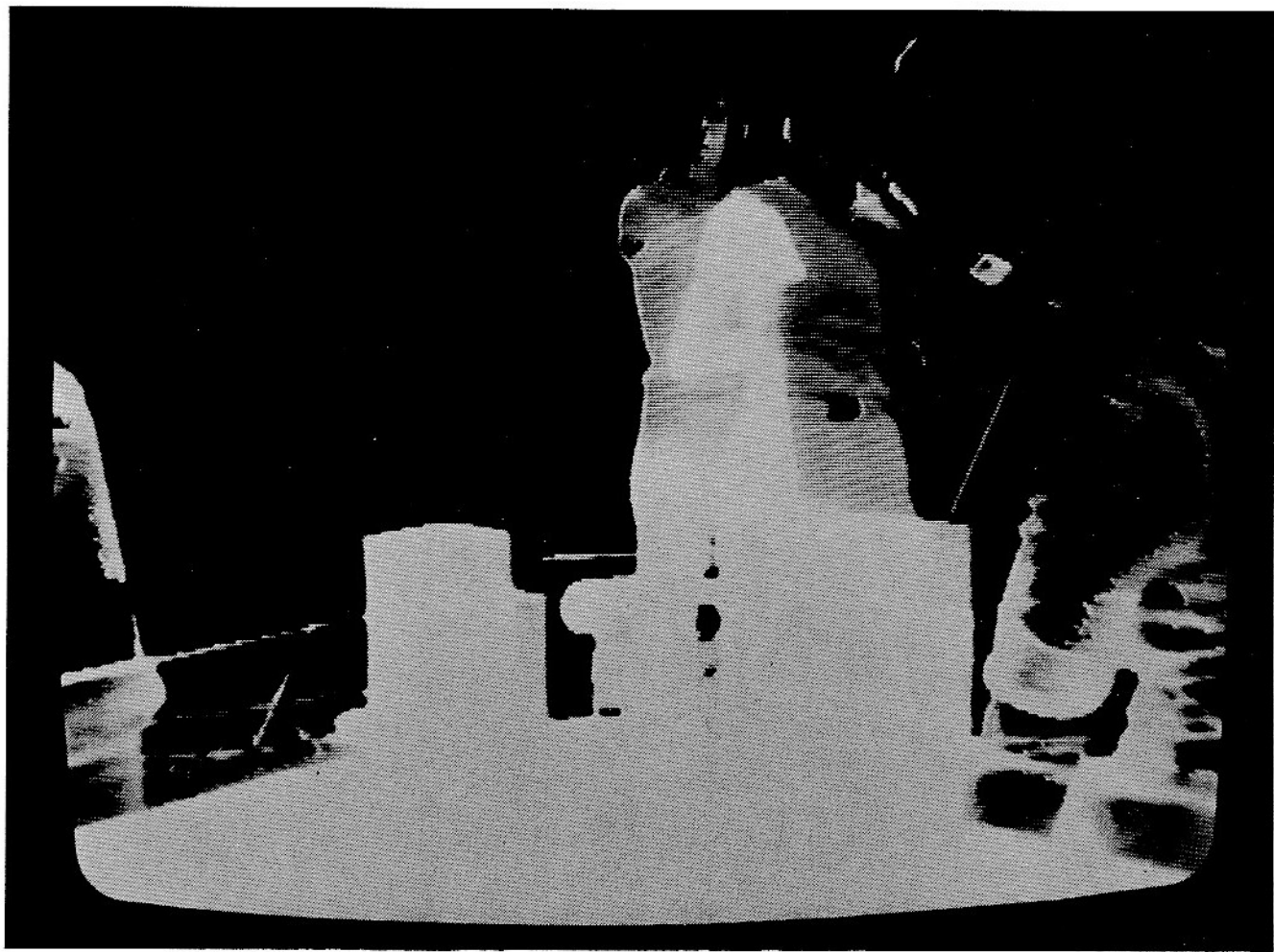
Colour. 4.50 mins.

### SOUNDGATED IMAGES

1974. Colour. 9.15 mins.

### NOISEFIELDS

Colour. 8.35 mins.



*Relly Tarlo – Sound Environment*

Francisco. The Television Laboratory, WNET, New York City; and Art Park, Lewiston, New York.

#### **Steina Vasulka**

Born 1940, Reykjavik, Iceland. Studied at the State Conservatory of Music in Prague, Czechoslovakia. Independent studies in Denmark, Sweden, Germany, Austria and Greece. 1964-65 played with the Icelandic Symphony Orchestra — Reykjavik. 1965 emigrated to USA. 1970 joint exploration of video image with Woody Vasulka. Steina Vasulka has worked on numerous Environments and Installations, with Woody Vasulka, in the USA and Canada, and also contributed to group shows both in the US and internationally. She has been Artist in Residence at the National Centre for Experiments in Television, KQED, San Francisco. The Television Laboratory, WNET, New York; and WNED — Channel 17, Buffalo. She has received the Scandinavian Foundations Thor Thors Grant, and a Guggenheim Fellowship.

#### **Artists Statement**

'Solo for 3' (from the series 1-2-3-4) produced with a videotool develop-

ment grant from the New York State Council for the Arts.

Electronic concept:— Three cameras see different sizes of the number 3, while the fourth camera is set for feedback. The image planes layered through a multi-keyer, are arranged through a switching matrix of the multi-keyer and sequenced by a digital musical instrument. The horizontal drift of the images is controlled by a variable clock.

'Reminiscence', Electronic concept:— A portapak video tape is displayed on a scan processor. The identical image signal is fed into the vertical deflection system of the scan processor, translating the energy structure of the image into a vertical position of scan lines.

'Soundgated Images' produced with a videotool development grant from the New York State Council of the Arts. Electronic concept:— A sampler of various electronic materials in sound/image interfacing modes.

'Noisefields' electronic concept:— coloured snow is keyed through a circle and switched to its inverted mode at various rates. The energy content of the video modulates the sound.

## **THE VASULKAS (cont.)**

## GLOSSARY

**Cable Television (CATV)** The transmission of video signals from a master antenna to subscribers via coaxial cable, usually for a fee. CATV systems were initially developed in the United States in rural areas where strong video signals could not be received in TV sets by normal means, they later became economically viable in cities, where strong signals were needed for colour reception. There have been a number of experimental community cable stations in Great Britain, where this distribution facility is coupled with a studio producing local programmes. Currently there are stations operating in Milton Keynes (Transmission starts Dec. '76) and in Swindon.

**Cathode-Ray Tube (CRT)** A vacuum tube within which the inner portion of the glass envelope has been coated with a phosphor. Images can then be created on the face of this tube by directing an internally generated beam of electrons at specific places in the phosphorous matrix. This tube is the 'screen' on the TV set. CRT's are also display units for air traffic control systems, radar presentations, and computer graphics.

**Chroma-Key** A video circuit that detects a colour in the scan line of one TV camera and inserts the colour seen by another (synchronised) camera. Chroma-key is thus an electronic mixing device that permits a visual play between images and colours received on two different cameras.

**Closed-Circuit Television (CCTV)** A non-broadcast system of TV cameras and monitors in which the latter directly display what the camera sees. CCTV systems are widely used for security purposes in large stores, banks, etc. CCTV systems may or may not have a recording facility.

**Head** An electromagnet used to record audio, video, or other electrical signals on tapes coated with magnetic material.

**Luminance-Key** Works in a similar way to the Chroma-Key, except that it uses a grey tone instead of a colour as a trigger level.

**Magnetic Tape** Generally, tape coated with iron oxide, which can then be magnetised by electro-magnetic heads.

**Monitor** In television, a set that displays camera video directly without intermediate modulation or broadcast transmission.

**Oscilloscope** A versatile electronic test instrument, incorporating a CRT and video intensity modulation circuits. The light line on the face of the oscilloscope responds to electrical currents, displaying waveforms and currents, among other patterns.

**Photosensitive** Materials that respond to light by surface changes.

**Portapak** Portable video recorder and camera.

**Programme** A set of operator instructions – numerical or verbal – that control the sequence of operations in a machine.

**Raster** The scan of the TV screen by an electron beam.

**Sine Tones/Waves/Images** Sinusoidal or oscillating electrical waves produced by a signal generator and monitored either as audio sound on an amplifier, or as video imagery, on an oscilloscope or TV monitor.

**Timer** An electromechanical device that measures time and closes or opens the switch contacts at specific intervals, cutting off or turning on electricity fed, for example, to a system of lights.

**Videotape** Magnetic tape used to record video signals.

**VTR** Abbreviation for Videotape recorder

### **Acknowledgments**

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