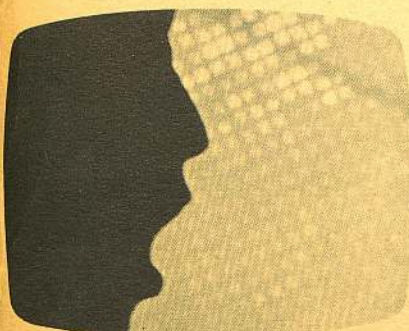


Video ~~Radio~~ Times

The Video Show
festival of independent video at the Serpentine Gallery
1-26 May 1975



Artists' video



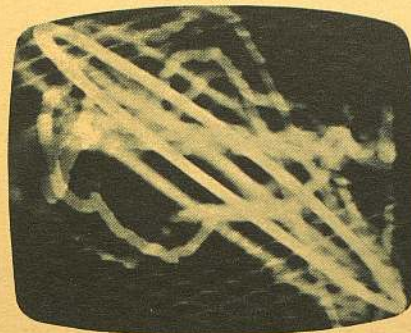
Community video



Performances



Closed circuit installations



Video graphics



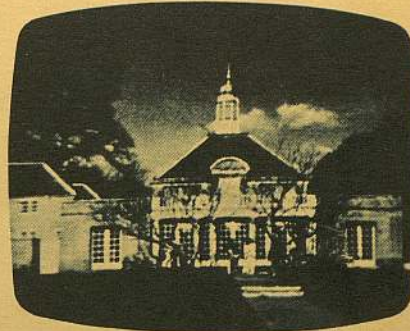
Tape library



Live events you can
take part in



Giant TV screen



At the gallery
in the Park

ARTS COUNCIL

Preface

Video makes demands which static art forms do not. It needs to be heard and seen in reasonably controlled conditions. The difficulty of its incompatibility with quieter art forms has prevented us from including video in our past summer shows (combined one-man exhibitions of work by young artists). In our present one-month festival, perhaps partly in compensation, we have aimed to show as much British tape as possible. All independent tapemakers working in Britain have been invited to show up to an hour of their work. As a result of this open submission we have some 100 hours of tape from different sources. Only a small proportion has been publicly screened before.

A greater availability of equipment and institutional funding has allowed North American video artists to develop a visual literacy that has dominated European exhibitions to date. The international selection includes some of the most interesting work from North America and other countries. Thanks to the energies and convictions of a number of groups and individuals in this country, video activity has expanded greatly over the last year or two, especially in the context of community experiments, where portable equipment is used as a process tool. Enormously increased interest amongst artists — many of whom are exploring the intrinsic qualities of the medium — has resulted in a strong art college-based movement. We hope that, by a combination of British and international programmes, we can offer a comprehensive survey of world video, as well as a first opportunity to see the variety of work which has been undertaken in England over the last few years.

The making and showing of finished tapes is only one aspect of video as a creative tool. To demonstrate the 'live' qualities of the medium we have commissioned a series of closed circuit installations and live performances from artists working in this area. The essence of many of these is audience participation — the visitor to the gallery can make his own art by interacting with such installations.

We are grateful to our committee, William Feaver, David Hall, Professor Stuart Hood and Clive Scollay, for helping us find a formula for the exhibition which we hope is sympathetic to the needs of tapemakers as well as visitors to the gallery. Without the persistent energy of Peter Bloch, our outside consultant, we might have despaired of ever solving the problems raised by mounting the first major video survey in Britain. We are also grateful to John Howkins, editor of *InterMedia* and secretary to the Standing Conference on Broadcasting, for his continuing advice and assistance during the planning of the exhibition, and for his introduction to the catalogue. The Greater London Arts Association and the Royal College of Art responded warmly to our plans and have organised a complementary series of seminars and lectures.

Sue Grayson
Serpentine Gallery Organiser

The Video Show by John Howkins

Britain is notorious for its reluctance to accept social change. In 1944 the Editor-in-Chief of the BBC said he didn't like television and would not have a TV set in his house. In 1955, the Astronomer Royal declared that space travel was "utter bilge". Since 1960, many professional broadcasters have felt uneasy at the mention of a special kind of television — video.

In one sense, video is the original kind of television. The broadcasters remain hostile, however, because video bypasses their traditional monopoly (it doesn't need to be broadcast) and its political and artistic ambitions are radical and independent.

Ideas usually arrive before the right words to describe them. When television was first invented, a TV set was called a Television Receiving Apparatus and a viewer was called either a watcher or a tele-observer. Video is particularly confusing because it means both the picture part of a TV signal and the kind of artistic experiment seen at the present Video Show.

Video confronts the BBC and ITV with a radical challenge to their kind of television. For years, both institutions have given the impression, unavoidably, that the only natural and proper way to make television is *their* way; and that the best way to get the pictures from the back of the camera to the TV set is to broadcast them through the air. The Video Show demonstrates many alternative kinds of TV making, and one alternative form of transmitting it: closed-circuit links to small groups or even individuals.

The BBC and ITV are broadcasters, primarily, not makers of television. The early radio engineers of the 1920s and 1930s were so exhilarated by their success in transmitting sound that they decided to experiment with pictures. They called the result "television": the event of seeing (video) something from a distance (tele, from the Greek word for distance). Those early broadcasters made television in their own image. John Logie Baird's first pictures showed his own worried, ascetic face. In America, Farnsworth was even more prophetic — his pictures showed a dollar sign.

Broadcast television typically involves a few competitive channels, fixed viewing times and a pre-packaged flow of programmes. We should release television from the broadcasters' grasp and exploit its televisual qualities. Broadcast television should become more courageous and more accessible, and should be complemented by the new video. We should use the new technologies of cheap, portable video-tape units (the kind that produced most of the Video Show's material) and make a new kind of television that does not depend on broadcasting but, instead, draws its energies from communication and art.

Video is not an upstart nephew of Aunty BBC and Cousin ITV but a long-lost brother who has come home after 40 years. Video resurrects the original meaning of the word television: the use of electronics to see something from an external viewpoint. When video-makers use the new equipment to make a programme, or *product*, the result can be totally different from broadcast television's own familiar products.

Video as process gets even closer to television's electronic potential. Broadcasters have used it, but secretly. A chat-show host may look at his private monitor to check that his tie is knotted smartly, but he would be ashamed if his vanity was broadcast to the audience. Video people take the opposite view. They actually concentrate on such personal moments of feedback. They don't use process as a secret preliminary to the performance, but as the show itself. It can be private or public; boring or spectacular; funny or frightening. Encounter groups often use video to record their members' expressions and actions.

Seeing myself from the outside can change my idea of my body; my sense of identity; my attitude and behaviour towards others. The best video ignores the repetitive stereotypes of most broadcast television and explores and tests the user's own multi-dimensional realities.

Many artists have rejected the traditional forms of theatre, studio, cinema and gallery and moved into more open and personal spaces. Artists in video have rejected broadcast television. The new technologies enable them to make television on their own, simply and cheaply. The Video Show itself will make more television every day than the combined efforts of the BBC and ITV companies; and with considerably less money and equipment. More with less. Television as art (a few years ago the phrase sounded so odd!) demands our attention.

AIDANVISION

AIDANVISION TV STUDIO / FACULTY OF CREATIVE ARTS



"PORTRAIT OF
18" x 12" MONO. SON
Early in 1974,
had never seen
portrait of Robert



"CHAIR" DIR. A
13" x 9" MONO. SON
A woman discovered for
scrapped and



"LINEAR FORM"
3" x 1" MONO
An experience
using 3.5" camera beam



"HENDRIX"
1/2" MONO
An experience
using 2 camera
Variations

The four main areas of recording work are
1. Art Education & Art Video 2. Artists
to any artist. 3. Video Exchange & In
work with similar artist-run studios

Catalogue colour coding

White pages British videotapes
Yellow pages Installations and performances
Blue pages Foreign videotapes

Composite reel

A compilation programme has been made up from selected short tapes and excerpts from longer tapes. This will be shown daily from 12.00.

Tape Library

Many of the tapes in the continuing 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.

The Arts Council wishes to thank Philips Electrical Ltd for their generous loan of equipment, and the following individuals and organisations for their help:

Action Video Ltd, Rod Allen, Architectural Association School of Architecture, Bell and Howell AV Ltd, British Film Institute, Crown Cassette Communications Ltd, John Chittock, Croydon College of Design & Technology, Greenwich Cablevision, John Howkins, London Video Ltd, Maidstone College of Art, David H Moss, Rediffusion Relays Ltd, TeleTape Video, Television Film and Theatre Academy, Theatre Royal, Stratford, Video Technique, Wandsworth Technical College, Sony (UK) Ltd.

The Arts Council also thanks the United States Information Service for their generous assistance.

The stills on this folder are from the work of Nam June Paik, Graft-On! (Sue Hall), June Marsh, Jim Byrne, Doran Abrahami, Maureen McCue

Design Emanuel Sandreuter

AIDANVISION

AIDANVISION TV STUDIO / FACULTY OF CREATIVE ARTS / ST. AIDANS / LISMORE PLACE / CARLISLE /



"PORTRAIT OF ROBIN CROZIER." DIR. ROY THOMPSON.

18" $\frac{1}{2}$ " MONO. SONY CV 2100 ACE.

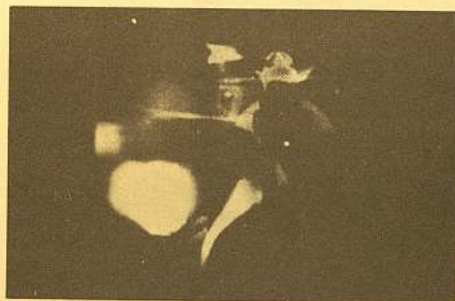
Early in 1974, Robin Crozier wrote to artists, many of whom had never seen him, asking them to send him a portrait of Robin Crozier.



"CHAIR" DIR. RACHAEL ELKS.

13" $\frac{1}{2}$ " MONO. SONY CV 2100 ACE.

A woman died alone in her chair, the body was not discovered for several months. When the remains were scraped away, a residue, a stain remained.



"LINEAR FORMS" DIR. ROY THOMPSON.

3" $\frac{1}{2}$ " MONO SONY CV 2100 ACE.

An experimental video, made by 16 year old pupils, using 3. $\frac{1}{5}$ motors 2 cameras, and variable camera beam current.



"HENDRIX" DIR. STEVE EVANS.

$\frac{1}{5}$ " MONO SONY CV 2100 ACE.

An experimental video, made by 15 year old pupils using 2 cameras and 2 captions to sound variations of Hendrix music.

The four main areas of recording work covered by the AidanVision Studio are:

1. Art Education & Art Video
2. 'Artists in Vision' Series - free use of the Studio to any artist.
3. Video Exchange & International Joint Programmes - joint work with similar artist-run studios at home or abroad.

ACTION SPACE
65 HARMOOD ST, LONDON N.W.1. 01-485-9467

EVENT!

A collage of our work using video as part of our drama, information, and community events and activities. The videotape will last approximately 40 minutes, and will itself be part of an eventful time.



Inter-Action:
Community Media Team
Community Media Van.

Kids' Video	30 mins.
Video & Community Work	" "
The Big Red Van Tour	60 mins.

Inter-Action is a community arts trust, with some 50 full-time members based in West Kentish Town. The Community Media Team works in the immediate neighbourhood and Inner London, and by using the Community Media Van, throughout the country. Video is used together with such other media as tape/slide and silkscreen printing as a community organizing tool. The team act as 'enablers', promoting access to resources and training youth and community groups in the use of equipment, placing as much value on the group process of making a tape as on the finished product.

The 3 main areas of work are represented in this exhibition by 3 compilations edited from tapes shot by local groups.



Kids' Video - Tapes made by children we have trained, from a wide range of ages and backgrounds and in a variety of situations: remedial work with emotionally disturbed and handicapped kids; 'TV Kits' and other game play formats used on playschemes etc.; adolescents in school, youth club and detached situations. The kids themselves use video in many ways: creative expression, investigation, criticism and self-assertion. . . producing a tape that helps demystify the television programmes they might otherwise passively consume.

Video & Community Work - Examples of the uses made of video by community groups and voluntary agencies: as a catalyst to form a group; presenting a case to a local authority; attracting grass roots support; informing others about their rights and benefits; publicising and recording a neighbourhood festival. Video is emphatically not a cure-all; but in the right situation, accompanied and followed up by other forms of community action, it can - and does - get results.



The Big Red Van Tour - Drawn from scores of tapes made by kids and community groups with the resources of Inter-Action's Community Media Van. The Van and its crew visited 8 cities over a 15 month period, liaising with local workers and putting the full complement of the Van's equipment at the disposal of local people.

MARTIN BERNARD HUBNER.

FILM + T.V. DEPT. , ROYAL COLL. ART, QUEENSGATE, S.W.7.

'..... STATEMENTS' . 15 MINS. B/W . 1/4"

'IMPROVISATIONS' , 40 MINS. COL . 1"

“ STATEMENTS ”

&

IMPROVISATION
(with L.A.M.D.a)

arts.

Harrow College of Technology & Art
Watford Road, Northwick Park, Harrow.

'LONGROADS'

15 mins.

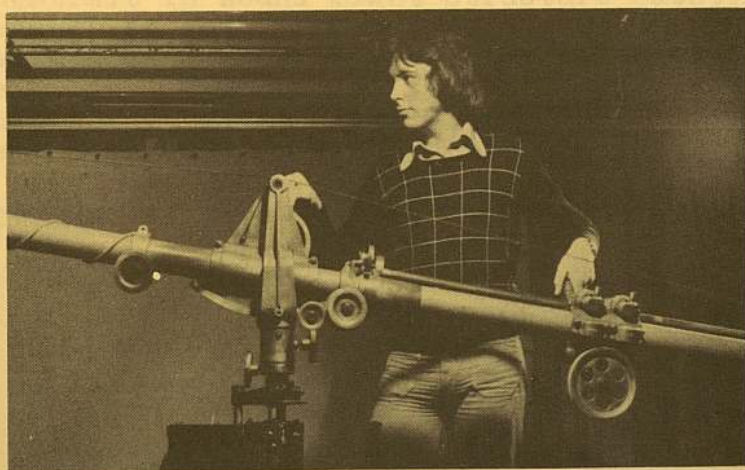


Each week millions of people turn on their tv sets to watch....
..Crossroads.



We made our own version, and called....
..Longroads.

Our prog. shows itself being made.



This was made by students in their second year in the colleges school of photography.

Name: Group Identity contact address:- Flat 1, 121 Plough Rd
London, S.W.11 2BJ.
Title & Length: G.I. Views 60 minutes. Tel. 01-223-0750
Abridged group proceedings 6-10-74

The initial form of a taped recording of a group meeting was reconsidered. This seemed unsatisfactory in a gallery situation. Consideration was given to the show itself; its' size, amount of hardware, the productions on tape, probable audience behaviour. The strategic necessity arose of recording a video utilizing the parameters of such a situation. A recording of a series of separate parts progressively linked and divided by 'black', seemed a possible solution to, (say) a viewer arriving after the beginning and not being able to understand what was happening. The tape might be viewed in separate self-supporting parts whilst forming an overall structure if viewed full length. By this process the previous idea of recording a group meeting had been eliminated. What might constitute the audio-video sequences had not been considered. An analogous form was suggested between the manner in which we seemed to perceive and/or recall phenomena and the notion of a segmented recording. The analogy was developed into the idea of recording a specific event as seen by different people (us). Thereby recording three different 'views' of an event. These three views would ideally be conflicting- varying in meaning /interpretation for each witness. The idea was altered to an event physically occurring to a particular individual; as perceived by that individual and relatively, by two others. Again this was modified to various personal 'images'; of oneself, of others, of oneself by others and differently by different 'others' (in differing contexts). Relative views of an event being exchanged for the way we are seen by each other. The recording would be a series of portraits, constituting a multiple view of the group by the group. Recording a separate audio portrait juxtaposed with a separate video portrait, similarities and differences of interpretation would be emphasised. One member of the group recording his portrait of another member of the group via camera, whilst the third member records his portrait of the same subject via sound. The member recording the exclusively visual portrait directing- location, action and camera. The member recording a portrait in sound might structure questions and/or dialogue. These roles (subject/audio/video) rotated through all combinations. The recording consisting of six sequences. Each member being the subject twice- once for each members' recording of an audio and a video portrait. The sequences were drawn as follows:

Sequence No.	Subject	Audio by:	Video by:
1	Philip	Ray	Richard
2	Philip	Richard	Ray
3	Ray	Philip	Richard
4	Ray	Richard	Philip
5	Richard	Philip	Ray
6	Richard	Ray	Philip

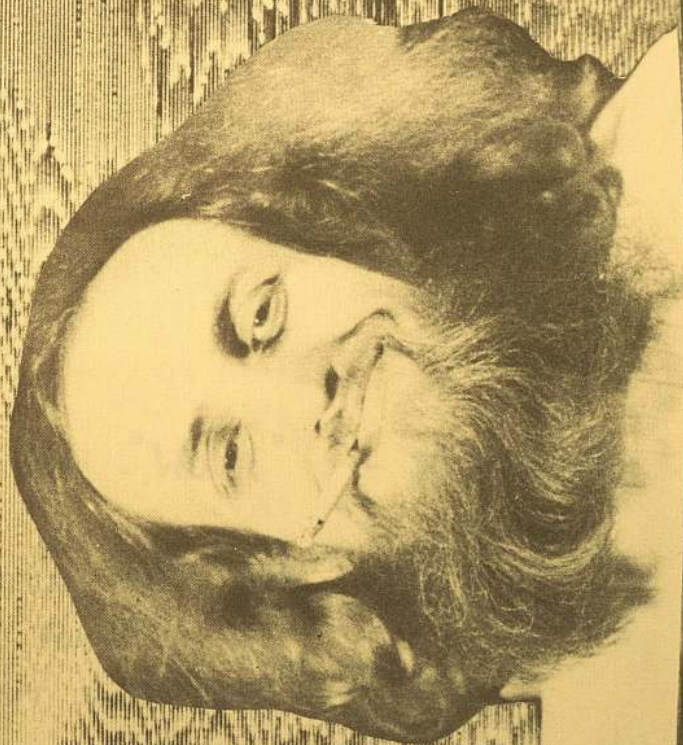
An anonymous 'A,B,C,' structure replaced names, and individual portrait scripts, to remain unknown between members for as long as possible.

CLIFF EVANS AND TIME TRAVELLERS

2 PRINCE OF WALES CRESCENT LONDON NW1 8HB 01-485 7061

STORMY

WINTER



Wadin' through the waste stormy winter
an' there's not a friend to help you through
tryin' to stop the waves behind your eyeballs
drop your reds drop your greens an' blues

COLOR VIDEOCASSETTE 60 MINUTES
COPYRIGHT © CLIFF EVANS 1975

LOUISE DENVER DAVID REDOM
LOWER HAXTON BRATTON FLEMING BARNSTAPLE NORTH DEVON

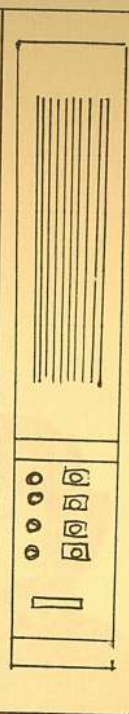
THE STREETS OF ULSTER - 33 MINUTES
MADE WITH
THE PEOPLE OF THE KASHMIR ROAD

EVERYDAY LIFE ON THE KASHMIR ROAD, A SMALL
CATHOLIC COMMUNITY ON THE PEACE LINE.

WORK IN PROGRESS - "WORK" - 30 MINUTES

NORTH DEVON'S BLACKSMITHS MEET AT
HENRY'S FORGE
BEAT IT OUT OLD CLEM

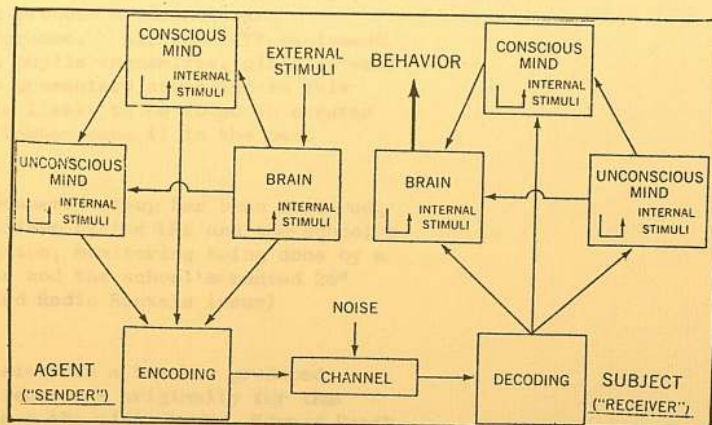
IN SEARCH OF A NEW LANGUAGE
INTO AN EXTENDED CONCEPT OF MAN



MESSAGE

the mental image with ultrasound:
TALKING TO STONES AND LISTEN TO GRASS

MENTAL RADIO



RECEIVERS
ANSWER

Dear Bruno

I am very sad to say that at its meeting on 8 November the Artists' Films Sub-Committee did not feel able to support your application for a film grant. I am very sorry that it did not work out, but I am afraid the Committee simply did not respond positively to the film that you submitted.

OBSERVATION:

EXPLANATION:

some people are better subjects (receivers) than others

some receivers are more sensitive and cover wider frequency than others (av22?)
or: there was just too much noise IN THE CHANNEL

BRUNO DEMATTIO, London, excerpt of 60 min. from 3 video-films: "lifestory", 60 min., "the indian and the tiger", 30 min., "this fucking machine", 30 min. camera: John blandy + paul sibbering, 1974

DELVES JUNIOR SCHOOL, METROPOLITAN BOROUGH OF WALSALL

BELL LANE, WALSALL, WEST MIDLANDS.

"ONCE A FORTNIGHT" "PREMIER OCCASION" "VIKING CONQUEST"

Educational establishments are increasingly recognising the value of CCTV systems and of VTR and VCR equipments in particular. For many junior schools a VTR provides the invaluable facility for teachers of having off-air (BBC and IBA) programmes at times most suited to the school's needs, in addition to still-frame and repeat-use facilities.

Since 1972, Delves Junior School has pioneered the use of CCTV as a means of expression and communication in addition to the uses outlined above. "Once a Fortnight" is, as its name implies, a regular programme in which the editorial contents and opinions are determined by pupils aged 8-11 years and the educational value of the teamwork involved is matched by the pupils' determination to produce a viewable and entertaining programme. All the CCTV equipment is manned by the pupils themselves, girls as well as boys, and the presenters appearing in this edition are quite likely to be found on cameras or boom-mike (a bamboo cane !) in the next edition.

A simple two-camera set-up has been acquired, due to the enthusiasm of the LEA and the school's parents' association, monitoring being done by a Sony 12" portable and the school's rented 26" receiver (standard Radio Rentals issue)

"Premier Occasion" is a teacher produced programme which records - originally for the school's archives - the visit by Mr. Edward Heath (then Prime Minister) shortly after the school was opened. This was shot on a borrowed Sony Rover man-pack and later edited, scripted and titled using the school's Sony VTR.

"Viking Conquest" is a pupil produced programme, presented by 8 year olds, following a teaching project undertaken this term. Cameras and equipment were again operated by fourth-year (11 year old) pupils.



CROYDON COLLEGE OF DESIGN & TECHNOLOGY,

SCHOOL OF ART,

BARCLAY RD., CROYDON.

STUDENT COMPOSITE TAPES. Running time: 1/ 30 mins. 2/ 40 mins.

TAPE 1.

ALICE.

Dir. Stephen Manning. 2nd. Yr. Fine Art, TV/Film Option project.

FIGURE-SPACE: ENCOUNTERS.

Dir. Stephen Manning. 3rd. Yr. Fine Art, TV/Film Option. Individual project.



TAPE 2.

GRIT MEAT.

A visual anigram based on Magritte.
1st. Yr. Fine Art project.

SHORTLY.

A platonic menage à trois.
Dir. Dick Perry. 2nd. Yr. Fine Art, TV/Film Option.

PAINTER.

Dir. James Taylor. 2nd. Yr. Fine Art, TV/Film Option.

INTERPRETATIONS.

1st. Yr. Graphics project.

GARDEN OF LOVE.

Dir. John Rose. TV/Graphics Group.

CREATIVE LEARNING

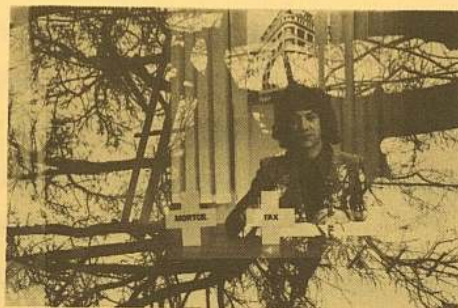
24 BELITHA VILLAS, N1 1PP (R. MULHALLEN)

"OUR OWN BRICK WALLS" - 32 minutes

"OUR OWN BRICK WALLS" is about the rejection of Peter and the inevitable consequences for him.

In passing, it is also an inside look at the way a CCTV Studio operates. But the main emphasis is on the people involved, their relationships with each other, and their feelings about themselves when considering their treatment of Peter.

The storyline, based on experience, was written by R. Mulhallen who plays Peter - other cast members improvised their lines and play themselves.



CREATIVE LEARNING is, on this occasion, a co-operative group of free-lance people working in the Broadcast and CCTV Industry. Hopefully, this is only our first of a number of VTR Art Projects.

CHORLEY COLLEGE
OF EDUCATION

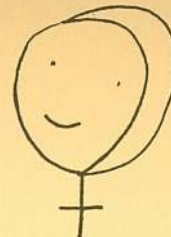
Tape title: "Me"

PHILIPS CASSETTE 15 MINUTES

100% STREET SHOPPING, LONDON
THANKS TO THE CITY OF LONDON

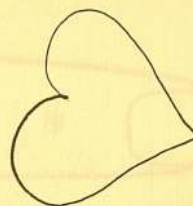
LIZ CHROMINSKA WILLIAM JOEBEAR ELISABETH KOZMIAN JANE SHERWOOD

ADDISON INSTITUTE C/O 8,9,10, NEAL'S YARD, LONDON, W.C.2 H9 DP



"INTERVIEWS WITH WOMEN"

45 MIN. 1'.



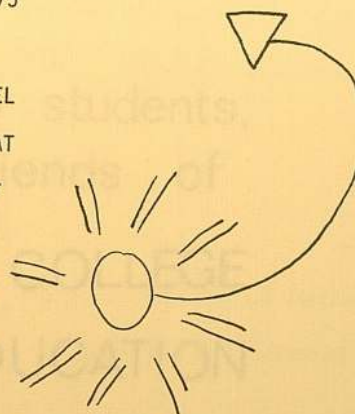
THIS IS A TAPE WE MADE AT THE ADDISON INSTITUTE WITH THE USE
OF THEIR VIDEO EQUIPMENT. SINCE WE WERE NOT ABLE TO TAKE THE
CAMERA OUT OF THE BUILDING WE DID ALL OUR WORK IN A CLASS-
ROOM AND THE CANTEEN.

WE AGREED THAT WE WANTED TO MAKE A TAPE "ABOUT WOMEN" 1975
BEING INTERNATIONAL WOMEN'S YEAR.

WE DEvised A LIST OF QUESTIONS TO WOMEN: WHAT DID THEY FEEL
ABOUT WORK MARRIAGE MEN ETC. THEIR ROLE IN SOCIETY AND WHAT
CHANGES IF ANY WOULD THEY LIKE TO SEE IN "THE CONDITION OF
WOMAN".

IT WAS UP TO EACH WOMAN TO DECIDE WHAT SHE MOST WANTED TO
TALK ABOUT GIVEN THE LIMITATIONS OF TAPE-TIME RELATIVE TO
THE ENORMITY OF THE SUBJECT.

THIS WAS AT ANY RATE OUR DECLARED INTENTION BEFORE WE HAD CAPTURED OUR FIRST
INTERVIEWEE ON VIDEOTAPE:....

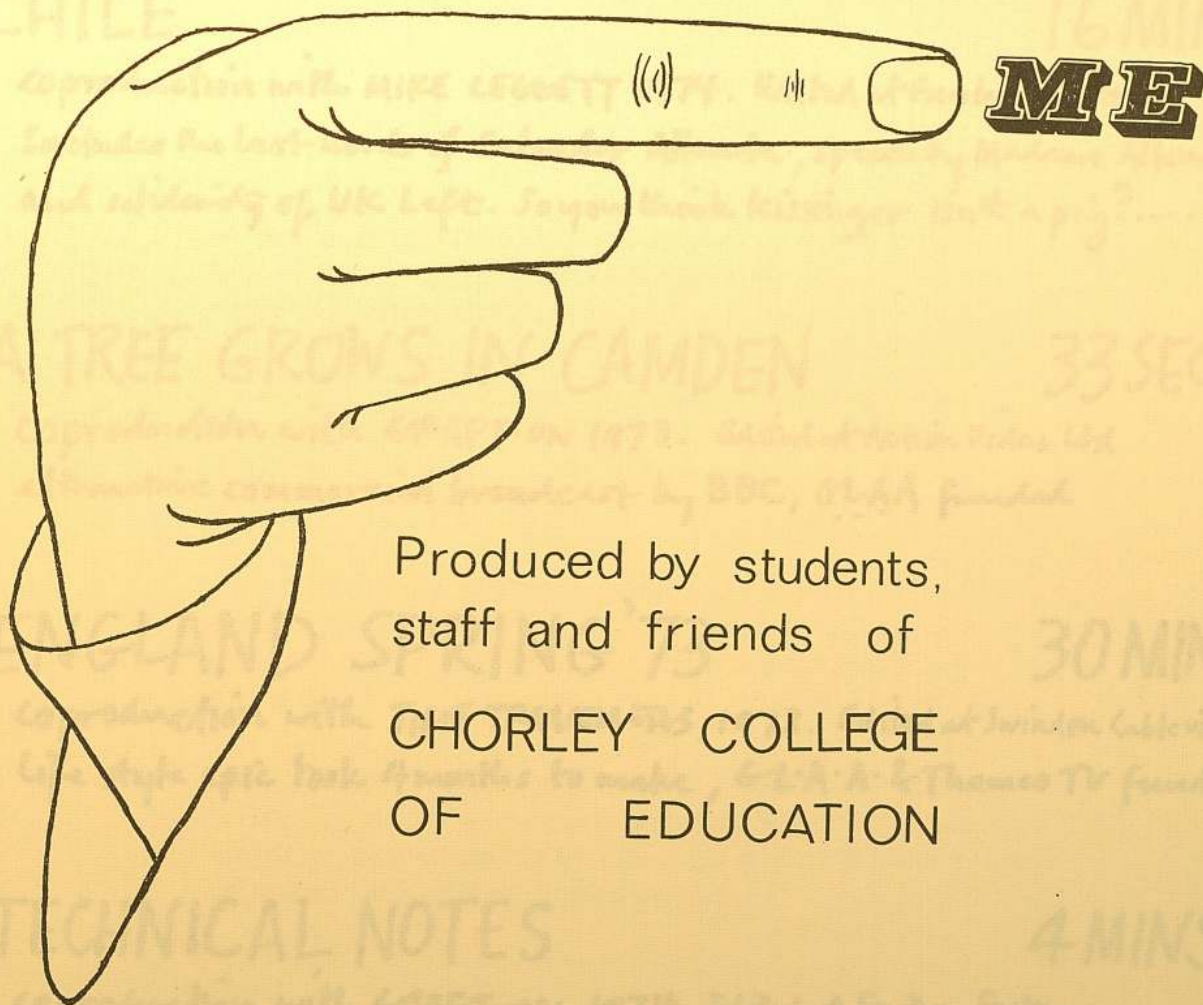


CHORLEY COLLEGE
OF EDUCATION

UNION STREET, CHORLEY, LANCs.
Telephone : 025-72 5811 Ext. 66

Tape title: "Me"

PHILIPS CASSETTE 15 MINUTES



Produced by students,
staff and friends of
CHORLEY COLLEGE
OF EDUCATION

CENTRE FOR ADVANCED TV STUDIES

15 PRINCE OF WALES CRESCENT, LONDON NW1 8HA, ENGLAND

CO-PRODUCTIONS 1973-4 : 60 minutes black & white

3RD WINDSOR FREE FESTIVAL 9 MINS

Coproduction with DVO FILMS 1974. Edited at Fantasy Factory

"The best piece of software I've seen in England" - Clive Scollay, Interaction

CHILE 16 MINS

Coproduction with MIKE LEBGETT 1974. Edited at Fantasy Factory

Includes the last words of Salvador Allende, speech by Madame Allende and solidarity of UK Left. So you think Kissinger isn't a pig?.....

A TREE GROWS IN CAMDEN 33 SECS

Coproduction with GRAFT-ON 1973. Edited at Action Video Ltd
alternative commercial broadcast by BBC, G.L.A.A. funded

ENGLAND SPRING '73 30 MINS

Coproduction with TIME TRAVELLERS, 1973. Edited at Swindon Cablevision

Life style epic took 4 months to make, G.L.A.A. & Thames TV funded

TECHNICAL NOTES 4 MINS

Coproduction with GRAFT-ON, 1974. Edited at Fantasy Factory

Shows Time Base Corrector, Automatic Editing, Video Synthesiser.

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CENTRAL SCHOOL OF ART AND DESIGN,
FOUNDATION DEPARTMENT,
LONDON, W.C.2.

KEN TURNER,
part-time lecturer

- EXCERPTS
1. ABSURDITY IN LINCOLN'S INN FIELDS
 2. MOVEMENT WITH A PIECE OF CLOTH
 3. THE WORKINGS VICE BENN & FRASER
-

THE FOUNDATION DEPARTMENT HAS BEEN EXPERIMENTING IN RECENT YEARS WITH THE USE OF VIDEO AS AN INTEGRAL PART OF ITS DIAGNOSTIC ORIENTED COURSE THAT ENABLES STUDENTS TO GO ON TO A DEGREE COURSE.

A PARTICULAR SUCCESS IS ITS USE AS A RESEARCH TOOL IN THE STUDY OF MOVEMENT IN THE HUMAN FIGURE. ONE SUCH USE HAS RESULTED IN A REMARKABLE SCULPTURE IN SHEET METAL BY A STUDENT NOW ON A DEGREE COURSE AT CHELSEA SCHOOL OF ART.

OTHER USES HAVE BEEN IN OUTSIDE LOCATIONS WHERE INVOLVEMENT OF THE PUBLIC HAS BEEN THE MOTIVATING FORCE. THIS TYPE OF WORK HAS INTRODUCED THE PUBLIC TO SOME OF THE CONCERNS OF THE ART STUDENT AND VICE VERSA.

FOR THIS VIDEO SHOW EXCERPTS FROM A NUMBER OF TAPES HAVE BEEN CHOSEN TO GIVE SOME FEELING OF THE VARIETY PRODUCED. WIPING OUT INTERESTING WORK IS NOT UNCOMMON BECAUSE THE REAL VALUE OF TAPES IS OFTEN TO SUPPLY INFORMATION FOR PROCESSING TO OTHER ENDS.

RON CARR MAIDSTONE

Nice Style.

Henie-Onstad Foundation, Oslo.
October 1972.

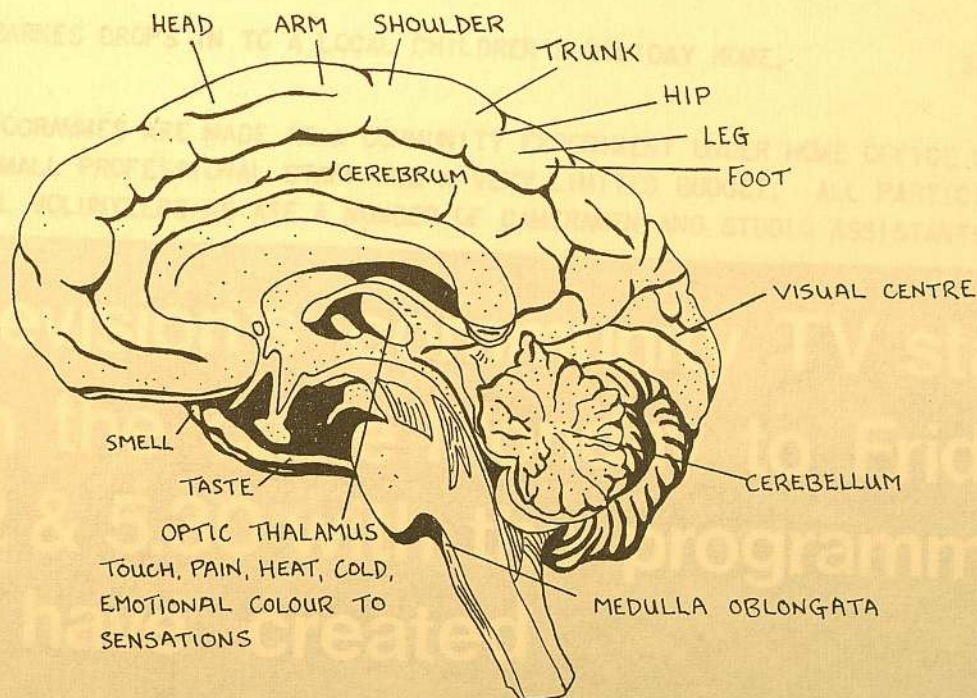
Tooth Gallery, March 1973.

Hanover Grand Suite, December 1973.

TYPEWRITER! (10 mins.)

SUBURBAN SHOWDOWN (10 mins.)

VACUUM (10 mins.)



Right side of the brain in section.

"The intellect may raise all kinds of questions - and it is perfectly right to do so - but to expect any final answer is to ask too much of it, for this is not the nature of intellection. The answer lies deeply buried under the bedrock of our being. To split it open requires the most basic tremor of will."

CABLEVISION (WELLINGBOROUGH) LTD.
27 MIDLAND ROAD, WELLINGBOROUGH, NORTHANTS. TELEPHONE 2078

PROGRAMMES ON SHOW:

'AUNTIE JO'S STORYTIME' NO.5 - THE RAINBOW FAIRIES. A WEEKLY SERIES FOR YOUNG CHILDREN WRITTEN BY KATH PATEMAN AND ILLUSTRATED BY GRAHAM WHITE. 6 MINS.

'THEATRE PEOPLE'
REG CIVIL - LOCAL THEATRICAL PERSONALITY TALKS TO JOHN NEWMAN. 17½ MINS.

'PEOPLE AT WORK'
A WELLINGBOROUGH SHOE FACTORY SPEAKS FOR ITSELF - TO BOB HILL. 32 MINS.

'FOCUS' ON MASKS.
LOCAL HEADMASTER BOB PAYNE SHOWS HIS COLLECTION TO BERYL MORRIS-SMITH. 30 MINS.

'KIDS'
TERESA BARNES DROPS IN TO A LOCAL CHILDREN'S HOLIDAY HOME. 32½ MINS.

THESE PROGRAMMES ARE MADE AS A COMMUNITY EXPERIMENT UNDER HOME OFFICE LICENCE WITH A SMALL PROFESSIONAL STAFF AND A VERY LIMITED BUDGET. ALL PARTICIPANTS ARE LOCAL VOLUNTEERS AS ARE A NUMBER OF CAMERAMEN AND STUDIO ASSISTANTS.

**Cablevision's community TV station
is on the cable Monday to Friday
at 12 & 5.30 with the programmes
you have created**



**Ring 2078 with your
news and ideas**

For service enquiries ring 2078

Bolton Women's Liberation Group

c/o 3 Lightburne Avenue, Bolton, Lancs.

HOW IT IS /20 min.

HOW IT IS is a tape made collectively by Bolton Women's Liberation Group. The camera work was done by four different women, none with previous experience of video, and each of the other members of the Group contributed to organising, scripting and filming the material. We were shown how to switch the camera on and off and how to focus it, but, otherwise, we received no advice or technical backing of any sort. We made the tape primarily with the intention of showing it to Further Education audiences, from craft apprentices to degree students. There is a set of notes to be used in conjunction with the tape when it is shown to students. In the tape, we intended to raise, both dramatically and through the use of interviews, what we regard as the primary issues of the women's movement: sexism, socialisation of children and role stereotyping, women's double exploitation at home and at work and, finally, the aims of Women's Liberation groups, including control of our own bodies. HOW IT IS was made during the course of 48 hours. The tape had to be shot in sequence; there was no opportunity of monitoring what was shot and no opportunity for us to edit the tape ourselves (though a small amount of editing--one cut and the removal of some irrelevant remarks--was done for us).

à faire photocopies
et faire classer



STUART MARSHALL

46, SIMONSIDE TERRACE, HEATON, NEWCASTLE UPON TYNE.

CRY 1974 13 MINUTES



JOHNNY RAY SINGING CRY



RAY CHARLES SINGING CRY



LYNN ANDERSON SINGING CRY

INTERNALISATION (headphones) IDENTIFICATION (specular) EXTERNALISATION (mutated
behaviour patterns)

GO THROUGH THE MOTIONS 1974

Successfully deceive an audience that temporally disparate events are concurrent.
A credible parachronism.
Minute inaccuracies in mime technique cause micro-fluctuations in the perception of
the sound/image interlock.
Oscillation. Live/Dead. Speech/Commentary.
The task becomes more difficult as I attempt to eliminate mistakes. (I attempt not
to perceive semantic satiation as it draws unusual attention to the motor aspects
of speech activity).
I must be unsuccessful (fail to achieve a complete deception.)

STILL BUT NO STILLNESS 1975

A self monitoring corrective device.
I attempt to keep my body static.
A relaying of verbal and visual (monitor) information concerning my failures
helps provide physiological focii.
Close up images provide a means of quantification.
The edges of the screen provide a scale.
The process is cumulative, achievement of the condition consisting of maintaining
it in many parts.
There are trouble areas.
Success results in extreme physiological and psychological tension.

TRANSPARENCY STUDIES 1975

mean
mean
mean
mean
mean
mean
mean
I mean what I say
mean
mean
mean

June Marsh

25, Churchill Rd., London, N.W.5.

Tel. 485 3319

One Way or Another...

a one-hour tape



"One Way or Another....."

Hammersmith Art Experiment
Shepherds Bush Green
Video Grant from G.L.A.A.
Studio edit

Tufnell Park Playhouse Association
Children building a structure

E.S.N. Children in 'Journey'
The Manor Day School

Rome Special World Conference
on Futures Research -
Human needs, New Societies,
Alternative Technologies -
E.F. Schumacher, R. Jungk..
'Trigger' tape edit

"Take One Step"....."

LYNN MACRITCHIE

ARTISTS for DEMOCRACY — CULTURAL CENTRE —
143 WHITFIELD STREET (by Warren St)
LONDON W.1.



Transcripts of all discussion tapes are available from A.F.D.

ART FESTIVAL FOR THE CHILEAN RESISTANCE



VIDEO-RECORD OF THIS INTERNATIONAL
CULTURAL EVENT

SEMINARS
DISCUSSIONS
EVENTS
DANCE
PERFORMING
POETRY
MUSIC
WORKSHOPS

In solidarity with the People of Chile.

VENCEREMOS

A People UNITED shall never be DEFEATED!



Royal College of Art

14~31 Oct. 1974

ARTISTS
FOR
DEMOCRACY

PETER LIVINGSTONE

409 SQUIRES BUILDING SANDYFORD ROAD NEWCASTLE-upon-TYNE

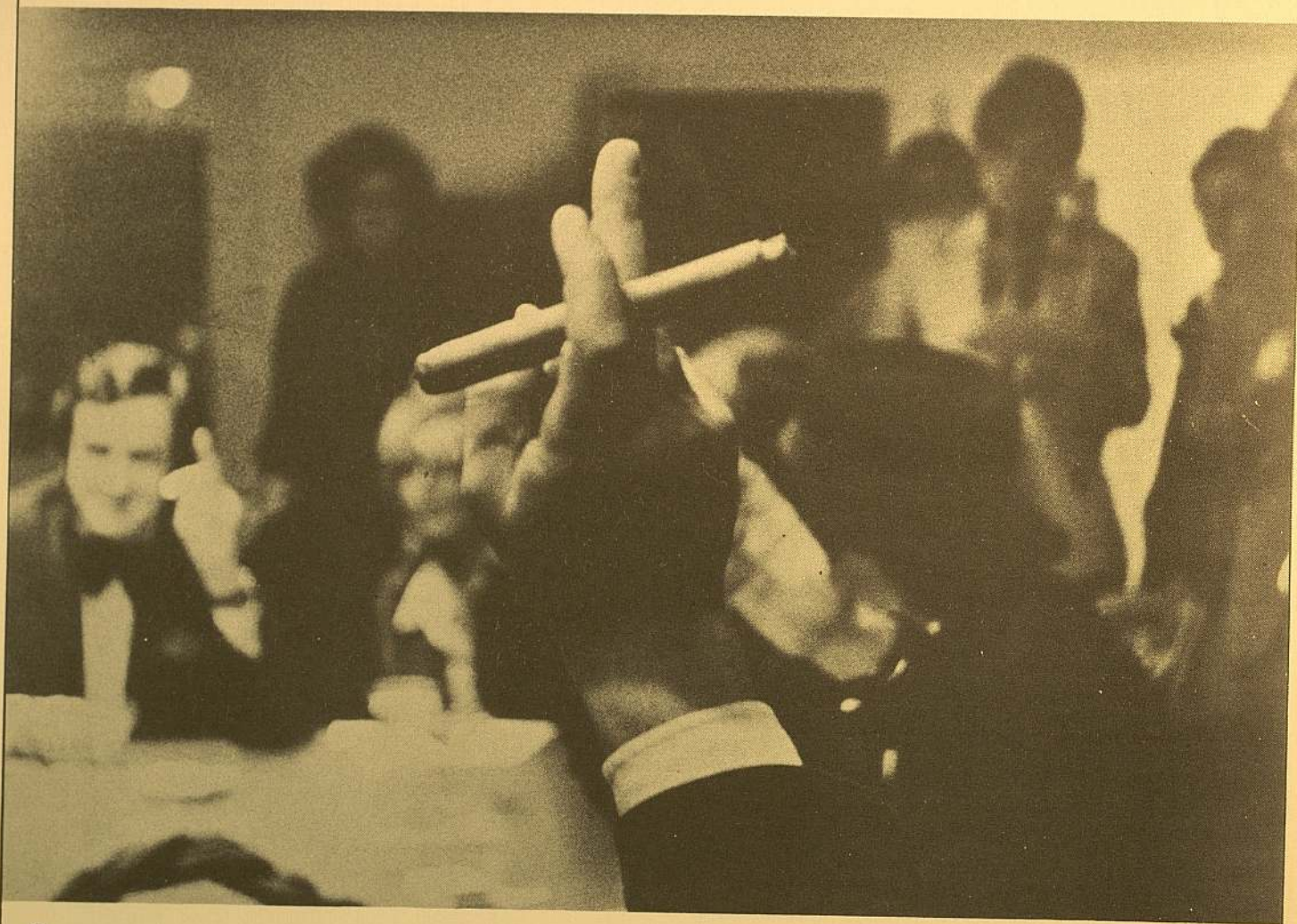
PROSTHESES

- 1 SCAN TAPE (HYPOTHESIS)
- 2 PHOTO TAPE (PARENTHESIS)
- 3 INSTALLATION (METATHESIS)

LILIANE LIJN and ALAISTAIR MACKINTOSH ↔ 28 Camden Square N.W.1

THE POWER GAME

a one hour tape of a three hour game recorded the 24th of October at the Royal College of Art by the Gt. Georges Community Arts Project / The Blackie Martin Brem / Mick Trim / Tyn Macritchie / Leo Dean / Chris Furlly / Daphni Davies



Sound was recorded at Prime Time by A. Mackintosh and L. Lijn on February 20th 1975

Editing and Dubbing done by L. Lijn and M. Brem at The Blackie Gt. Georges, Liverpool on March 5th 1975

Riz Lettman
9 TERRAPIN ROAD LONDON SW.17.
CHAMELEON

The material on this tape comprises purely of shots of water, trees and in one case men.

The film was shot on B & W film stock; I was fascinated by the effect you can get through feeding film into the video system - The many different moods the same piece of film takes on when it is in a different colour.

The music which I have added is meant to complement the image but in no way to follow it. The most important thing is I really enjoyed doing it. By

MIKE LEGGETT

Knathorn, Morchard Bishop, Crediton, Devon.

- (d) The Arts Council reserves the right to refuse to show any videotape, or to reject any catalogue material, on the grounds of obscenity or libel. In such cases, or where the condition of the submitted tape(s) prevents playback, no payment will be made.

Signed:

Date:

"EIGHTEEN MONTHS OUTSIDE THE GROUNDS OF OBSCENITY & LIBEL"

"DON'T WORRY! THERE'S A BLANK SPACE."

The Video Show, in terms of the Serpentine Gallery space and the catalogue you hold at this moment are, in my opinion, a MOST UNSATISFACTORY way of presenting the medium or even the phenomenon of Video to any but a highly specialised group of people some of whom are sometimes referred to as Artists. For such a specialised exhibition to be held in such a public space is the squandering of an opportunity to inform the public at large of the tyranny we are all nightly affected by in the shape of Broadcast Television;

"Study and observe the piece of equipment known as a television set in its most common environment the living room, the lounge, the drawing room, whatever you may call it, the room where the members of the household find themselves after working, after eating, before they go to bed.. The television set though it remains a consumer article is no longer as it used to be a consumer gadget. It could more accurately be described as just another consumer ornament. Functioning perfectly, is it not simply a 21" picture window? Another lamp standard in the corner? A constantly changing pattern of new wallpaper?"

The videotape recordings I have made over the last eighteen months have in effect been an attempt to come to terms with the deadening affect of the phenomena just described; some of the recordings examine our behavioural attitudes to the phenomena of "the telly", others explore the Medium itself without regard to traditions of content and time scale, all demand from a viewer a different attitude to viewing. In order of showing the recording consists;

- 1 - an 8 minute recording made with a portable recorder optically copied onto the recording seen with control of brightness, contrast and sound quality.
- 2 - a 6 minute extract from a longer tape which investigates the relationship between seen and unseen description.
- 3 - a 10 minute tape again originating from a recording made on a portable recorder and subsequently presented within the context of a multi-camera closed circuit installation.
- 4 - a 5 minute encounter with a heifer in the middle of a Devon pasture - a response leads to a natural conclusion.
- 5 - a 12 minute continuous unedited recording examines the interplay contained within the film and the time-based machinery of a closed-circuit studio installation.
- 6 - Duncan Morris is asked to laugh for as long as he is able.....

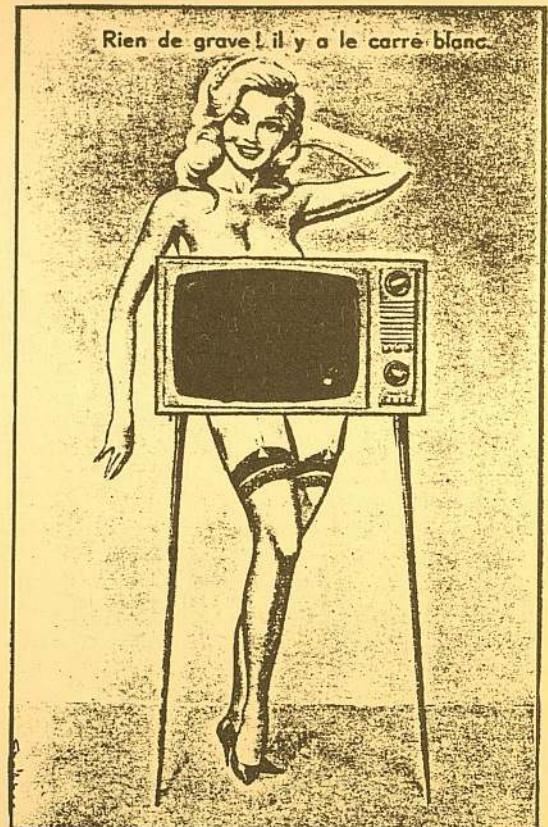
These recordings will only be available for three showings during the Show and are not available in the 'Open Access' library, for two reasons; one is that I see no value in people coming to the gallery to gaze for an indefinite period at other people work. From my experiences of working with video, the time is better spent in making recordings. The other reason is that if people come to the Show to simply consume other peoples ideas and experiences, albeit secondhand, in the way broadcast television trains us to accept, then they will in the same way have to pay for it.

Creating the conditions for people to make their own recordings, to employ video as a valid, explicit, easily assimilated tool, is not a straightforward matter; thought the cost of its functioning is relatively low the accessibility of the equipment itself is problematic. I myself borrow it in the course of employment at an institute of further education but at the present time because video is largely regarded by Industry and Education as being second string to the aesthetic and technical resources of the broadcast stations the proliferation of resources to "outsiders" has been virtually nil.

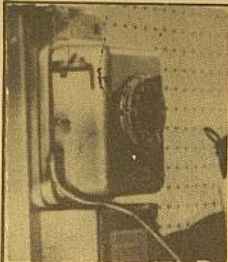
The Arts Council is not the government agency to make available to people other than students and a few professionals the medium of Video and Video Experience. The backing and organisation required is much greater and more continuous such that the medium is able to become a popular means of cultural expression where the process of communication, documentation, whatever, is constantly in evidence all the time as an on-going reality.

The need for shows such as this would then be redundant.

M.L. 28.2.75.



Postcard found in a Dutch market.



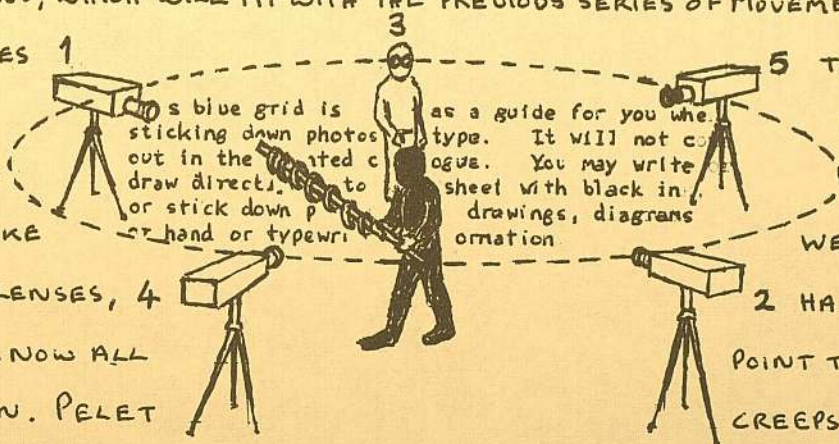
REINDEER WERK

DIRK LARSEN AND TOM PUCKEY WILL
PERFORM "PELET AND THE FIVE CAMERAS"



FOUR "CAMERA" CAMERAS AND ONE HUMAN CAMERA MARK POINTS ROUND AN AREA 17' by 17'. ALL THE LENSES AND CAMERAS ARE FAIRLY LOOSELY FIXED, SO THAT THEY CAN BE PULLED OR PUSHED IN ANY DIRECTION. ALL THE LENSES, INCLUDING HUN'S GLASSES POINT TOWARD THE CENTRE OF THE AREA. PELET WINDS THE END OF ONE OF THE SEVEN ROLLS OF SELLOTAPE HE HOLDS, ROUND THE NOZZLE OF CAMERA 1, AND WALKS ACROSS TO CAMERA 2, UNWINDING THE TAPE AS HE GOES. HE HOOKS THE TAPE ROUND BEHIND THE FRONT LEG OF THE TRIPOD OF CAMERA 2, AND GENTLEY TUGS. THE CAMERA AND TRIPOD SLIP FORWARD. HE MOVES ON TO THE 3RD CAMERA AND CHOOSES A POINT TO WIND THE TAPE ROUND, WHICH WILL FIT WITH THE PREVIOUS SERIES OF MOVEMENTS, VIEWED ON THE MONITORS. HE MOVES 1 BACK TO CAMERA 2 OR 1; KEEPING ON MOVING AND UN- WINDING SELLOTAPE UNTIL A SPIDER-LIKE WEB HAS BEEN CREATED, AND THE CAMERA LENSES, 4 HAVING BEEN ADJUSTED AND RE-ADJUSTED, NOW ALL POINT TOWARD THE CENTRE OF THE SPACE AGAIN. PELET CREEPS THROUGH THE WEB UNTIL HE REACHES THE CENTRE, WHERE THE STRONG-POINTS OF THE WEB EXIST. HE ENTERS THE SPACE, BECOMES CAUGHT AND WRIGGLES AROUND, AND IN DOING SO MOVES THE LENSES AND CAMERAS, SIMULTANEOUSLY, ALL IN SLIGHTLY DIFFERENT WAYS. HE TRIES TO EXPLAIN, WITH JERKY MOVES, HIS FEELINGS ABOUT ----- THE MONITORS SHOW INSTEAD THE DANCE OF THE CAMERAS AND LENSES. THE HARDER HE TRIES TO EXPLAIN, THE MORE THE MONITORS DANCE, UNTIL HE GIVES UP. SHRIEKS TO THE FLOOR. CUTS, TEARS HIS WAY OUT SHRIEKING, DANCING AND SINGING.

"BUT HOW DID CAMERA 3 INTERFERE?"



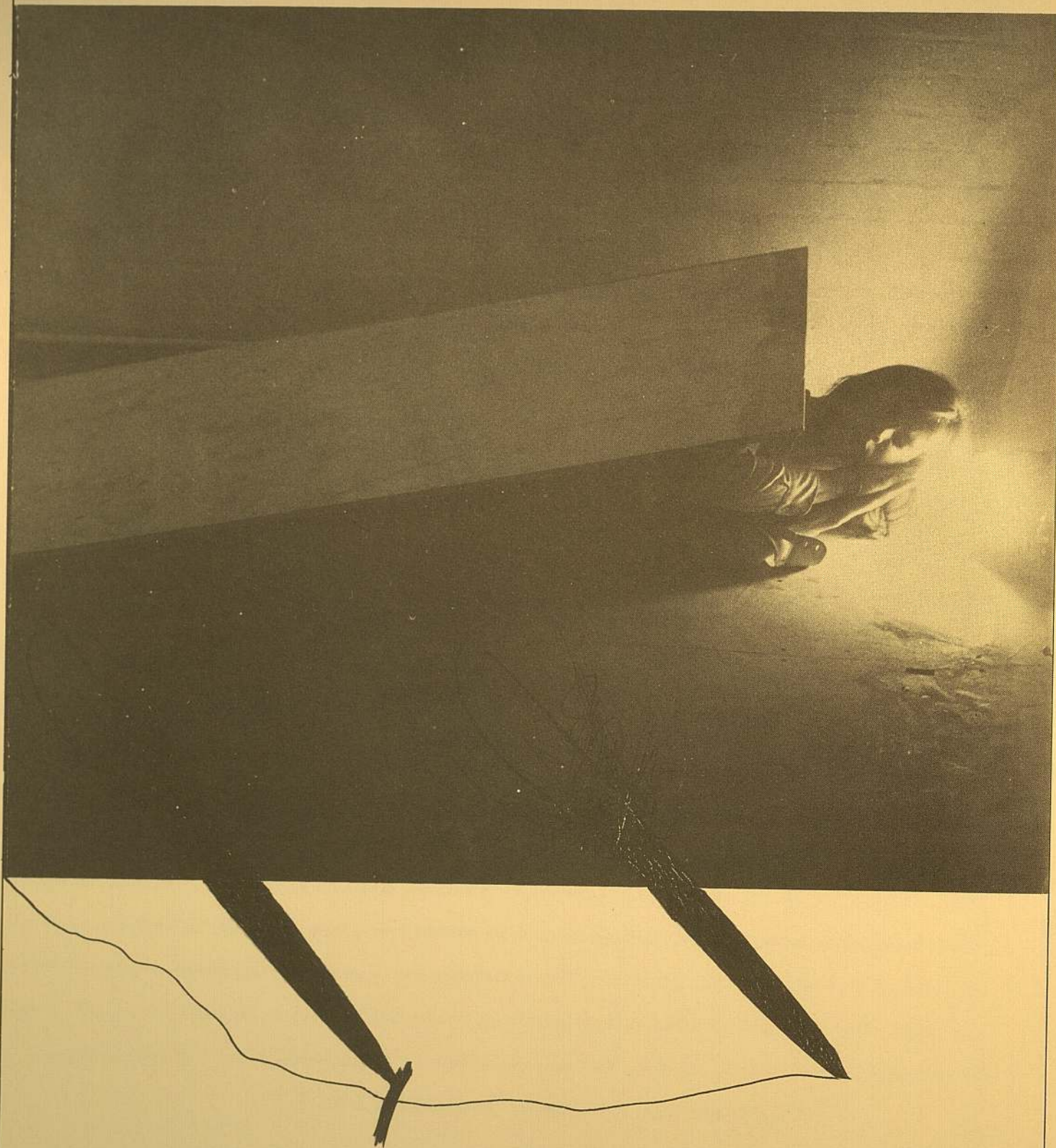
DIRK THE REINDEER WERKER, 19 MOORHOUSE RD. LONDON. W. 2.

TEL. 229 7908

REINDEER WERK



REINDEER WERK



ONE HOUR OF VIDEO TAPES

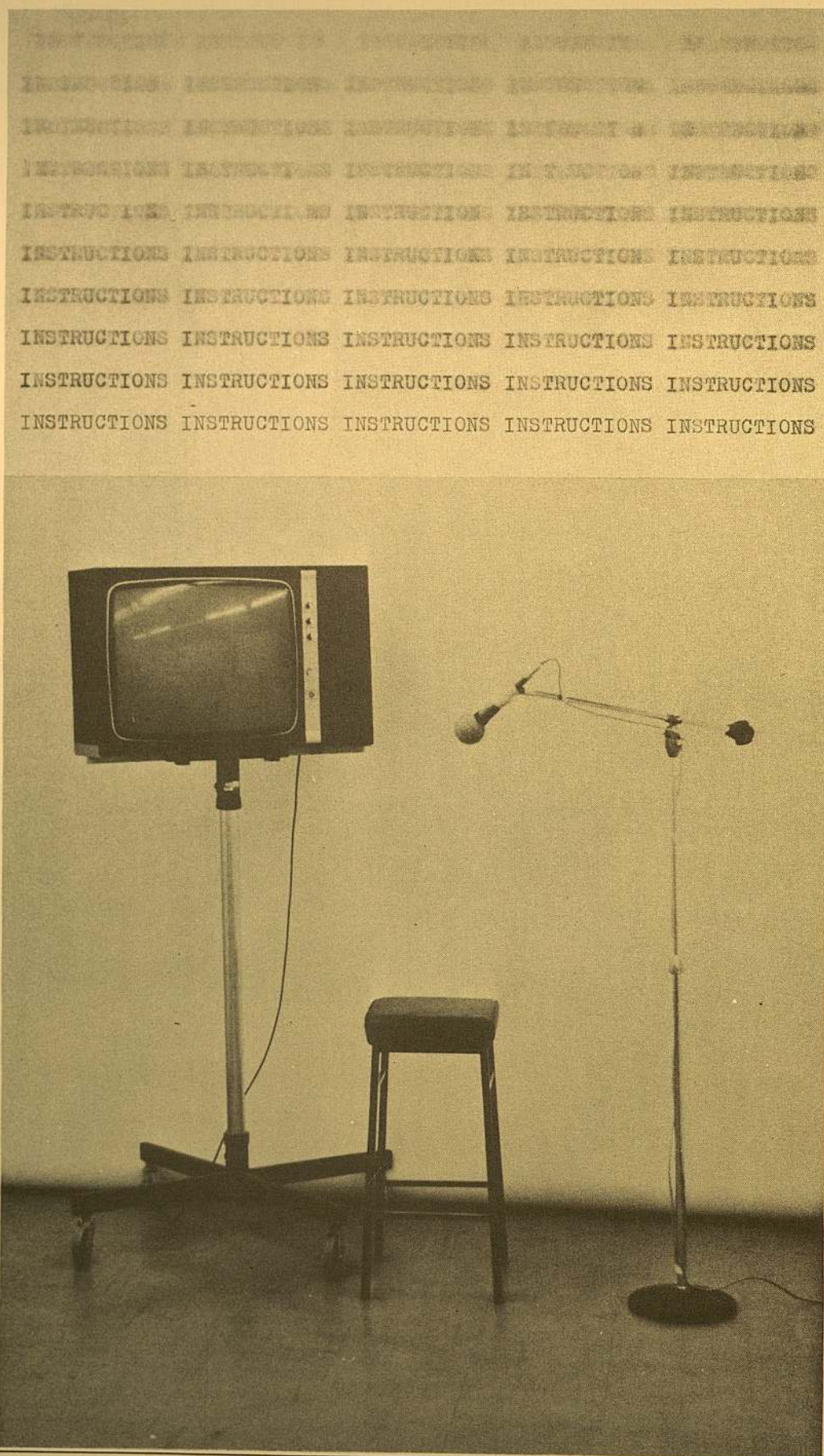
DIRK THE REINDEER WERKER, 19 MOORHOUSE RD., LONDON, W.2. TEL. 229 7908

JOHN JENNISON 92a HOLLY AVENUE JESMOND NEWCASTLE UPON TYNE

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JOHN JENNISON 92a HOLLY AVENUE JESMOND NEWCASTLE UPON TYNE



The Video Show 1-25 May 1975 Serpentine Gallery London

BRIAN WOOD

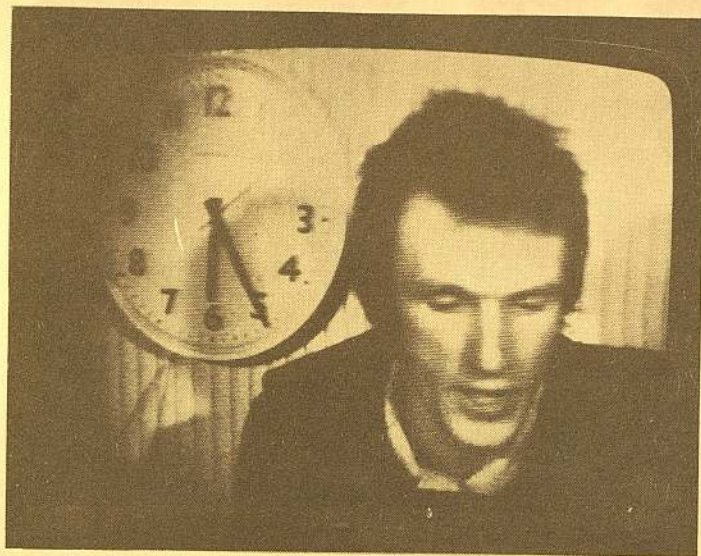
Contact addresses: 128 Newden Road, London SE 12. Tel 673 4967.
27 Browning Avenue, Hartlepool, Cleveland.

Steve James.

239, Boxley Road, Maidstone, Kent.

Extracts from Schopenhauer. 15mins.

Shadows 15mins.



100,000,000 words read.
Half this amount spoken.
I cannot remember a
moment in time I do
remember.



Rilke had these moments
of insight...
Now, quickly, look at the
wall.

University of London, Audio Visual Centre;
Bristol College of Art;
Northern Arts;
Royal College of Art, School of Film and Television;
For their current or past assistance to us, in the development of this

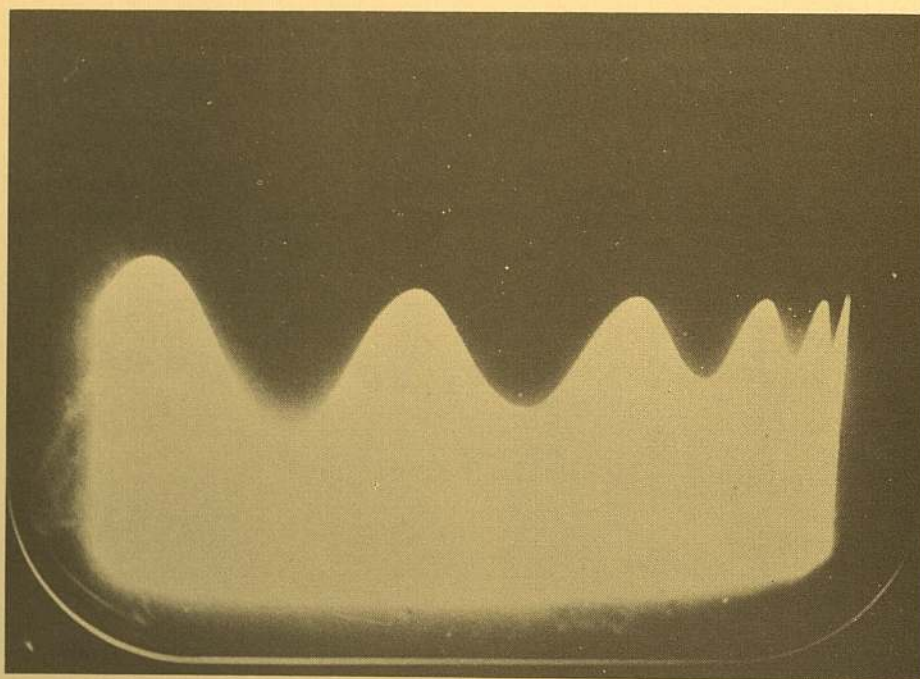
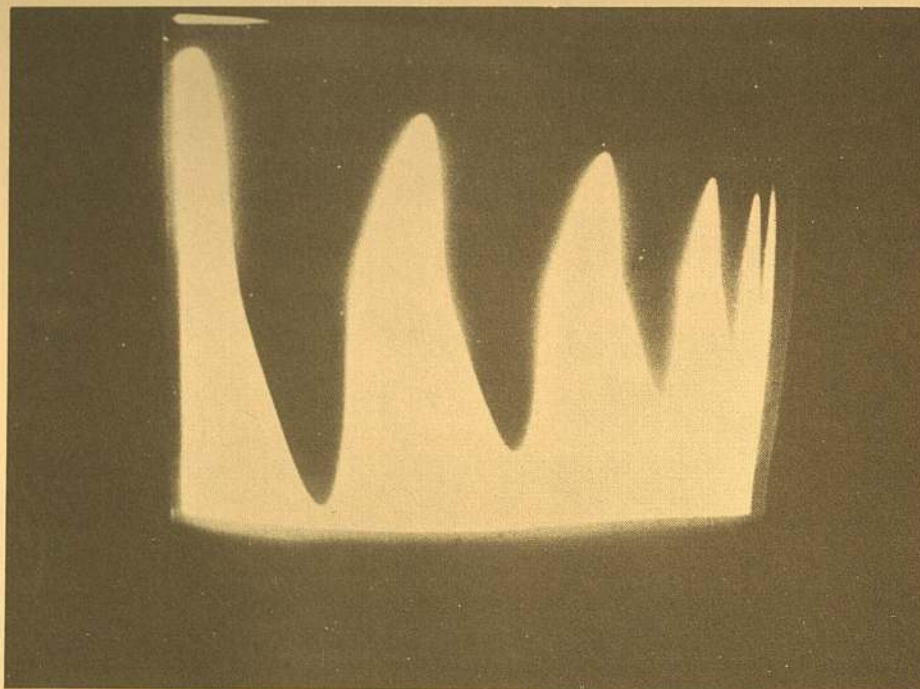
"Why I no longer use Video" (15 mins. max.)

BRIAN HOEY

Contact addresses: 128 Ramsden Road, London SW 12. 01 673 4967.
37 Browning Avenue, Hartlepool, Cleveland.

VIDEO NOTES (1972-1974)

approximate length 60 minutes.



My main involvement with video is as a participatory medium, which links the behaviour of the artefact to that of its audience; so producing an interactive system in which the behaviour of each of the constituent elements is largely dependant upon the others actions.

In seeking to use video in this way, I had first to familiarise myself with the necessary technical procedures and artistic possibilities of the medium and these experiments were recorded as reference notes.

These edited notes are now presented to offer further insight into the interactive events that I present.

The images are either generated completely electronically or else are normal video images electronically modified, in ways peculiar to the video medium.

I wish to acknowledge:

University College London, Audio Visual Unit;
Slade School of Fine Art;
University of London, Audio Visual Centre;
Exeter College of Art;
Northern Arts;
Royal College of Art, School of Film and Television;
for their current or past assistance to me, in the development of this work.

STUART HICKING

School of Film and Television, Royal College of Art, Queensgate, London S.W.7.

INTERFERENCE (25 mins.)

In a cinematic ambience, the recipient sits and expects to receive the visual information as intended by the sender (the director, for example). If this information is in any way distorted, through censorship or technical breakdowns, there is a general unrest amongst the recipients.

Although, television is similar to film, in as much as it relays moving images to an audience, it has that quality of interpretation and manipulation of the senders images by the recipients themselves. (they are no longer silent partners).

STUART HICKING
1975

Sue Hall,
Director,
Graft-On!
98, Prince of Wales Road,
London,
N.W.5.

GRAFT-ON ! 01-485-9424

"THE POLITICS OF SQUATTING" -EXCERPTS

TAPE on EIASI
-CCIR Hi-density.

PRODUCED BY
GRAFT-ON!

EDITED AT

FANTASY

FACTORY

01-834-6524.

DISTRIBUTED BY

GRAFT-ON!

(until further notice)

Film tape
23.8.74
allowed
in court

By our own Reporter

A videotape recording of squatters being evicted from a London house will be admissible as defence evidence in a case of alleged assault—provided that Scotland Yard forensic scientists are satisfied that the tape is authentic.

The Lambeth magistrate, Mr K. J. H. Nichols, said yesterday that it was a novel situation but videotape could be allowed as evidence on the same terms as sound recordings.

Mr Peter Darcy and Dr John Pollard, who are accused of assaulting a police constable during their eviction from a house in Prince of Wales Crescent, Chalk Farm, North London, by bailiffs and police earlier this year, believe the film is crucial defence evidence.

The case, which was in its fourth day yesterday, originally involved 15 people but some have had their charges dismissed. Yesterday six men were bound over to keep the peace and the charges against them were dismissed.

Mr Benedict Birnberg, counsel for Mr Darcy, and Dr Pollard, who is conducting his own defence, applied yesterday for the screening of the film. Mr Birnberg said he thought that it would be the first time a videotape had been used as defence evidence.

But the application was adjourned until November 5 while Scotland Yard makes a duplicate and tests it thoroughly for defects and tampering. Mr Trevor Pogson, prosecuting, did not oppose the use of videotape as defence evidence but claimed the right to have it tested by specialists. He had been advised that Scotland Yard's forensic division would take 10 weeks to give a considered view.

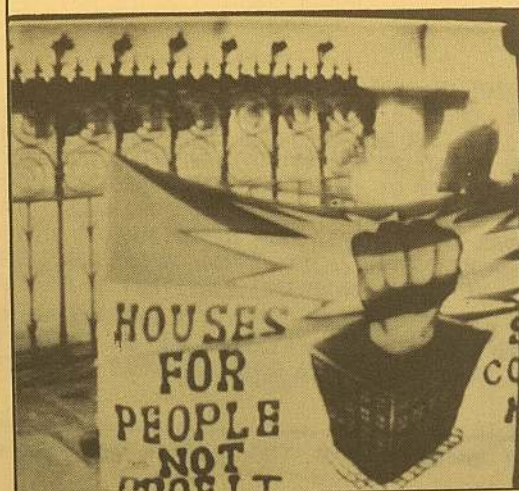
Mr Birnberg argued that there was no difference in principle between the recording of a human voice and a videotape.

Mr Nichols yesterday accepted this precedent as applying equally to the videotape. The film was made by two members of Graft-On, a community development agency based in Prince of Wales Crescent.

But, Mr Nichols said, the film must be strictly established as the best evidence possible, and although he was not suggesting that the tape had been tampered with he presumed that interference was possible.



A medium for the people



Communications breakdown: At least one councillor in the London Borough of Camden has found a new way of meeting his constituents. Councillor Neil McIntosh was afraid to meet squatters in a block near Prince of Wales Road for fear of being verbally maltreated. (They had asked him, as deputy-chairman of the Council's housing committee, how long before the Council evicted them; he didn't have a clear answer). So a local 'community development agency', 'Graft-On', run by a couple of video-freaks recorded the squatters discussing their plight and are now preparing to screen the epic for the timorous councillor.

People's Tube

A powerful check against misuse of police power is the presence of a television camera. One of the most memorable pieces of television footage this year was shot by an amateur crew at the scene of a squatters' eviction. The swaying and confusion of the handheld camera mirrored the chaos and anxiety at the scene. When a cop threatened the cameraman, he seemed to be threatening the viewer as well.

Community groups, as well as schools, arts organisations and even athletic teams have been tempted by the potential of relatively inexpensive one-half inch television equipment (professional machinery uses one-inch and two-inch tape). The great difficulty has been editing.

Now, with a £1350 grant from the British Film Institute, Sue Hall of Graft-On! community agency and John Hopkins of the Centre for Advanced Television Studies has established a half-inch editing facility. It is called Fantasy Factory and is at 98 Prince of Wales Road, N.W.5. The rates are £6 per hour with operator and only £1.00 per hour for 'bona-fide non-profit-making community groups'.

Information available from Fantasy Factory, c/o The Institute for Research in Art and Technology, 15 Prince of Wales Crescent, NW1 8HA, telephone 834 6524, ext. 758.

TIME OUT 11

Time Out

The Guardian

DAVID HALL

VIDEOTAPES

'ASPECTS' 1974-5 INCLUDING 'RELATIVE SURFACES', 'VIDICON INSCRIPTIONS' AND 'DIEFFENBACHIA ROLL' EACH 10 MINUTES.
AND 'THIS IS A VIDEO MONITOR' 1974 15 MINUTES.

'ASPECTS' IS A THREE PART EXPLORATION OF SOME OF THE INHERENT PROPERTIES OF VIDEO, AND THE RELATIVITY OF TIME AND PERCEPTION.

THE FIRST PART 'RELATIVE SURFACES' IS BASED ON THE INTERACTION BETWEEN TWO MONITOR SCREENS: THE PRESENT-TIME VIEWED MONITOR, AND THE PAST-TIME VIEW OF A MONITOR. ALSO BETWEEN THE CAMERAMAN'S MIRRORED IMAGE INTERACTING WITH HIS PAST-TIME, PRE-RECORDED IMAGE. IN THE THREE SECTIONS WHICH COMPRISE 'VIDICON INSCRIPTIONS' EACH TRANSIENT MOVEMENT OF CAMERA OR IMAGE (LIGHT PATH) IS INSCRIBED ON THE SIGNAL PLATE OF THE VIDICON TUBE - THE CAMERA'S RETINA. IN THE SECOND AND THIRD SECTIONS THE ACTION IS TRACED AND RETAINED THROUGHOUT THE DURATION, RESULTING IN A STRATIFIED CONSOLIDATION OF PAST AND PRESENT TIME AS A SINGLE IMAGE.

THE LAST PART 'DIEFFENBACHIA ROLL' IS STRUCTURED ON SLIPPING, OR FRAME ROLLING, THE RESHOT STATIC IMAGE OF A TROPICAL PLANT. THE IMAGE ASSUMES A COMPLEX OF CONFIGURATIONS ACCORDING TO THE VIEWER'S APPREHENSION OF THE VARIABLY MOVING FRAME...

'THIS IS A VIDEO MONITOR' IS BUILT ON AN INITIAL TAKE OF A WOMAN'S FACE DESCRIBING THE PERCEIVED FUNCTIONS OF THE MONITOR ON WHICH SHE APPEARS (THIS EQUALLY APPLYING TO ANY VIDEO MONITOR OR TV RECEIVER). SOUND SYNCHRONISATION WAVERS THROUGHOUT AS SHE MIMES TO HER PRE-RECORDED VOICE - AN ANALOGY TO PART OF HER DESCRIPTION. THE CAMERA CUTS AT THE END OF THE TAKE AND A NO-SIGNAL 'SNOW FIELD' APPEARS. THE ENTIRE TAKE IS THEN REGENERATED OFF A MONITOR SCREEN, A THIRD IS TAKEN OFF THAT AND SO ON. SOUND AND VISION PROGRESSIVELY CHANGE THEIR CHARACTERISTICS, AT EACH STAGE IDENTIFYING AND RE-IDENTIFYING THE IMPLICATIONS OF HER RECURRING STATEMENT.

...BEGAN MAKING SCULPTURE IN 1958 AND SHOWED WORK IN MANY INTERNATIONAL EXHIBITIONS. BEGAN MAKING PHOTOGRAPHIC WORKS AND FILMS IN 1967 INCLUDING VERTICAL, TIMECHECK, 7 TV PIECES (WHICH WERE MADE SPECIFICALLY AS INTERRUPTIONS TO NORMAL PROGRAMMES AND SHOWN ON SCOTTISH TELEVISION IN 1971), MADE FIVE FILMS (JOINTLY WITH TONY SINDEN), AND HAVE RECENTLY FINISHED PHASED TIME2. FILMS HAVE BEEN SHOWN IN A NUMBER OF FESTIVALS INCLUDING KNOCKE 75.

BEGAN WORKING WITH VIDEO 72. HAD ONE-MAN SHOW OF FILMS AT THE TATE GALLERY '74. ESTABLISHED A VIDEO, FILM AND SOUND WORKSHOP AT MAIDSTONE ART COLLEGE '72.



'RELATIVE SURFACES'



'VIDICON INSCRIPTIONS'



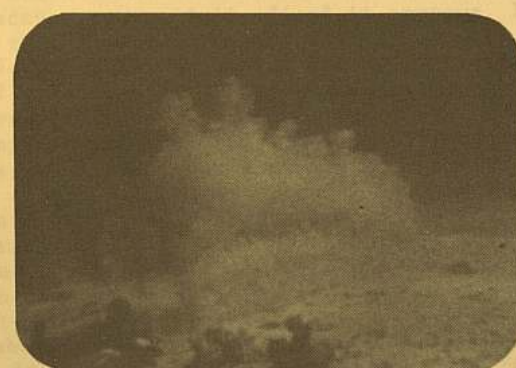
'THIS IS A VIDEO MONITOR'

MATY GRÜNBERG

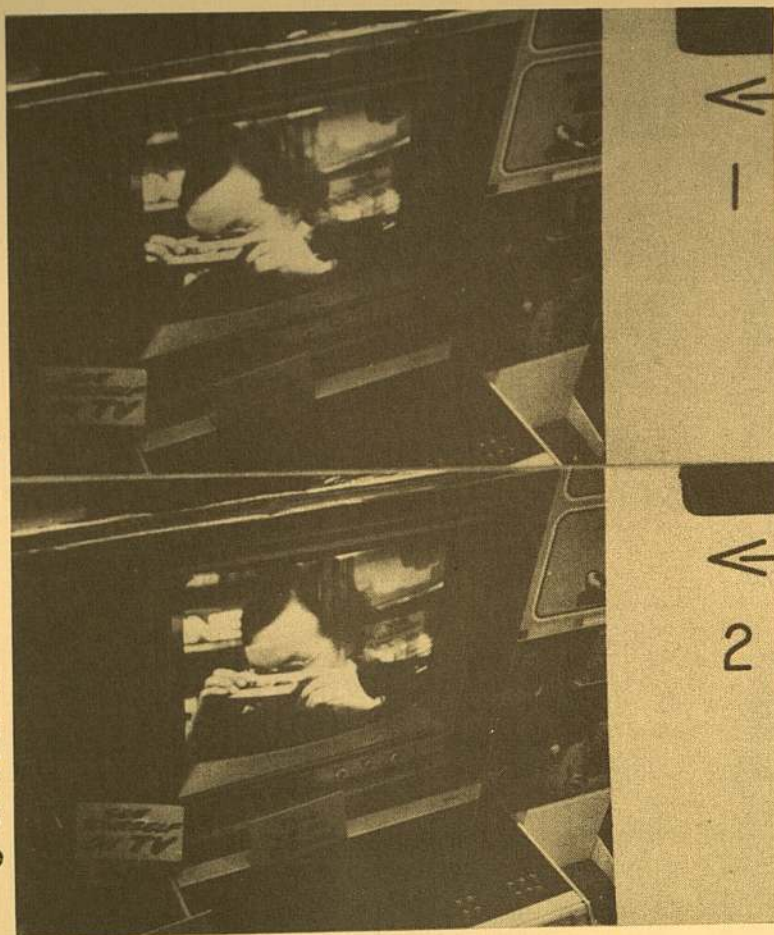
15 MINS

23 RAVELEY ST,
LONDON N.W.5

UNDERWATEREVENT



"8 SHOTS OF VERONICA"



a photo and its double

Veronica: Christ, who wiped his face on the cloth offered by Veronica on the way up Calvary returned it imprinted with an image of his face. Veronica was canonised but the story has no biblical authority.

Orpheus: leading his "resurrected" wife, Eurydice, out of Hades, Orpheus broke his oath and turned around to see if she was following him. She immediately became a shadow and was banished back to Hades forever. We are told that Orpheus was later torn to pieces by the Maenads.

WRITING

workers make history : who records it ?

HISTORY

to be colonised - a language appropriated

AUDIO -

the eye doesn't see what the mind thinks

VISUALLY

redundant images copy the old order of the world

"WRITING HISTORY AUDIO-VISUALLY"

socialise thought : then materialise it : build new images

AN OBSERVATION ON VIDEO

Johnny cried when I told him that I'd sent the TV back because we couldn't afford it anymore. I told myself that it didn't really matter but when I heard Johnny sobbing in his bedroom night after night I knew that Mr.TV had permanently punctured our lives... I mean I couldn't even carry on everyday conversation because I hadn't watched the box the night before... that all happened five years ago... I remember the date, April 29th because we celebrate it every year just like a birthday or an anniversary... I don't miss it now, all this junk they put on, if it's not a police story then it's a police documentary... no, you're right it's not quite like that but you know what I mean, TV always tells about three or four stories and that's it... well I do miss one programme really... yes, Tommy Cooper, he's the best British video artist ever.

LESSON 1: VIDEO IS MAKE BELIEVE WITH REAL STUFF CUT OUT

LESSON 2: MAKE BELIEVE LOOKS LIKE REAL STUFF ON VIDEO

HOMEWORK: MAKE REAL STUFF BELIEVABLE



name: Garcia-Video
c/o 23, Franklin Road, Oxford.
tapes: 1) EIGHT SHOTS OF VERONICA (20 mins)
(3 mins) 2) WRITING HISTORY AUDIO VISUALLY
3) TO BE COLONIALISED (15 mins)

LYN GAMBLES

40 LEXHAM GARDENS, LONDON W.8

TARZAN & JANE UNCHAINED



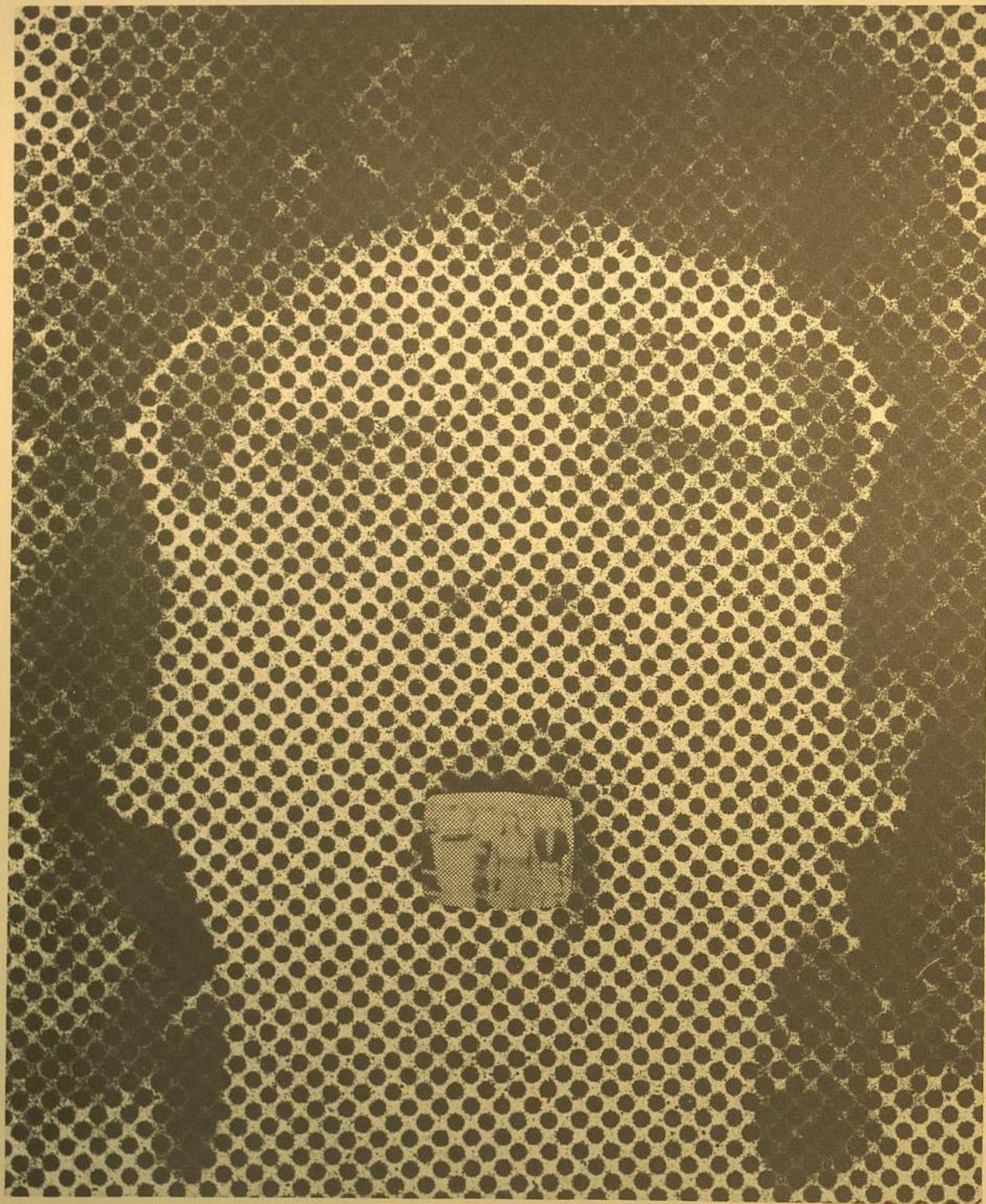
A 40-MINUTE TAPE ON MEN'S LIBERATION

chris furby

34 Geoffrey Road, London, SE4 1NT.

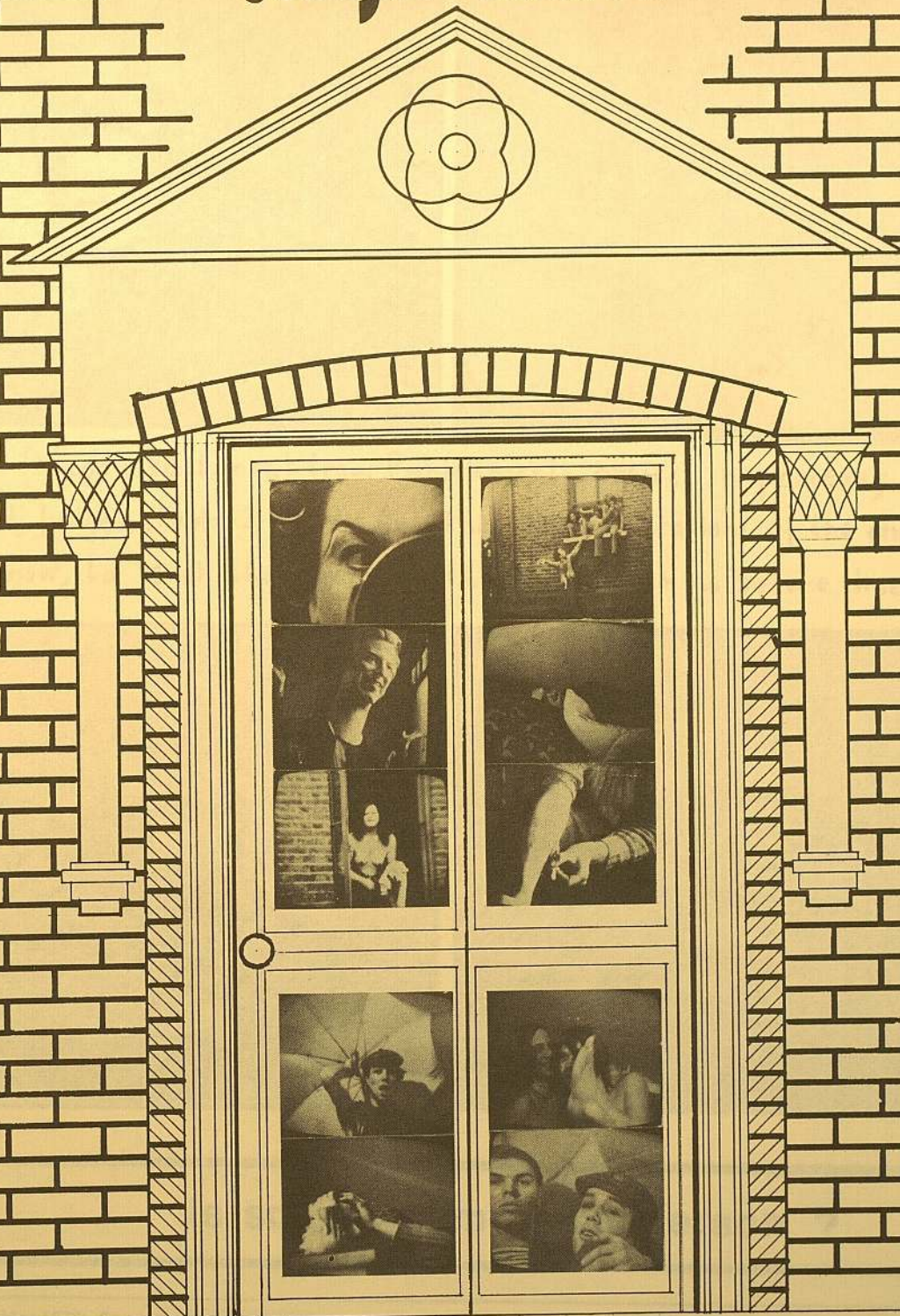
3.8.74. (approx. 10 mins) Sheelagh Way / Chris Kennedy. Asst. Chris Hall.

the Modern Birth of Venus. (approx. 10 mins) Sheelagh Way... (unconfirmed)



CARRY ON SQUATTING

a 15 min tape by
joseph fenton

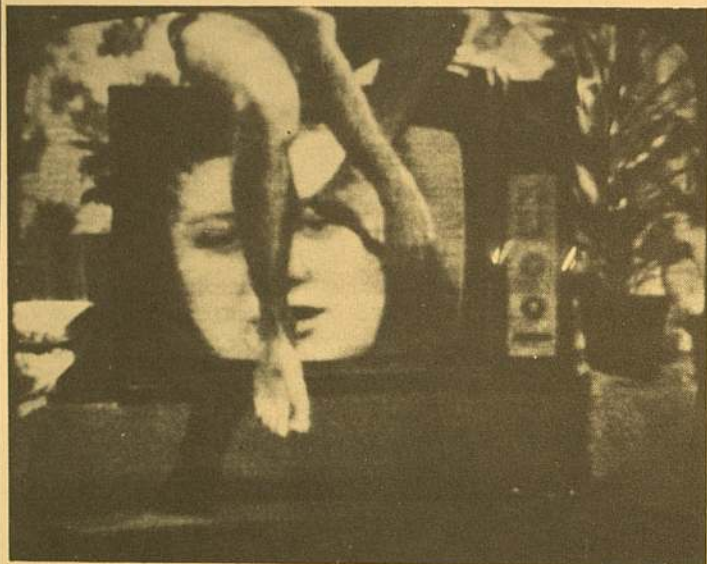


The Video Show 1-25 May 1975 Serpentine Gallery London

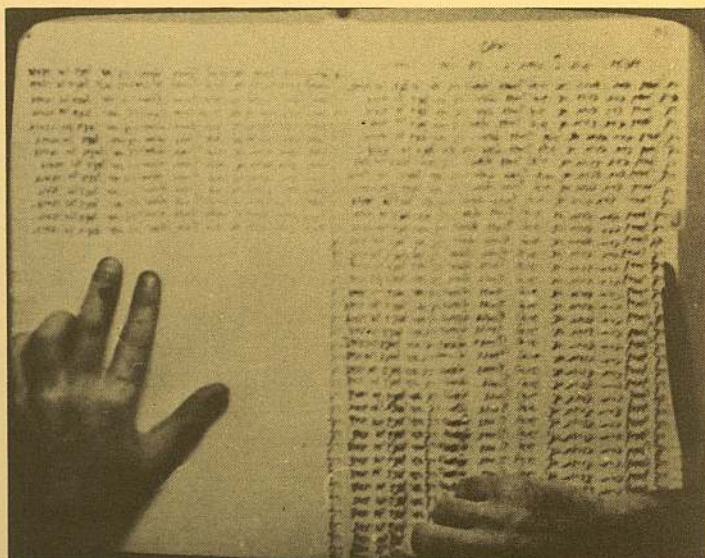
michael DRUKS

87 st Augustines Rd N.W.1 London

Playbox (test no 1) 15 minutes; video performance
from re-ordering of communication; (project in process)



Punishment (to copy 80 times) from Punishments, project in process; 35 minutes
Old Testament, Judges, chapter 3, line 2: "Only that the generations of the children of Is-
rael might know, to teach them war, at the least, such as before knew nothing
there of."



is sony a name of a person ?

Peter Donebauer
251 Brixton Road
London S.W. 9

BIOGRAPHY Born England, 1947

- 1965 Studied Engineering, Manchester University
- 1966/69 Studied Psychology, Manchester University
- 1970/73 Studied Film, T.V., Photography Royal College of Art
- 1974 Arts Council of Great Britain award to continue experimental work with colour video
- 1974 BBC 2 commission of an abstract colour videotape

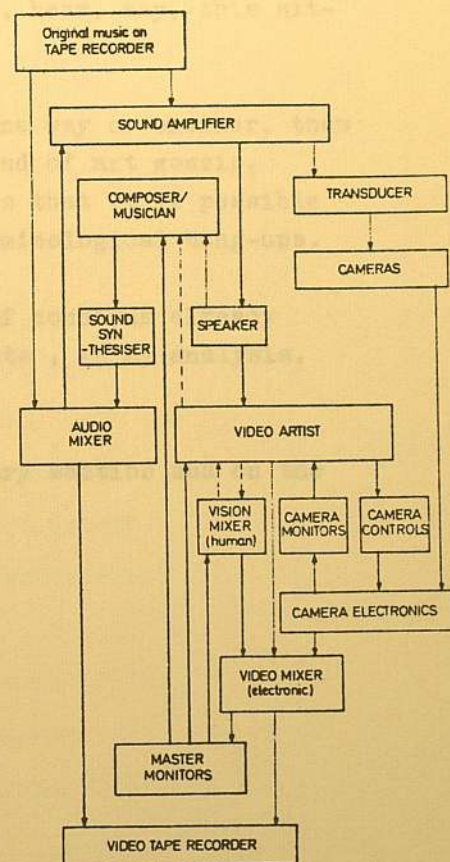
TAPES AVAILABLE FOR VIEWING

1972	COSMIC DANCE	B&W	5 MINUTES
1973	TWO MOMENTS OF CHAOS	COLOUR	10 MINUTES
1973	BEGINNING	COLOUR	15 MINUTES
1974	ENTERING	COLOUR	7 MINUTES
1974	STRUGGLING	COLOUR	10 MINUTES

GENERAL INFORMATION

All colour tapes were made in collaboration with the composer, Simon Desorgher, using the facilities of the Royal College of Art School of Film & TV. They are performance pieces recorded in real time with no subsequent editing. The accompanying diagram shows schematically the improvisational situation used.

The tape "ENTERING" was commissioned by the BBC 2 programme "Second House" and broadcast in May 1974. And tapes have been shown at the National Film Theatre & International Film Festivals.



JOHN DENNIS

The two sections of video recording I shall show and discuss constitute the first in a series of fourteen such analyses.

The original format of the work was 8mm. film and sound tape; these have been optically rerecorded with captions onto video tape. Each section is accompanied by a set of relations which prescribe the elements of the recording/context to be considered. The analysis, which I shall read after the appropriate section, elaborates on those aspects of the work already mentioned and it is anticipated that those problems encountered by such an approach will, in some way, lay the ground for future projects.

I suppose that the preceding is a fair enough rationalization of my day-to-day activities and plans. Part of the problem seems to be locating or creating a 'space' in which you can feel comfortable, however, the 'usefulness' of that 'space' is up for questioning. It seems totally inadequate to build my position on the strength of 'heuristic' devices stuck up on gallery walls—for that matter, 'heuristic' video recordings/situations don't seem much of an 'end' either. It's a case of not being satisfied with 'lip-service comforters'. My position is far from clear. Like every one else (probably) I'm trying to work out what I'm up to (what I see, read, hear, say, this situation, my life....) and what I can do with it.

If this is a 'space' (condition) we all share, in one way or another, then it isn't out of place in art. I'm not proposing some kind of art gossip, psyche-chat or even Angst Wissenschaft. All I'm saying is that it is possible to talk without getting caught in polemic games and terminological hang-ups.

This show provides a possible way of sharing the sort of concerns already mentioned and for the further examination of those points, in my analysis, considered pertinent.

Copies of the analysis should be available in the library section and on the day.

Running time; 60 mins. (playback/analysis/discussion)

Address; Monks Cottage
Newport
Essex.

RAY BRUCE

ROYAL COLLEGE OF ART

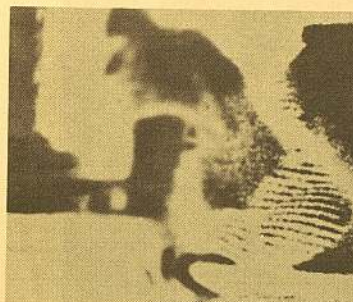
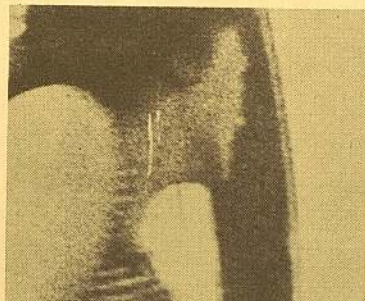
School of Film and Television

TITLE: FAIRGROUND IMAGERY

Running time seven minutes

Video:-

Basically a first attempt at videographics using film imagery recorded at Blackpool and New Brighton fairgrounds as a basis for experimentation. Having already utilised this material into animated film employing back projection and recolouring techniques I decided to reprocess it into colour video. The results being, video more versatile and immediate.



The imagery:-

Inherent in the original black and white film exists a relationship between man and machine. In this case the extravagant ingenuity of fairground pleasure machines, designed to displace man's senses, create excitement and bizarre thrills. Automated monsters gravitate and plunge their victims into new sensations. This interplay of people and machines is the essence of the fairground. The abstract colour and effects are intended together with an electronic soundtrack to emphasise this strange relationship.

IAN BREAKWELL , 3rd Floor, 26 St. John Street, London EC1M 4AY. Tel. 01-253-4458.

: " SOME EXCERPTS FROM THE DIARY " : 45 minutes. (not illustrated here)

(Below) : Stills from Mike Leggett's film of "ONE", an event by IAN BREAKWELL at the Angela Flowers Gallery, London, 10th February 1971. A group of labourers were situated around the perimeter of the second-floor room ; each had a shovel ; in front of each man was a mound of earth ; each man shovelled a shovelful of earth onto the next man's mound. They all shovelled simultaneously all day, with periodic tea-breaks. The whole eight hour event was transmitted on closed-circuit television to a window fronting onto the street below, where it was watched by passers-by. Various ironies were involved : (1) the sea of mud to which the all-white gallery space was reduced ; (2) the material (large quantities of farmyard earth) and the activity (rustic manual labour) in the heart of Soho ; (3) the 'working day' length of the event (8 hours) ; (4) the fact that the event took place on the same day that the Apollo astronauts were digging up rock samples on the surface of the moon : every TV shop window (except one) was transmitting pictures live from the moon. Gradually during the course of the day the pictures of the digging event and the pictures from the moon became almost indistinguishable from each other.... Two tourists : "Das ist die Moon." "Nien, das ist Kunst."



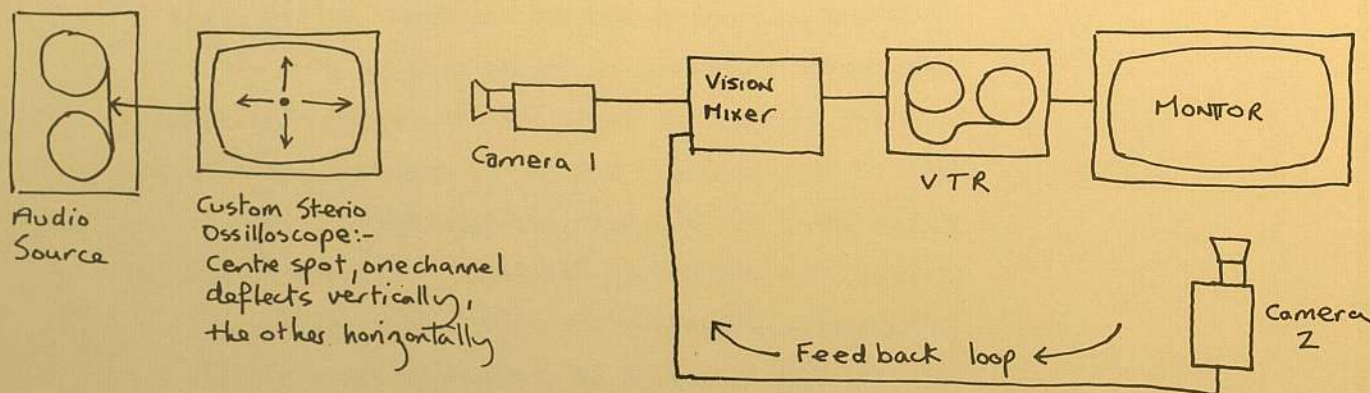
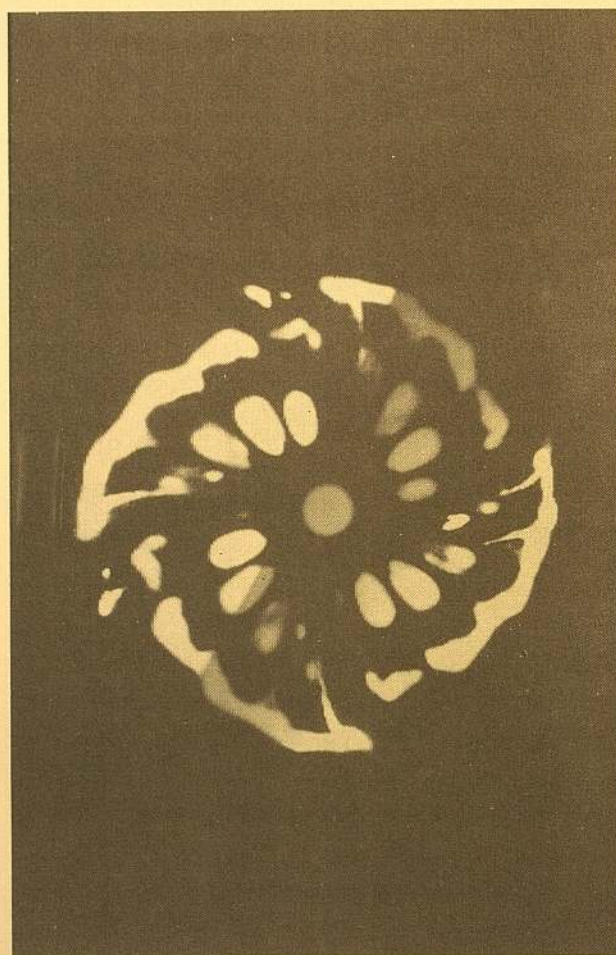
Paul Brown and Mick Trim

c/o Theatre of Mixed Means, PO Box 2, Merseyside Arts Association,
Bluecoat Chambers, School Lane, Liverpool L1 3BX.

MANDALA

12 min

Created at the Great Georges Community Arts Project, Liverpool, March '74
on Sony 1/2 in American standard. Thanks to Sally Morris, Martin Brems and Les Dean.



London Borough of Hammersmith.
Town Hall, King Street, London W6 9JU.
Public Participation, 60 Minutes.

The London Borough of Hammersmith were faced with preparing a plan which would shape the future development of the Borough for the next twenty years.

They decided to offer the use of video equipment to the residents to enable them to say what changes they wanted to see, and which priorities they wanted to give in providing homes, jobs, shops, community facilities, parks and open spaces.

The tape from Hammersmith Council comprises an introduction to the problems facing the Council, and excerpts from the twelve tapes made by the residents.



BOROUGH TOWN PLAN

DEREK BOSHIER

VERTICAL HOLD, 21, UPPER PARK ROAD, LONDON. N.W.3. 722-1791
WATCH. 14 MINS. COLOUR.



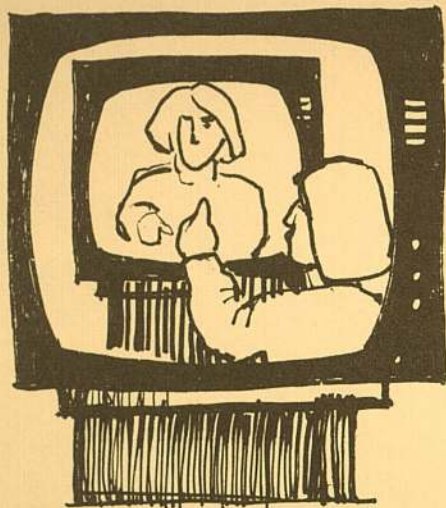
RECORDED WITH THE FACILITIES OF VERTICAL HOLD
AND STUDIO 3. (JEFF FIRTH, DAVE MARTIN + MALCOLM SLADE)
1975.

VERTICAL HOLD 21, UPPER PARK ROAD. LONDON N.W.3. 722-1791

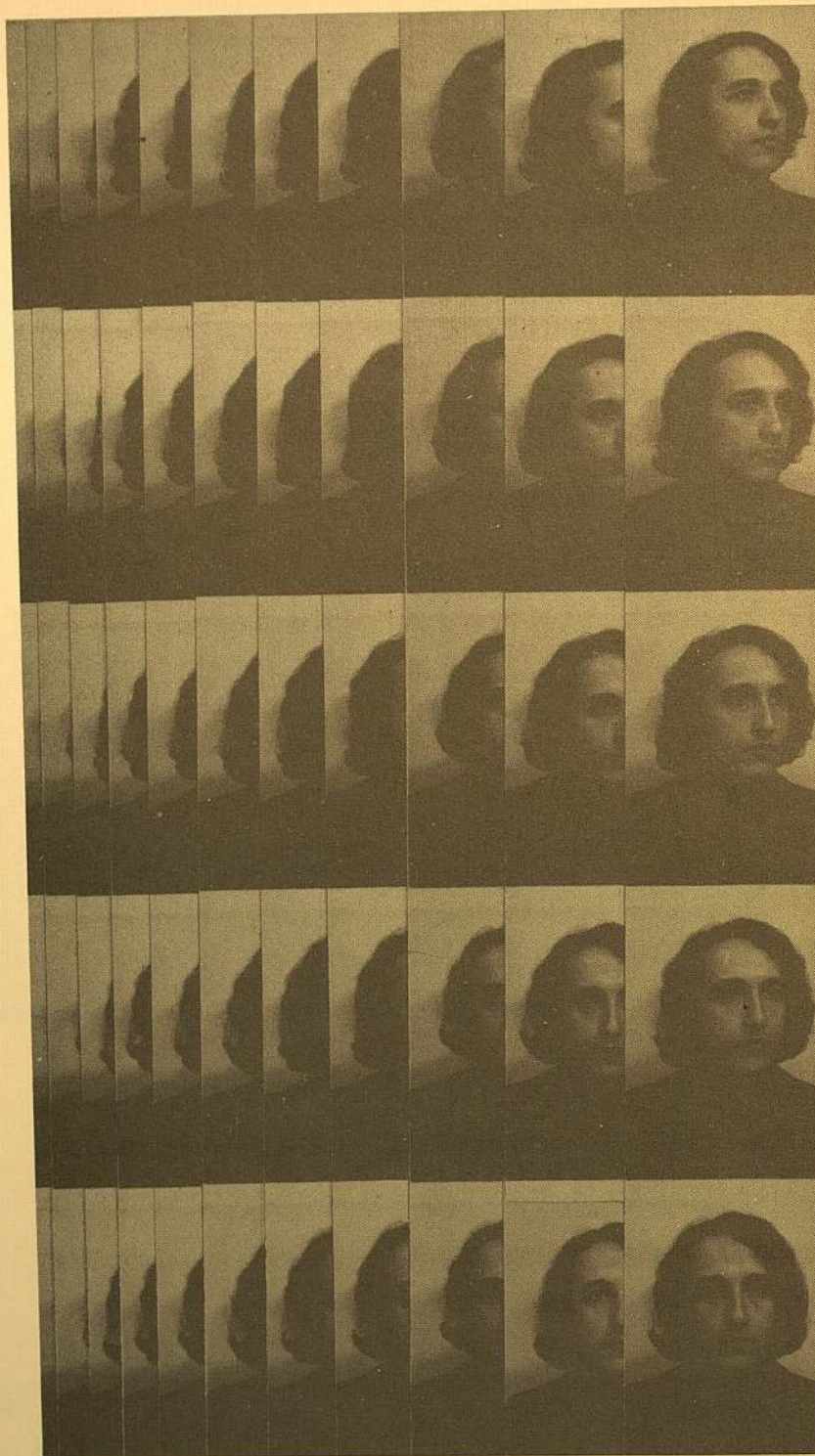
AYDIN AKDENİZ

123, CLIFFORD GARDENS LONDON N.W.10

ME AND I , PROX, 10 min.



I APPLAUSE YOU!
I DON'T APPLAUSE YOU!
I OPPOSE YOU!
I DON'T OPPOSE YOU!
I APPLAUSE YOU!
I DON'T APPLAUSE YOU!
I OPPOSE YOU!
I DON'T OPPOSE YOU!
I APPLAUSE YOU!
I DON'T APPLAUSE YOU!
I OPPOSE YOU!
I DON'T OPPOSE YOU!
I APPLAUSE YOU!
I DON'T APPLAUSE YOU!
I OPPOSE YOU!
I DON'T OPPOSE YOU!
I APPLAUSE YOU!
I APPLAUSE YOU!
I OPPOSE YOU!
I DON'T OPPOSE YOU!



DORON ABRAHAMI

55 Twyford Ave., London W3

Relations One (25 mins) Relations Two (17 mins)

Born in Israel in 1949.

Served in the Israeli Army as a Military photographer.

Studied Theatre Art & Philosophy at Tel Aviv University.

Studied one year at the London Film School.

At present doing final year at the Royal College of Art.

The tapes were made at the Royal College of Art TV studio using one inch IVC 871 Recorders and three Philips PC 60 cameras.

I have tried to use and explore the possibilities provided by sophisticated equipment in a way which it is seldom used.

Relations One:

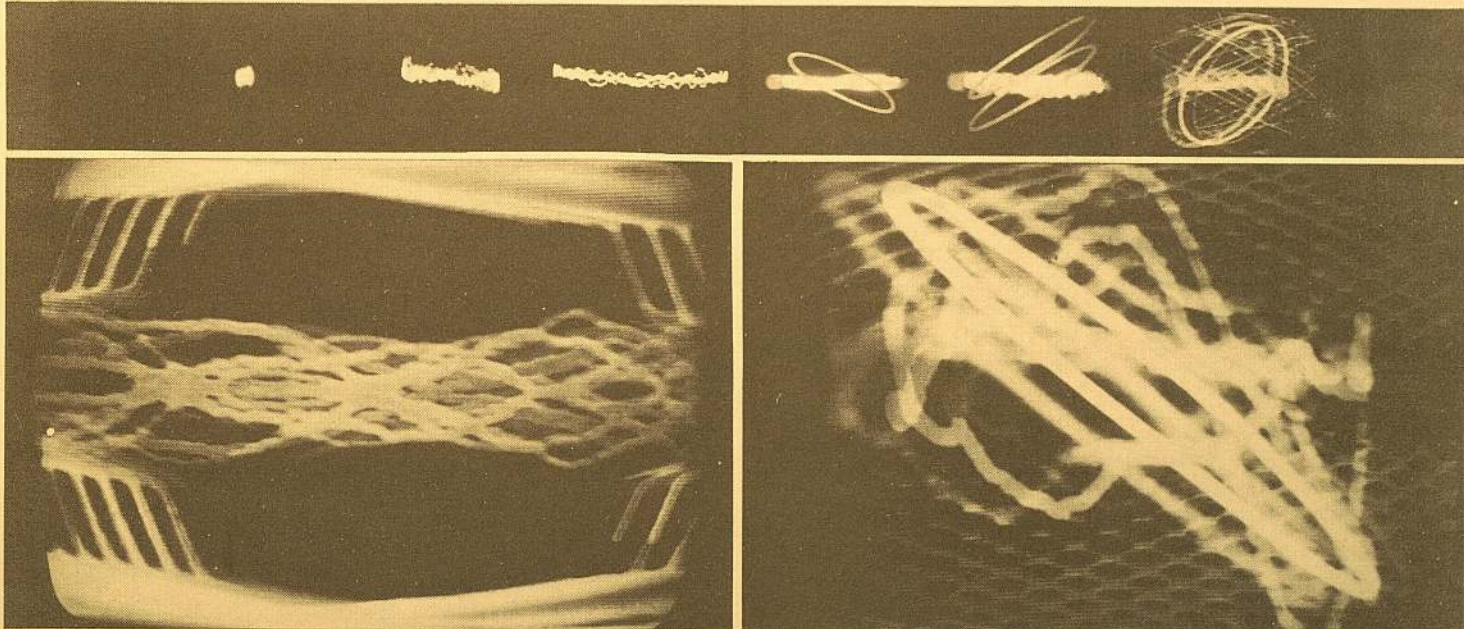
I took a dot as a starting point modulated it by the music and gradually introduced other impulses which created more complex images that were related to each other and to the music.

Relations Two:

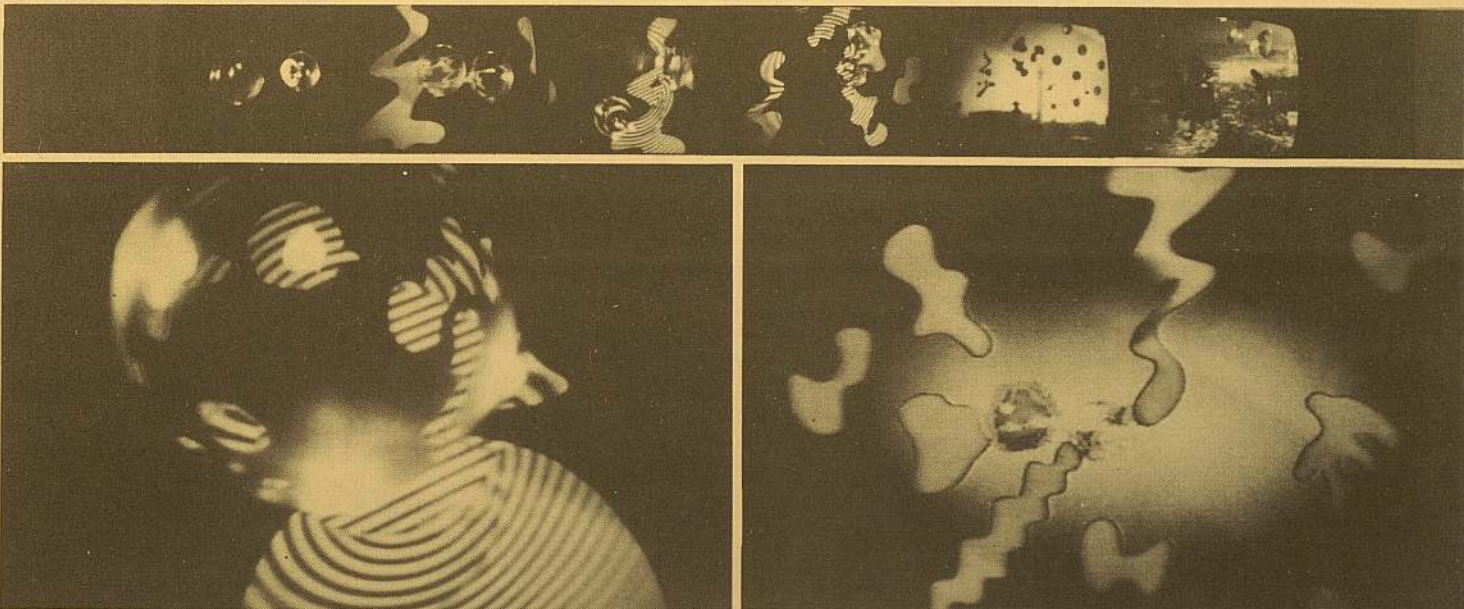
Here I was more concerned with lighting and movements of transparent objects and their relations to different "keyed in" backgrounds.

I have used in this tape some material which I have shot as a cameraman for the film unit of the "Army Spokesman", during the Yom Kippur War, trying to add a personal dimension to the film by combining abstract and live images.

Relations One



Relations Two



MAUREEN McCUE

30 MINUTES

26 HANBURY RD. LONDON N.17

WOMEN'S VIDEO GROUP

"IMAGE OF AN IMAGE OF YOURSELF"

(FEMALE SENSUALITY)



GLEN MCIVER

"QUFVAIN" MOLD ROAD ENWLOE GREEN CLWYD CH5 3AU

VIDEO-LIFE - STREAM

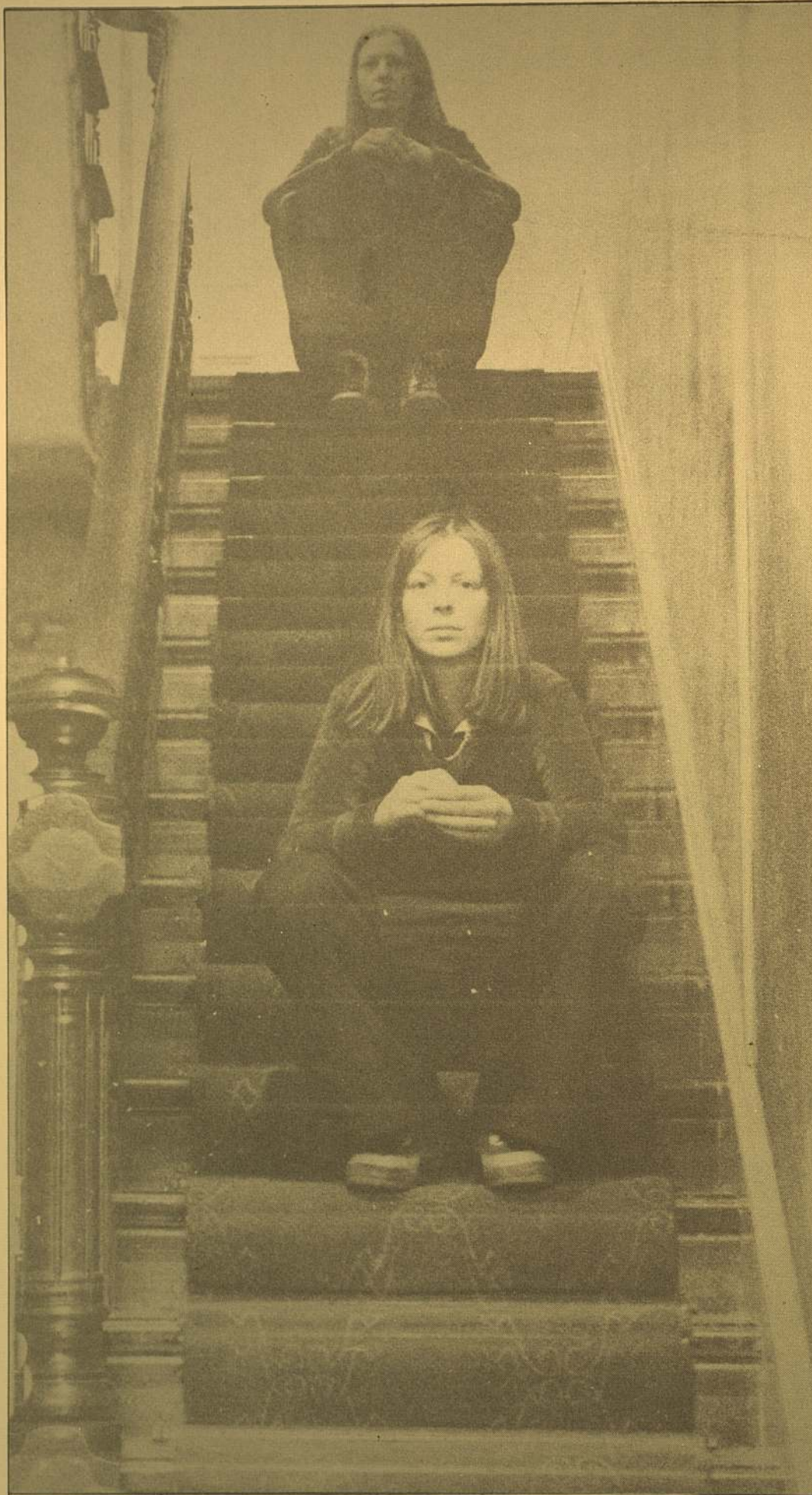
60 MINS (THIS VERSION) .



BORN IN LIVERPOOL 1949 LIVES IN NORTH WALES LECTURER IN FILM/VIDEO ^{AT THE ARTS CENTRE} BIRKENHEAD

I HAVE READ THAT SOME MIDDLE EASTERN ARCHITECTS USED TO INCLUDE FOUNTAINS AND RUNNING WATER IN THEIR INTERIORS - SO THAT THE SOUND OF GENTLY RUNNING WATER COULD BE HEARD THROUGHOUT. PART OF THE IDEA OF THIS PARTICULAR TAPE WAS TO CREATE A KIND OF A VIDEO EQUIVALENT - TO BRING REALITY, AS IT WERE, INTO THE LIVING ROOM.

AT THE ARTS CENTRE I AM CONCERNED WITH USING VIDEO IN A WIDE VARIETY OF EXPERIMENTAL FORMS, WORKING WITH VERY DIVERSE GROUPS OF PEOPLE. THIS TAPE IS ONE OF A SERIES WHICH FOLLOW LINES OF ENQUIRY WHICH I FIND PARTICULARLY INTERESTING FROM MY OWN POINT OF VIEW, AND WHICH I HAVE WORKED ON ALONE - THE VIDEO/LIFE TAPES.



**ALEXANDRA MEIGH, 34 NORMANTON
TERRACE, NEWCASTLE.
"ANIMUS, ANIMA"
20mins.**

Will Milne

c/o Royal College of Art Film School

Picasso 7 minutes colour sound 1974 Luminosity keying used to make a travelling matte between two angles of a face and one of a postcard.

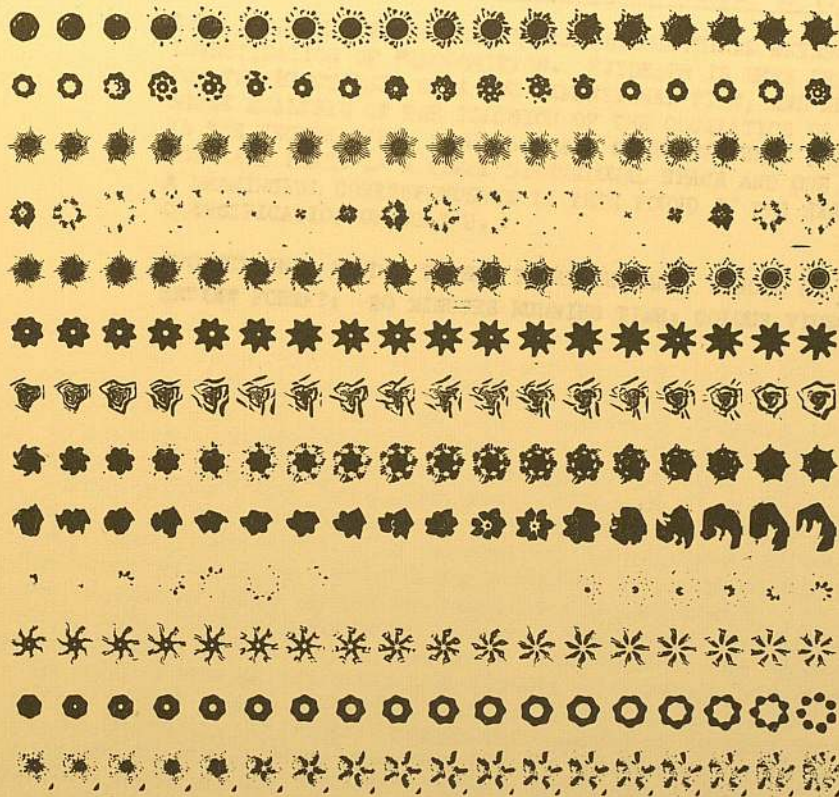
Portrait 20 minutes black and white sound 1973 Stills, film and video of a woman assembled and shown to her, she talks about them.

Tap Music 15 minutes colour sound 1972-75 Colourized Feedback Abstractions. Most of the changes are gradual and colours generally pastel.

List 10 minutes black and white silent 1973 A kind of video contact sheet, shots of a few seconds each looking at an art school interior.

Right, from Portrait

Below, from Tap Music



RONALD MICHAELSON

29 BASSETT ROAD, LONDON W. 10

AN OVERVIEW OF ORME'S AND DOBBS' ANALYSES OF PRECOGNITION

THIS PROGRAMME IS BASED ON A PSYCHOLOGIST'S AND PHILOSOPHER'S INVESTIGATIONS INTO THE CASE HISTORIES OF PRECOGNITIVE EXPERIENCES AND CERTAIN SIMILARITIES BETWEEN THAT EVIDENCE AND CERTAIN ANOMALIES OF TIME CURRENTLY BEING INVESTIGATED IN QUANTUM MECHANICAL PHYSICS. THEIR WORK TAKEN TOGETHER FORMS A THEORETICAL FRAMEWORK FOR A SYSTEM OF TIME THAT ALLOWS FOR PRECOGNITION, RETROCOGNITION, AND DEJA VU. THIS FRAMEWORK ASSUMES THAT THE DISPOSITIONAL FACTORS THAT INCLINE US TO ACT IN A PARTICULAR MANNER (THE TOTALITY OF POSSIBLE ACTIONS OPEN TO US) HAVE IN FACT A PHYSICAL BASIS.

PRODUCTION: STUDIO THREE, 3 BRIDGE LANE, LONDON NW 11

REVIEW FORMAT: 20 MINUTES RUNNING TIME; COLOUR VIDEOCASSETTE PROGRAMME; 625/50 Hz.

AN EXPERIENTIAL CONFIRMATION OF DOBBS' THEORY OF TIME

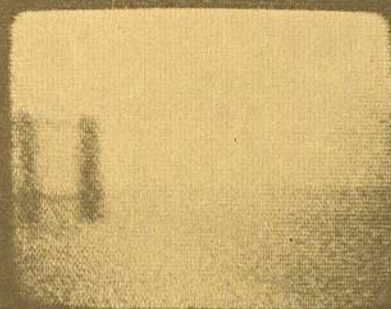
THIS PROGRAMME IS AN ADDITIONAL PHILOSOPHICAL EXTENSION OF DOBBS' ORIGINAL INVESTIGATION OF PRECOGNITION. EVIDENCE IS HERE PRESENTED AS FURTHER SUPPORT FOR THE HYPOTHESIS OF A TWO DIMENSIONAL TIME, AND ARISES FROM A COMMON-SENSE ANALYSIS OF THE ILLUSION OF THE OCCILATION OF DEPTH PERSPECTIVE SEEN IN THE NECKER CUBE. THE ARGUMENT SHOWS EVIDENCE THAT SUCH AN ILLUSION DOES NOT TAKE PLACE IN A THREE DIMENSIONAL SPACE AND ONE DIMENSIONAL TIME SYSTEM. A MEANINGFUL CORRESPONDENCE IS THEN FOUND IN THE EXAMPLE OF THE NUMEROLOGICAL CLASSIFICATION OF HO-T'U.

PRODUCTION: STUDIO THREE, 3 BRIDGE LANE, LONDON NW 11

REVIEW FORMAT: 20 MINUTES RUNNING TIME; COLOUR VIDEOCASSETTE PROGRAMME: 625/50 Hz.

"THINK SPACE"

a 20 minute video tape by Brian Muller.
Tel: 328-4150

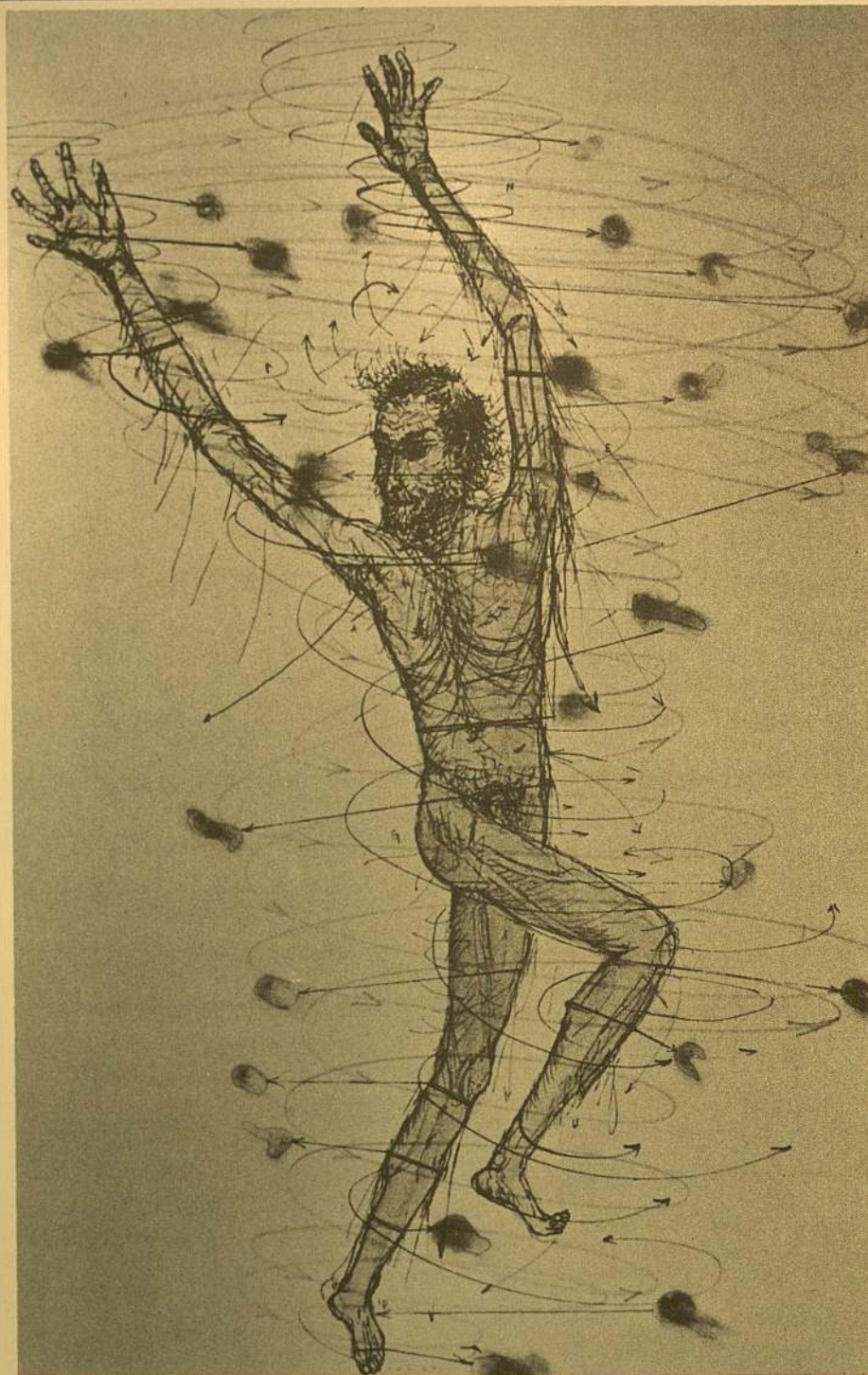


The interesting thing about space is that it does not exist until the thinker thinks it, until it is seen in terms of its boundaries. The video camera, an electro-mechanical extension of the thinker, focuses on the periphery of that space in a similar way in which the eye would. Then by moving within that space the space is determined by its boundaries and contained nature, with the camera as a centre receiving information, through the camera lens and built in microphone, registering and recording it. The recorded information then has its own separate existence as a memory of the past. The moment the information is recorded it is separate from the process of receiving the information, i.e., there is a space between the receiver and the received. The information is then relayed to the thinker, who similarly registers and records the received information which is then, through an associative process, interpreted in terms of the thinker's past. The conceptual image is seen instead of the actual thing. There is a space between the thinker and the thought, between the observer and the observed. Before the information is recorded as a memory, before its existence in the past as an experience, at that moment in the now, there is no duality, no space between the experiencer and the experience. Only after that brief movement through time from receipt to concept does the experiencer come into existence as a separate conceptual entity. This entity the me, the thinker (that bundle of memories) is surrounded by space in which it is the centre separated from everything outside its own periphery. Inside its circumference there is also space because of the movement. If it had no movement it would not exist, it would have no space. Obviously anything that is capable of movement must have space. The movement determines the space. In other words the centre is consciousness continually trying to expand its circumference and enclose within it the space outside, but so long as there is a centre, no matter how expanded it becomes, it will always be separated by its circumference from the space outside of it. What happens though if there is no movement? What happens in that timeless motionless moment without the associative reaction of the thinker, when there is no centre, no circumference, no space?

BRIAN MULLER

PAUL NEAGU % Generative Art Group
73a Highbury New Park LONDON N5.2EU

'GOING TORNADO' 35min GRAMPIAN TELEVISION ABERDEEN 1974



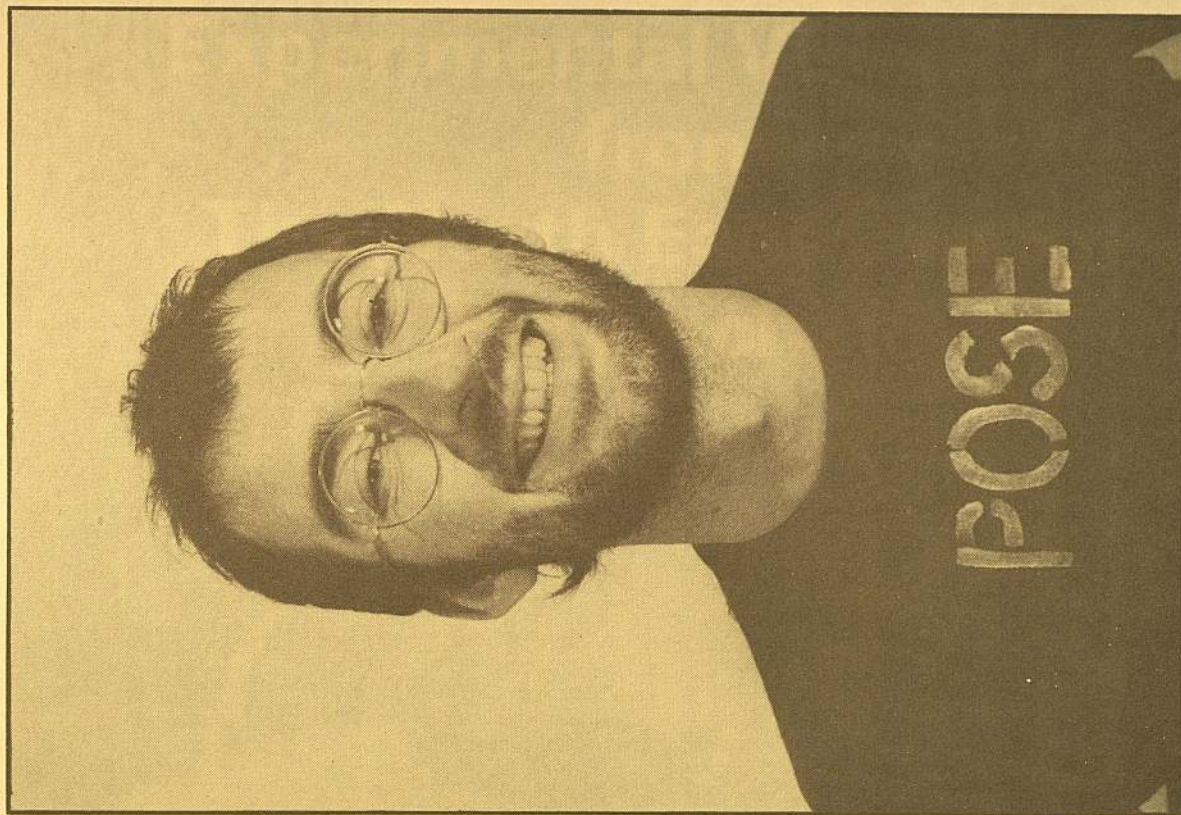
GENERATIVE ART GROUP. Philip Honeysuckle

**THE QUASI-ECSTATIC
CHARACTER OF A
TORNADO IS ITS
EXPURGATIVE AND
ABSORPTIVE FLOW,,
THAT IS AN
EXTRAVAGANT AND
WASTEFUL
DISTANGLEMENT
TRANSCENDING
EVERYTHING WHICH
ENTERS ITS
WHIRLS...**

**"The state of GoingTornado"
Paul Neagu 1974**



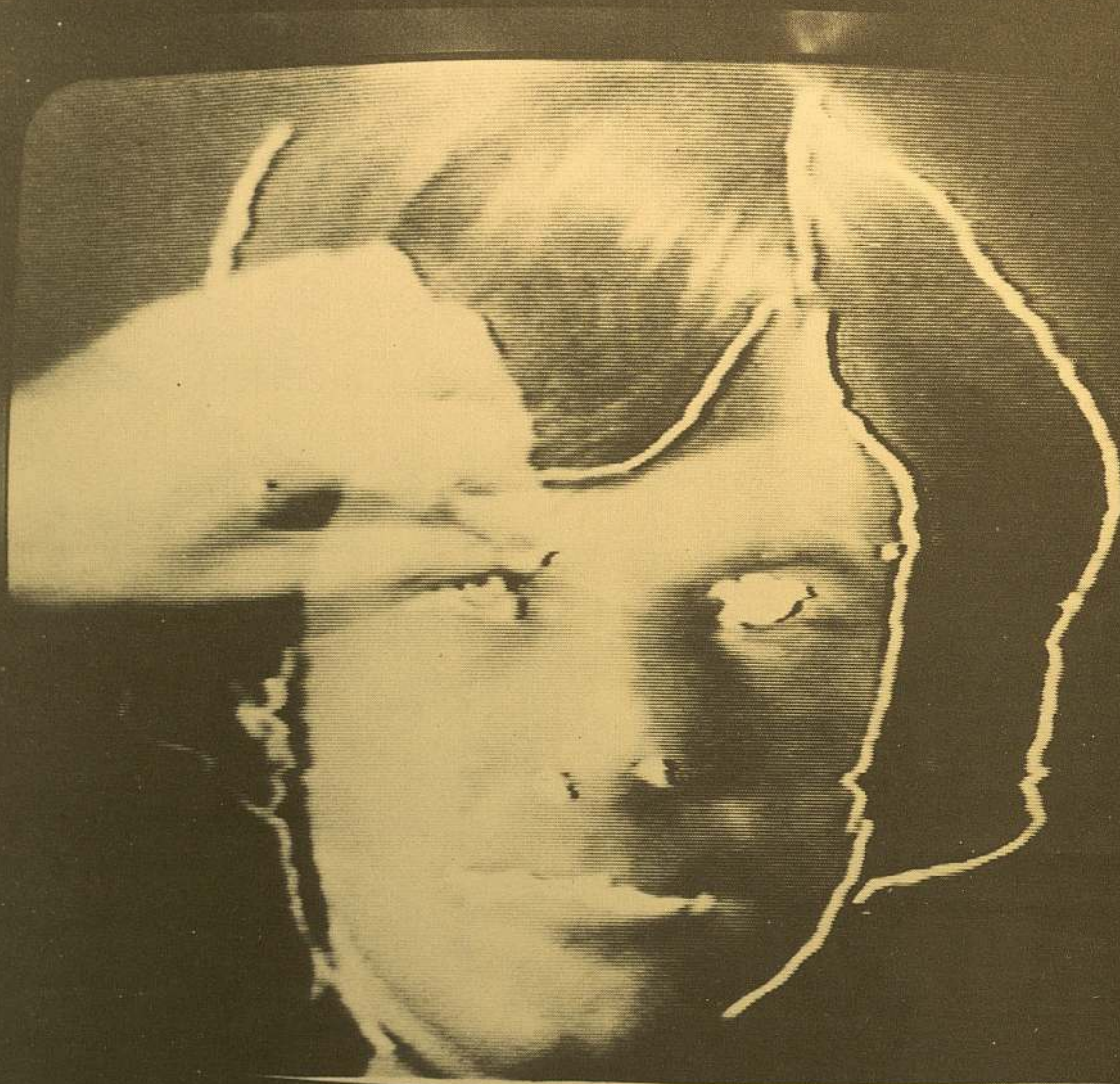
lee noble
39 Coalecroft road London S.W.15.
"Faces" + "Performance"



Video as channelled information. I am interested in the aspects of control of the presented information, allowed by the properties of video. The basic properties being, instant play-back of sound and image, with repeatable viewings, or live-action and the linking up of different locations. Then by using these available facilities, investigating the "role" or "performance" qualities of personal interaction. That is, to set up the video system in such a way as to make apparent some aspects of the techniques involved in the projection of one's "self" or "image", and through this process, re-define or re-align the roles of viewer and performer in this, or any, 'presentation' situation.

Harry B. Levinson Faculty of Art & Design North East London Polytechnic Forest Road London E.17

Experimental Videotapes from The North East London Polytechnic



Design by Dennis Mariner Photography by Richard Burt

The Video Show 1-25 May 1975 Serpentine Gallery London

RICHARD NYE . TRISTAN FORWARD.
78. HIGH STREET. CORSHAM. WILTS.
«THE CLOCK» 12 MINUTES PLUS.

FACILITIES.

VIDEO RECORDING AND EDITING
FACILITIES MADE AVAILABLE BY
SWINDON VIEWPOINT (EMI-BACKED
COMMUNITY TV PROJECT)....ON A
SHARING BASIS... I.E. ONE DAY OR
EVENING NOW AND AGAIN TO RECORD.....
EDITING DURING NIGHT AFTER STATION
CLOSES.

LOVELY ACTORS RECOMMENDED BY SECRETARY
OF LOCAL DRAMATIC SOCIETY....

PROBLEMS: AVAILABILITY OF EQUIPMENT
AND ACTORS, EXPLODING ~~THE~~ LIGHT BULBS,
TRANSPORT COSTS. INEXPERIENCE.

MISTAKES: LOSS OF CONFIDENCE IN ORIGINAL
SCRIPT LEADING TO SHORTENED FORMAT. TOO
MUCH HASTE... DON'T HURRY WHEN YOU'RE NOT
PAYING.... WHEN IT'S TIME TO EDIT THERE'S AN
AWFUL LOT OF WASTAGE.

BENEFITS: MASSIVE FEEDBACK IN VERBAL, SOCIAL,
AND VISUAL MODES OF COMMUNICATION... THESE
FACILITIES SHOULD BE EXTENDED TO ALL
COMMUNITIES AND NOT LIMITED TO COMMERCIAL
AND EDUCATIONAL AREAS.

G L E N O N W I N

S A L T M A R S H

Made by Glen Onwin with the assistance of Tamara
Krikorian for the Scottish Arts Council
20 minute programme



FROM SCRUTINY ©S. PARTRIDGE



STEVE PARTRIDGE

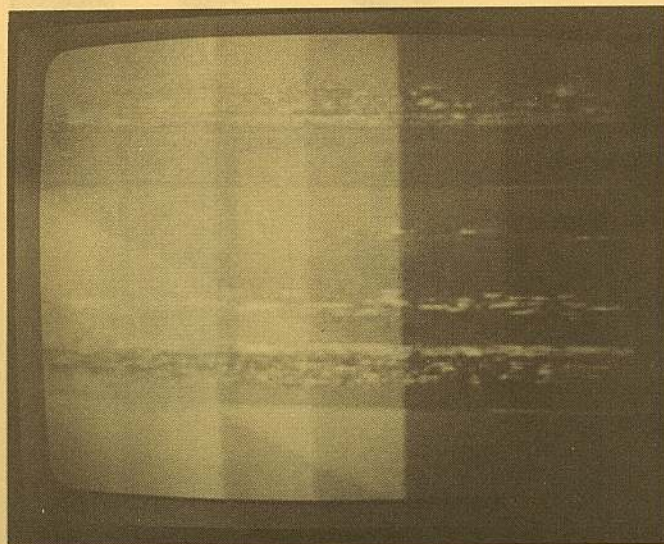
CROSSPOINTS 10mins
OVERDOSE 10mins
SNOW SCALE 12mins

EASY PIECE 6mins
SCRUTINY 11mins
INTERLACE 10mins

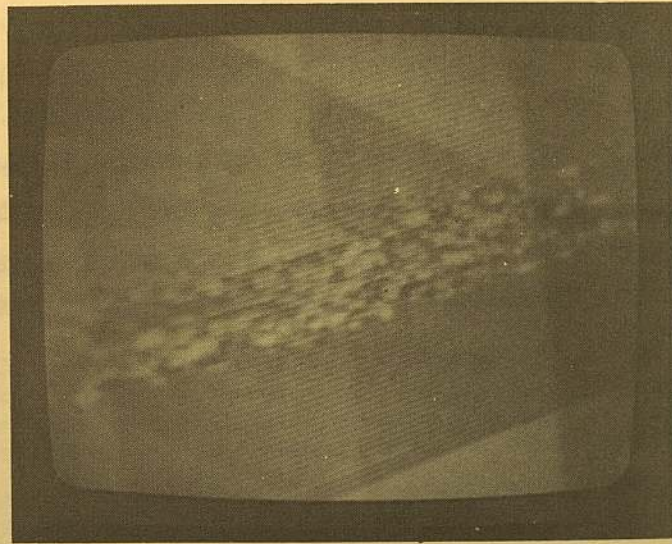
BUT OPTICS SHARP IT NEEDS, I WEEN,
TO SEE WHAT IS NOT TO BE SEEN.

MAN IS COMING FACE TO FACE WITH HIS OWN IMAGE
(BE IT ONLY A SCAN LINE BEAM OF ELECTRONS).

THE MOMENT OF THE MEETING OF MEDIA IS A MOMENT
OF FREEDOM AND RELEASE FROM THE ORDINARY
TRANCE AND NUMBNESS IMPOSED BY THEM
ON OUR SENSES. (K. BOULDING)



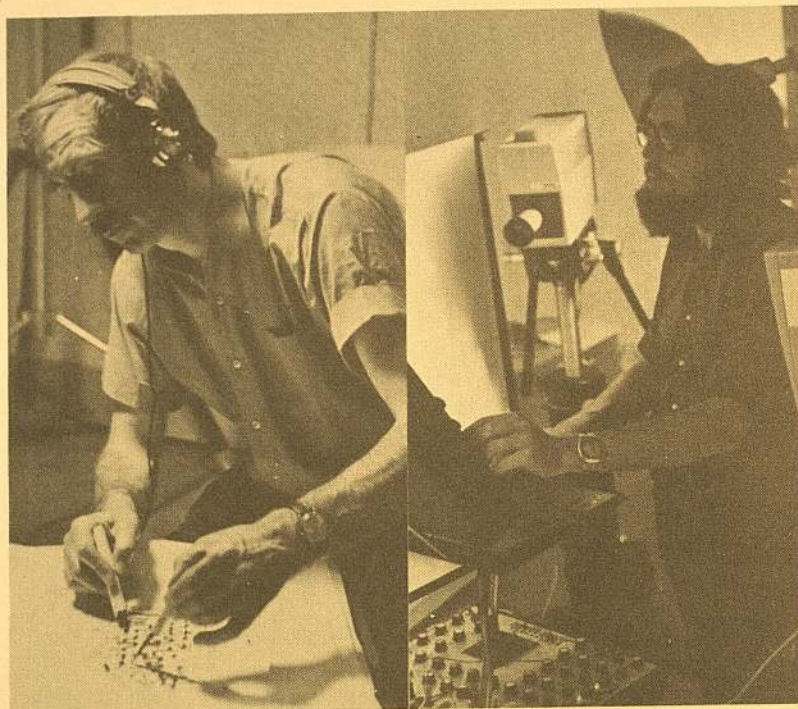
FROM SNOW SCALE ©S. PARTRIDGE



Norman Perryman c/o 59a Rosslyn Hill, London NW3.

'The Perryberger Improvisations' (20mins.); 'Hot Line' (12mins.)

"Perryman is a musician - he makes music with his paintbrush" said Yehudi Menuhin as he opened one of Perryman's many exhibitions on musical themes. These recent experiments in video illustrate his desire to synthesize graphics, dance and music in audio-action painting. He has brought together an ensemble in which artist, musician, dancer and cameraman/editor act and react sensitively to each other's medium, according to pre-arranged patterns. The constant mixing from real image to drawn image, from audio rhythm to graphic rhythm, breaks down the spectator/audience distinction. Far from being mere mutual accompaniment, this multi-media art form demonstrates the continuous merging of various sensory experiences in everyday life. The "Perryberger Improvisations" were first shown in Geneva, and were labelled by the Press as significant as some of the avant-garde experiments in cinematography of the 1920 era.



"The Perryberger Improvisations" is a series of experiments in abstract conversation between musicians and graphic artist. Each theme is agreed beforehand, but every turn of phrase brings new surprises to all involved. This is a selection of some of the audio-visual patterns which resulted.

"Hot Line" is the observation of a crisis; whether in the mind of the painter or in the experience of the dancer is left undecided. The predicament is presented, transformed into graphic images, discussed in mime, ridiculed or understood and accepted, before the individual is finally urged onward through this cycle by the relentless pulse of creativity and propelled yet again into the maelstrom of life.

"HOT LINE" - Direction and Graphics: Norman Perryman; Dance: Cathy Milne, Nefra Mostapha, Annie Parry, Ruth Silk; Percussion: Martyn; Video: Wild West Video with Alvin Allen, Rick Massey, Paul McNicholls; Studio: Communications Centre, Architectural Association, London.

"THE PERRYBERGER IMPROVISATIONS" - Graphics: Norman Perryman; Viola/Electronic Synthesizer: Emile Ellberger; 'Cello: Vivian King; Editor: Henry Schmidt; Technical Engineer: Pierre Binggeli; Media Adviser: Maurice Wehrly; Studio: Sony Trans Hi-Fi Video, Geneva.

TREVOR JOHN POLLARD

22, CECIL ROAD, MUSWELL HILL N10

EARLIEST MEMORIES (30 mins) CAR CAR (TWO MONITORS 20 MINS) MARTIN NATLOR (15 mins)

b. BOLSOVER, DERBYS
6.10.53

MANFIELD COLLEGE OF ART
1970-72

HORNSET COLLEGE OF ART
1972-75.

Special thanks to all
the people concerned
with making these tapes
and to the Hornsey fine
art dept for getting into
video

EARLIEST MEMORIES @ 30 mins
1974-75

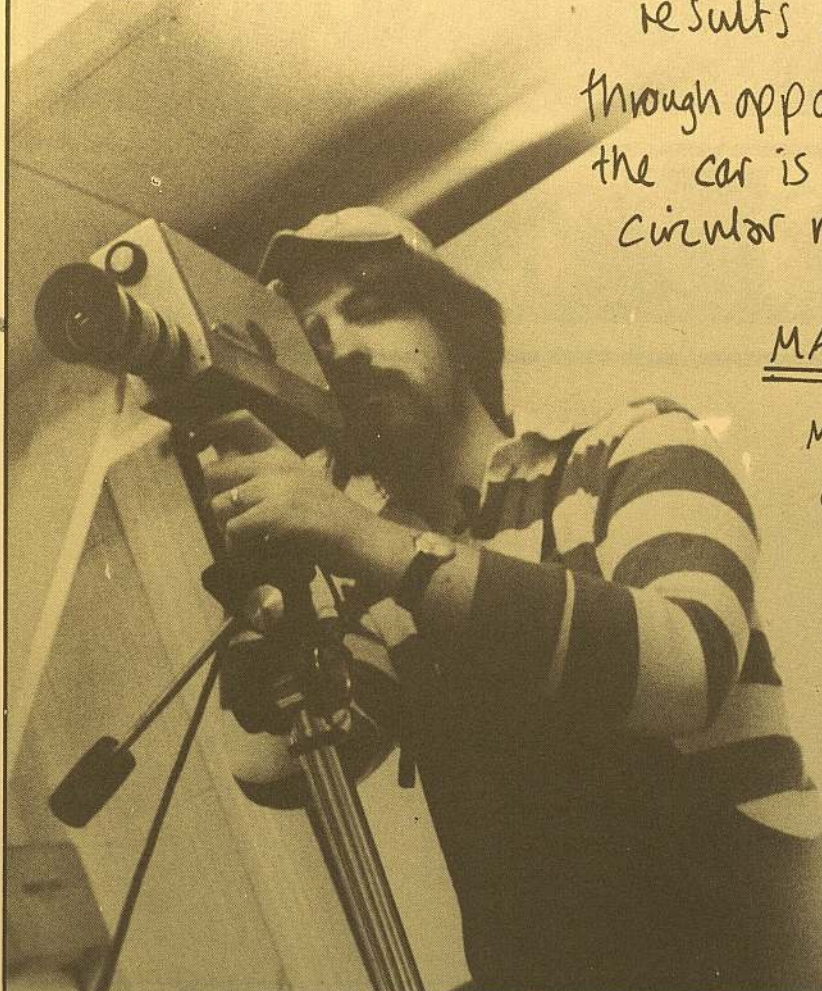
Various people discussing
their very earliest childhood
memories

CAR CAR 20 mins 1975

A Videotape piece for two
monitors showing the
results of taping simultaneously
through opposite car windows while
the car is driven on a short,
circular route.

MARTIN NATLOR 15 mins 1974

MADE AROUND and
about Martin's show
at the Lower gallery
sometime last year.

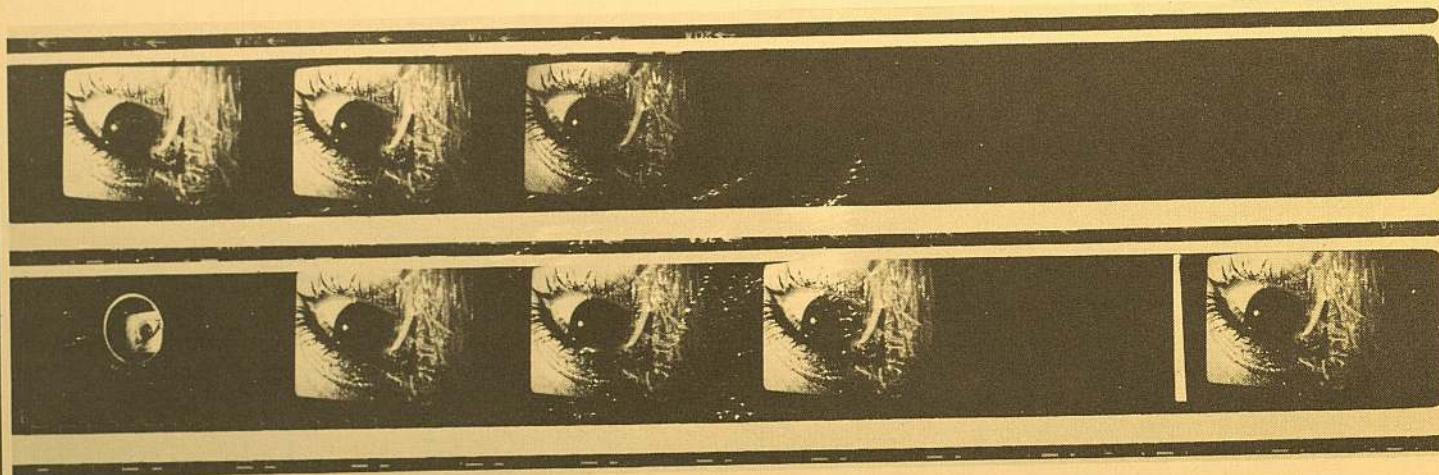
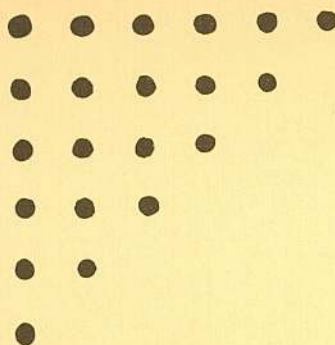
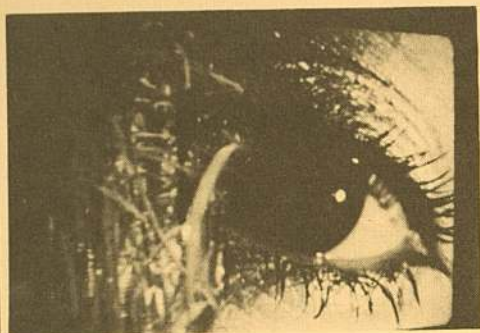


STUART POUND

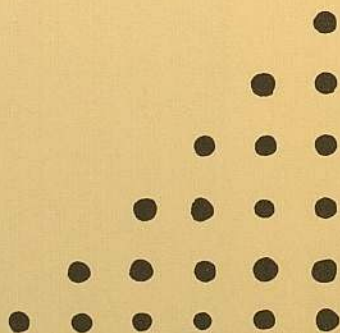
LINCOLNSHIRE & SOUTH HUMBERSIDE ARTS ASSOCIATION

• NEMØ - ØMEN •

35 mins



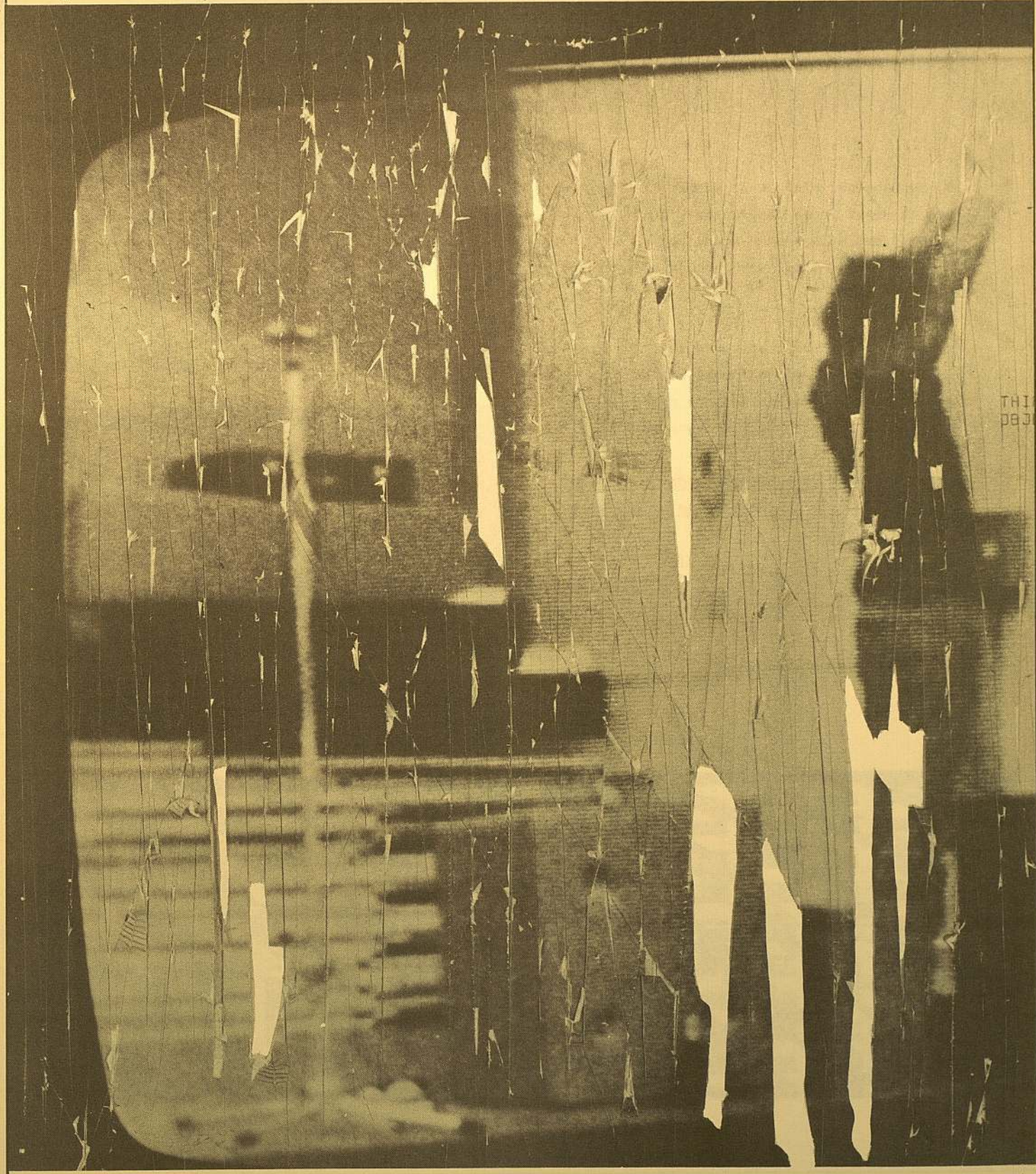
" Lattice video / film format "



Tom Puckey for Reindeer Work

12, CASTELL HOUSE, DEPTFORD CHURCH ST., SE8. 01-691 1758

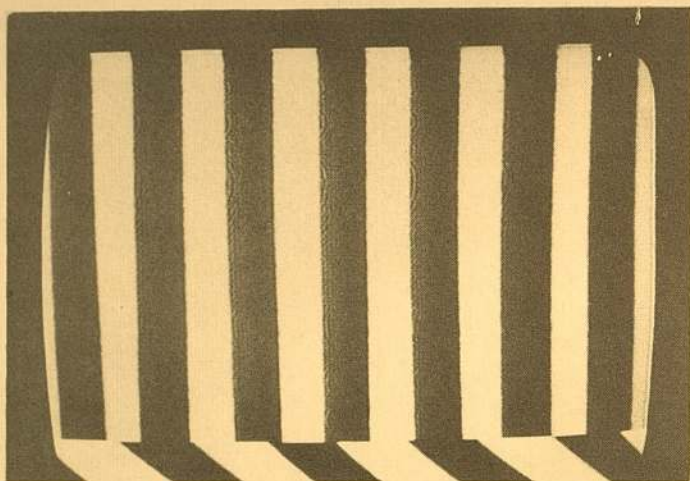
Reading Sylvia Plath (6 min) Drawing (8 min) Blindfold
Performance (26 min) Bird Performance (22 min)



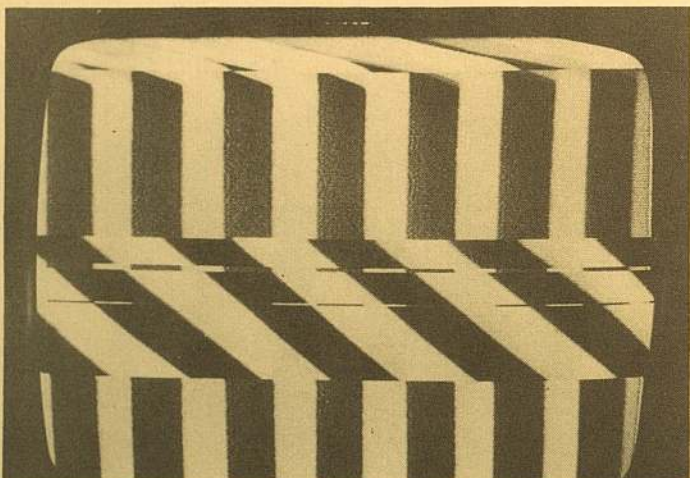
Liz Rhodes

109 Cadogan Terrace, London E9

14 minutes.

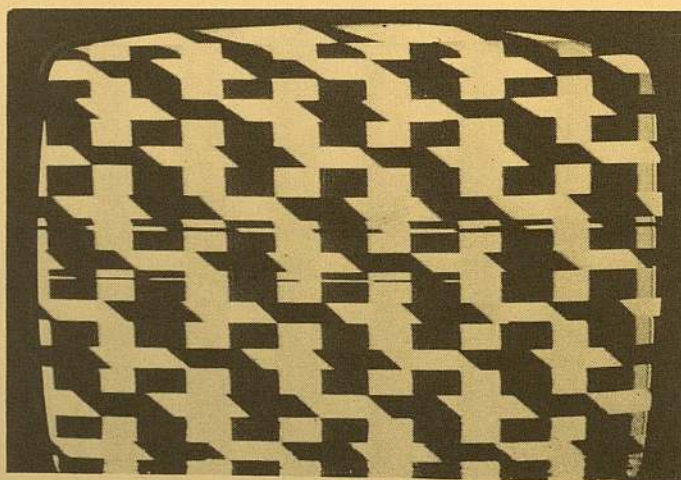
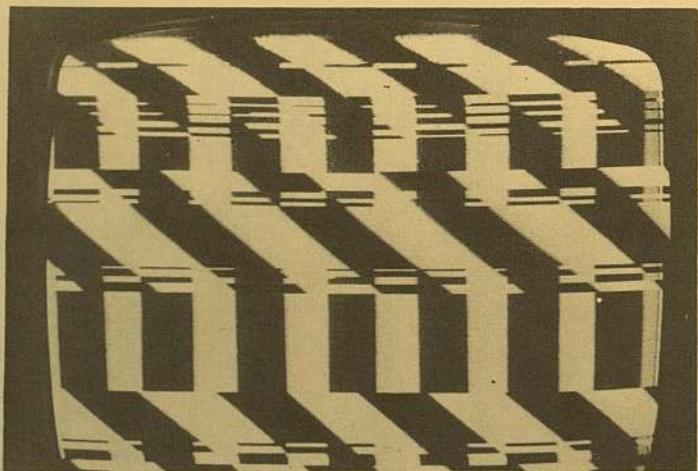
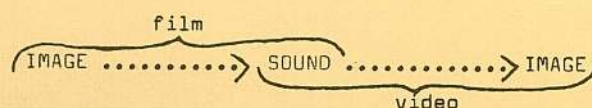


No.1 A 7 minute 16mm. film recorded on video tape: the optical sound track is formed by the image on the film overlapping the sound track area.



No.2 A 7 minute video, the visual of which is the result of the monitor screen being synthesized by the sound track of the above film.

Diagram to show structure of film and tape in relation to one another.



CLIVE RICHARDSON
SKETCHES 1972

THE RITUAL THEATRE (J. ATTENBOROUGH) 155, WORTING ROAD, BASINGSTOKE THE RITUAL THEATRE 1x30m, 1x35

THE RITUAL THEATRE

Around and about

IN a darkened arena a man and a woman circled around each other, occasionally touching objects, occasionally each other—a mixture of the sexual and the predatory. Lights came in and were taken out—a green pattern flickered across the bodies of the actors as they stretched and contorted themselves against the subtle provocation of a discordant flute.

This was Ritual Theatre last week at The Arts Lab in Birmingham, which incidentally seems to be the only theatre in the city which is living up to the name "theatre workshop" nowadays, which is a pity since if one is to judge by the audience numbers at the Arts Lab, there is certainly a large and enthusiastic market for experimental theatre.

Experiment is the life-blood of Ritual Theatre who, without localising in time or space and without language other than guttural dislocated sounds, gave us an evening at once powerful and hypnotic.

Their performance uncovered age-old themes of fear, desire, lust, death and re-birth which have always lain deep underneath our urban veneer, themes which were intertwined with a musical accompaniment drawn from a variety of instruments such as tambouras, metal containers, water glasses, rattling seeds and an oboe which was stroked, tapped, shaken and generally given a hard time.

With this kind of theatre you are involved in the truest sense of that overworked word since the actors are never more than a yard away. Everything happening around you is being newly created and the sense of immediacy is exciting as improvisation at its best always is.

I liked what I saw very much indeed and I think that some passages could be transposed with very little trouble into the context of an established script—John Attenborough for example in the Green Man episode showed qualities that, if he ever decided to try it, could furnish some future production of "The Tempest" with a Caliban which I would go a long way to see.

The group will be at Bath Arts Workshop Festival from August 24 to 31. They are well worth the journey.

RICHARD EDMONDS

"Brilliant, absolutely brilliant"
.....Waxum Daswami, Entertainments Secretary,
Leeds University Students' Union

"They liked it; you'll be coming back"
.....Leeds University Arts Festival Organiser

"I was absorbed.
The playing was generally very sensitive"
.....George Self, composer, Head of Music,
L.S.U. College of Education, Southampton.

Very appreciative comments too from:
Director, Leeds Playhouse.
Theatre Director, Birmingham Arts Lab.
Secretary, Doncaster Museum & Arts Society

Their brilliance comes from their organisation and improvisation. Each member can build up tremendous concentration creating an electric atmosphere.
It's a bizarre experience, at times you think it's beautiful, at other times you want to join in.
The Star, Sheffield, June 20th, 1974.

Clattering brass plates, fir cones, a few wooden boxes and a green standard lamp were the chief props in an entertainment which was impressive for the skill and bodily control of the performers as well as their determined concentration and ability to build up an atmosphere of tension and violence when desired. The technique used was excellent with its happy blend between spontaneity and a set dramatic form.

Morning Telegraph, Sheffield.
June 20th, 1974.



Hamish Robertson

41 Norland Sq., Holland Park, London W11

'Experiments in Video-Montage'

(14 mins.)

My final project as a student of Communications Studies, Polytechnic of Central London; part of a whole learning process, here seen somewhat out of context. It was designed as an exploration of form, rather than an exploration of theme.

I took as my start-point a simple awareness of the richness of meaning which the image possesses; a richness not necessarily definable, not necessarily containable within language. Thus, the main component of the project came to be a visual aesthetic, whose purpose was the release of that complexity of connotation which the image contains.

I took montage - in the form in which Eisenstein proclaimed it - as the formal basis of that aesthetic.

I also extended the notion of connotation - which, in linguistics, implies a definite, albeit complementary or subordinate meaning - into that of ambiguity; a sign in which both denotation (the central meaning) and connotation are displaced into competition; a sign whose strength derives from the competing power of alternative meanings.

The image shown here is both the final image and the central; that which precedes it is an attempt to allow - or persuade - the audience to structure its meaning for themselves, out of the choice of ambiguities offered them; which ambiguities are themselves created by the juxtaposition of other, lesser, images.

The basic montage concept is conflict; that film meaning arises out of the opposition between filmic elements. I would argue for the re-definition of conflict into metaphor; that montage is filmic metaphor. In juxtaposing different elements - one shot and the next, sound track and vision track - the film maker is setting up a series of metaphors,

which he can either 'close' himself, by pinning the meaning down with a word or some other, perhaps dramatic, means - or leave open. In that case, they remain as sensed possibilities within the mind of the perceiver. Not as single meanings, but as a series of alternatives, left to the audience to resolve as an immediate psychological necessity; 'interpretation work'. That is what I have attempted to do in the tape.

The way in which 'closure' takes place, and single, definite, meaning arises, will then be dependant upon what cues - that is to say, particular qualities of the images juxtaposed - I have provided for the audience, and upon the way in which those cues are interpreted. Furthermore,

closure is problematic; the cues for the metaphoric marriage may well be projected or imagined by the audience, as part of the imperative need to make sense of their environment.

The formal game I have set up in the tape, and here, very quickly, described, is obviously rather risky. In general it can be said that it depends upon a community of perception; that both audience and I hold in common at least the understanding of what is significant, although individual interpretations of the precise quality of significance,

the meaning of single elements, may - indeed must, to allow projection - vary. If this fails, if that common understanding does not exist, the audience reaction - your reaction - is likely to be a simple refusal of comprehension and the perception of the tape as a mere series of pretty, vaguely symbolic images and events.

The reaction so far has been about 50-50; where it fails, it does so, I think, because of the reasons outlined; where it succeeds it succeeds as a sort of Rorschach blot, creating its own reverberation of private meaning. In conclusion I can only wish you happy viewing!



JAMES RYALL .
EXETER COLLEGE OF ART.

WATER. 20 minutes.

The idea for this tape originated from some screen prints I was doing based on the movement and texture of water. The next logical step was to work with the light and movement of water not on a static surface but on a moving surface. Working from an 8 mm. film and a video tape of water, this is a study of the ever changing movement and developing light patterns of water. Basically I work in a "closed" video system, feeding in a video source and developing and modifying the basic images and ideas until the essence of the subject matter is achieved.

The finished result for me is the constantly changing river of life within which we travel. The tape concentrates on various aspects that I saw expressed in water representing the daily events that each of us experiences. I would have liked to have used colour, as I feel that black and white is so limiting. I use sound to complement the images, and to create the mood of flow and change.

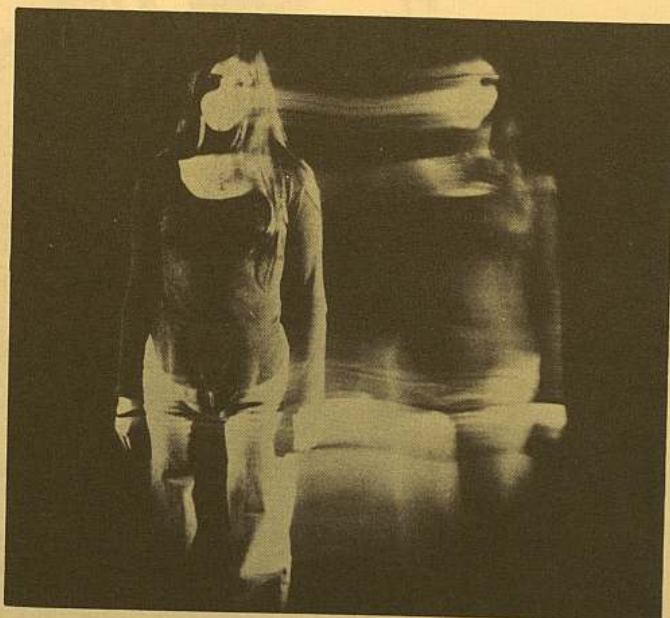
MOVEMENT 2. 20 minutes.

This was originally made in Spring, 1974. It is the longest video piece that I have done. I had the idea of movement from 3 second exposure movement photographs I was working on at the time. I wanted to produce the blurred effect of the photographs on tape. Like most of my work, I took a realistic image and interpreted it in an abstract context.

I decided to remake the tape, using new material, as well as some of the original finished tape, since the original tape I felt was technically and aesthetically insufficient in many ways.

One of my aims was if a still from the tape were painted in full colour it could stand up as an art piece in its own right. Working with 16 mm. film as visual "backing" I explored the way in which a camera sees its subject, and how it can be modified and affected and made more sensitive to varying light sources.

I have found that video has been a basis for my paintings. Where I had the idea of moving paintings with the videotape, I am exploring the idea of the change of colour and shapes on a painting surface, by using colour wheels which are constantly changing the shapes and colour on a painting surface.



DAVID SAWYER 37 UNION STREET EXETER. EX2. 9BA SOUNDS' MUSICAL 20 MINUTES.

INVENTING FOR MUSIC

I make musical instruments from any material or object which has acoustic properties. The sound may be made by blowing, striking, bowing, or an equivalent method, such as stroking. One of my bamboo instruments with a single lengthways cut is struck, another in metal, fashioned with a steel cutter, and finished in chrome, is rubbed; but whatever the method of producing a sound, the playing techniques are always straight forward.

Making any instrument is a test, but the challenge is making music. As the instruments are not conventional, there is little chance of launching into an old favourite, so the music must grow from the individuality of each instrument and the player's imagination.

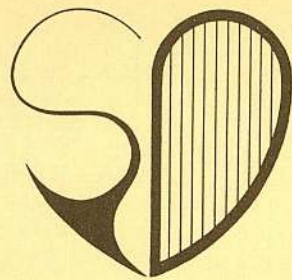
I have developed various structures which enable players to perform together through number patterns. I start very simply so that we can get used to counting regularly..... nothing more complex than the waltz! But as confidence increases, so does expression and the sound texture becomes richer.

In brief I set up the event, and the players make it go, and a player is anyone who is willing to have a go.

Ideally music making begins with instrument making: so the first stage is visual and tactile, and the second stage is auditory and sonic.

British, born 1942, studied Architecture and qualified in Fine Art.

My development of new musical instruments has grown from these practical and visual disciplines, and a dominant love of music.



FRAN SCHIFF AND LUCY BERMAN.

26 HANBURY R. / WILLIAM GODDENOUGH HOUSE, MECKLENBURGH SQUARE.

Mary Loves Me (I hope.)

The Mommy the Clown Show.



ED SCHLOSSBERG. CHRIS JONES. CHRIS CRICKMAY.
LONDON & CHESTER MASS. U.S.A.
EARTHEARTH 10 MINS

One of the events resulting from Edwin Schlossberg's visit to the U.K. in April 1974 for joint research with Chris Jones & Chris Crickmay. Most of the performers/camera operators are members of the families of Chris & Chris.

".....it's a mistake to think that
you
have to be a filter between what
you are experiencing
and the person
who is being shown your experience
you don't
you have to be that person."

"What you compose has to be
interestingly irritating
disturbing and not alienating
..... that's what we were
trying for".

Edwin Schlossberg

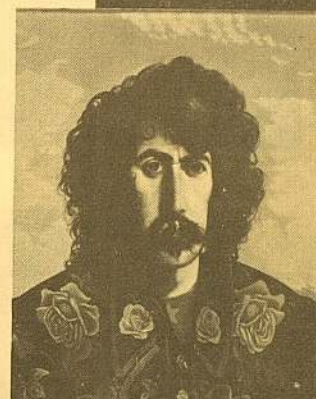
The people taking the pictures are part of the environment; environment & experiencing of environment are one & the same. Everyone proceeds in their own time without any direction from anyone else, but with awareness of what others are doing. Everyone takes pictures of whatever catches their attention (without trying to follow a plan). Whatever happens to be present is relevant; everything that happens (or fails to happen) is intended.

The Scottish Arts Council

Documentary Tapes

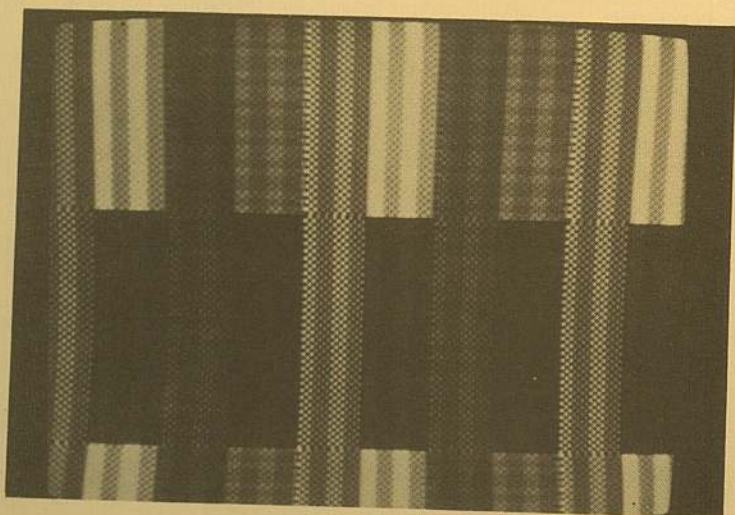
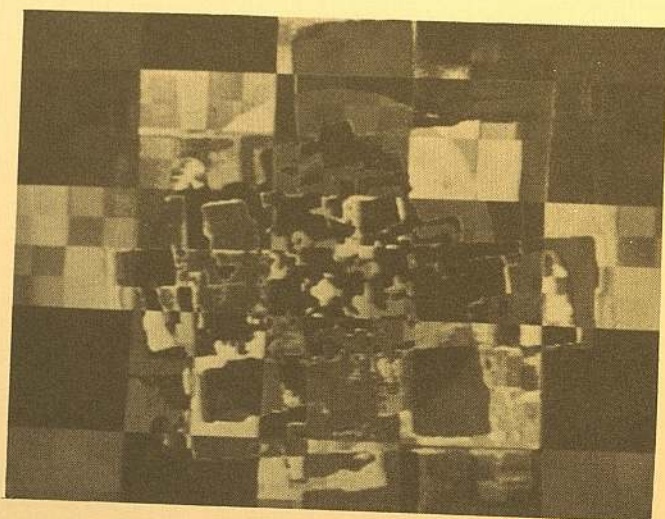
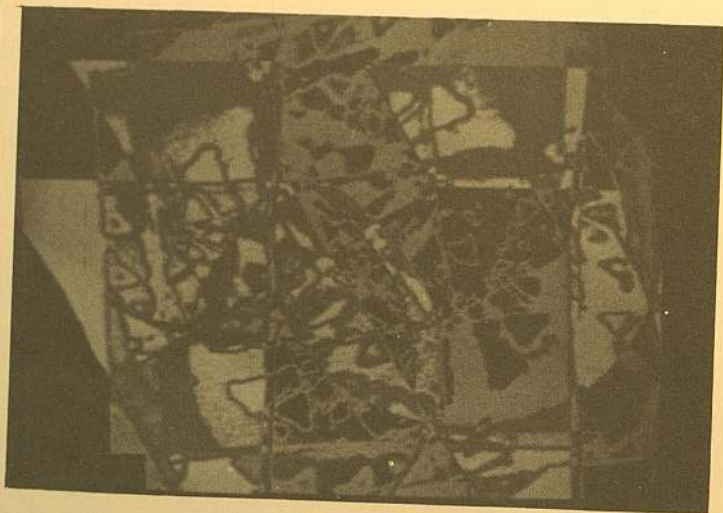
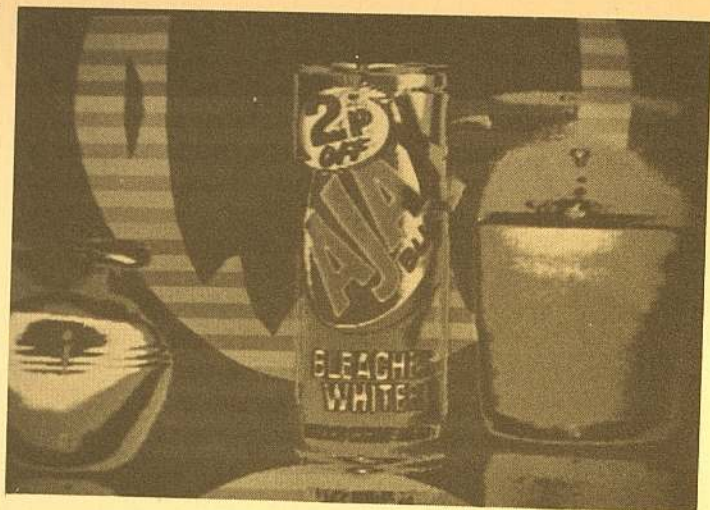
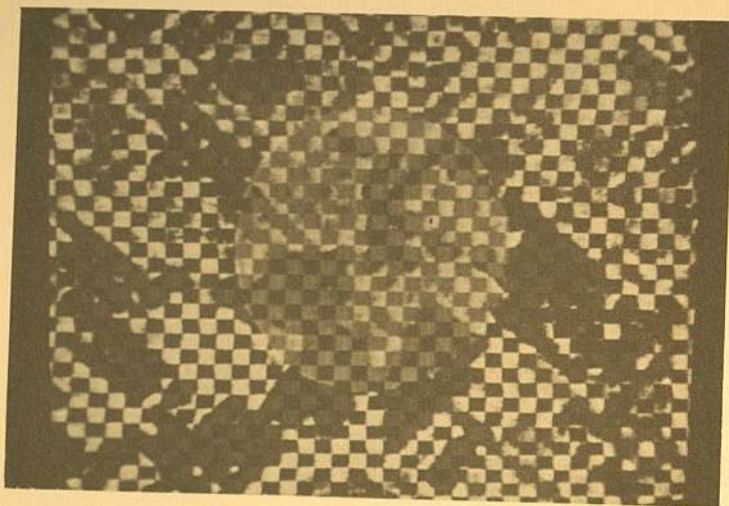
BARBARA BALMER	1974	10 mins
FRED BUSHE	1974	18 mins
JOHN BYRNE	1974	22 mins
MIKE ESSON	1973	20 mins
GABLE ENDS	1974	13 mins

Since the "Open Circuit" event of the 1973 Edinburgh Festival, the Scottish Arts Council has been exploring the various uses of video, first through documentary tapes, and now by inviting artists to make their own tapes. The documentary tapes include interviews with three Aberdeen artists: Barbara Balmer, a painter, Fred Bushe, a sculptor and Mike Esson, a glass-sculptor, and one Paisley artist, John Byrne. John Byrne also features in the Gable End tape, which documents the painting of the first Gable End in Crawford Street, Partick in September 1974. All these tapes were produced by Tamara Krikorian with the assistance of members of the Art Department in Edinburgh, and the Scottish Arts Council's Glasgow Centre.



19 Charlotte Square, Edinburgh EH2 4DF Tel 031-226 6051

Adam Sedgwick
 16A Westgate Road SW10
 "Spectre" 12 mins total



Spectre

Electronic Videography
 produced
 by a video synthesizer
 and electronic music

A Joint Effort by: Michael Shah, SEVEN LEAGUE Boots,
Robert Hutton, and HEMP
Productions

15min

POT

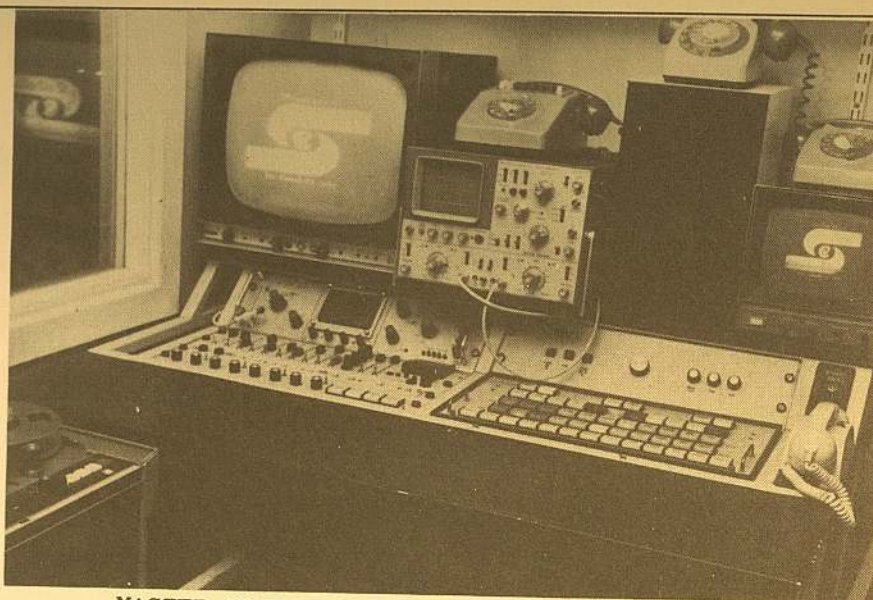


CAN YOU SEE THE AIRSHIP IN THIS PICTURE?



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169 MATILDA STREET, SHEFFIELD S1 4QG.
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MASTER CONTROL - MATILDA STREET STUDIOS

SHEFFIELD CABLEVISION is the largest of the five experimental stations licenced by the Home Office to provide a local television service.

WITH OVER 30,000 HOMES CONNECTED to the British Relay Network, the programmes can be viewed by an audience of about 100,000.

THE POTENTIAL AUDIENCE(all those living within the Network area) is over 350,000 - more than three fifths of the City's population.

PROGRAMMES are recorded on IVC 900 series one inch video tape recorders to provide broadcast-quality pictures, transmitting up to ten hours a week of original material. Outside Broadcasts provide 90% of programming.

THE ANNAN COMMITTEE OF ENQUIRY into the Future of Broadcasting is visiting the Station during the course of this Video Show. The programme extracts on view at this Show are those which the Committee will see at the Station. Additionally the Manager, John Brand, conducts you on a guided tour of the Station.

BELOW is a synopsis of the programme extracts.

THE STATION OPENING - On 29 August, 1973, a specially shot film of Sheffield was transmitted, narrated by James Mason.

THE INSTALLATION OF THE LORD MAYOR OF SHEFFIELD - On 1 April, 1974, this event was recorded for the first time, and is preserved for the City Archives.

RAG'N'TAG - The Sunday magazine, billed as 'your guide to what's going on in Sheffield', takes its name from the old Sheaf Market, where quality goods were available at no-nonsense prices.

SHEFFIELD SPINS - The Monday entertainment programme, recorded in Working Men's Clubs.

THE LORD MAYOR'S PARADE - The Station mounted the entire Studio complex on a low-loader, putting it on show to over 200,000 onlookers.

SHEFFIELD SPEAKS - The Tuesday access programme. In both examples - 'Women & Children Last', and 'Youth Today' - the programme-makers, members of the Community, were given complete editorial and production control.

THE SHEFFIELD SHOW - In August, 1974, the Studio complex was again on display to the public, who had the opportunity of working the equipment themselves throughout the three-day event.

SHEFFIELD AT WAR and HOOKED ON FISHING - Two Wednesday series, produced by Volunteers.

THE FIRST BIRTHDAY - On the evening of 29 August, 1974, over six hours of programmes were transmitted before an invited Studio audience.

INTERCOMM and CLUB-BEAT - Two Thursday series, involving respectively the Federation of Community Associations and the Club & Institute Union. As well as providing entertainment, they were devised as a means of paving the way to access programming.

THE GENERAL ELECTION - In October, 1974, Sheffield Cablevision alone screened all the Sheffield Constituency declarations live - using four separate Outside Broadcast Units covering the City and Town Halls, and routing them through specially constructed video links to Master Control at the Matilda Street Studio.

CABLECLUB - The Friday programme for housewives. It is regularly recorded in viewers' homes, and portrays their interests and problems in a down-to-earth fashion.

SCENE IN SHEFFIELD - Monday to Friday, the news magazine provides twenty minutes of informative programming.

"Enid"
by
Gavin
Hodge



x25 min

and
Pete
Denhurst

"The Special Unit"
Barlinnie Prison Glasgow x35 min
by
Bill
Beech



and
Jane
Whitaker

Sheffield Polytechnic
Department of Audio Visual Communications
Video Tapes 1974-75

Transcendental Meditation by Gillian Hadden

x 20 min.

Transcendental
Meditation

Elaine K. M. Shemilt

Mellowdown, Shawford, Nr. Winchester, Hampshire.

'Conflict' 11 minutes, 'Emotive Progression' 7 minutes, 'Dandead' 26 minutes.

'Conflict': This film was made in an effort to illustrate briefly the parody of life as a series of conflicts. For example the initial conflict between innocence and social convention as seen in the confusion of a child. I have tried to project the subconscious conflict - contradiction - of life and inevitable death. Thus the film is in two movements as it were. In the first, a figure dressed in white to symbolize life, moves through and explores a series of structures and objects. In the second movement the figure is replaced by a figure in black, who wanders back through the wreckage of the structures. As death, she controls life until they write into nothingness.

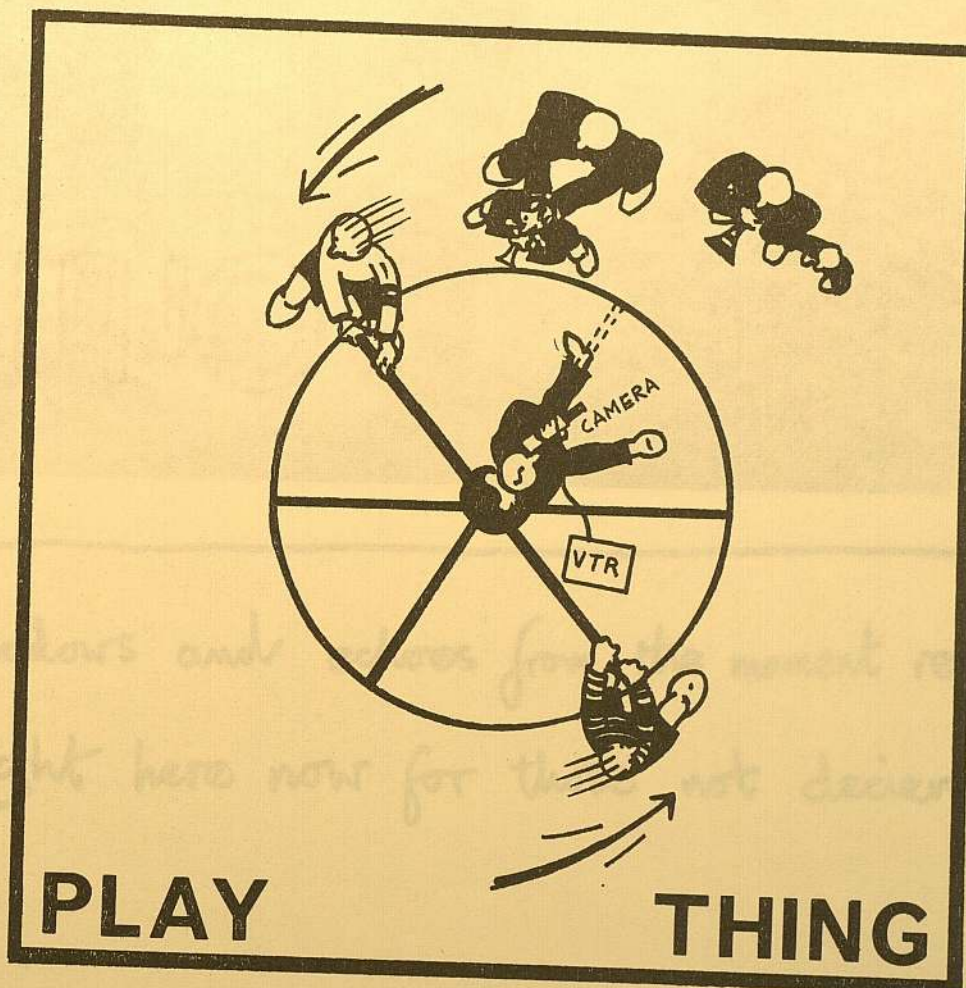
'Emotive Progression': Again the essence of this film is to illustrate concepts of my sculpture. By carrying the camera under my arm I hoped to convey the impression of travelling through a timelessness and indefinite space, breaking through different textured obstacles symbolic of social pressures inducing various emotions. The film was very much an experiment with illusion of distance and sound, through using the camera as an independent eye. The final effect is primarily intended to be an aspect of my sculpture but in such a way that it involves movement and sound.

'Dandead': My work which I extended into video tape-recording was originally an expression of personal insight and the influence of death. I tried to elucidate and materialize my concepts into the form of script-movement. The embryo of my concept was considering the likelihood of death being absolute nothingness. The film is a series of statements filmed in the sequence of events concerning confusion between life and death. Unfortunately it was necessary for me to edit the tape and subsequently a certain amount of the original quality was lost.

TONY SINDEN

74

"ROTATORY"

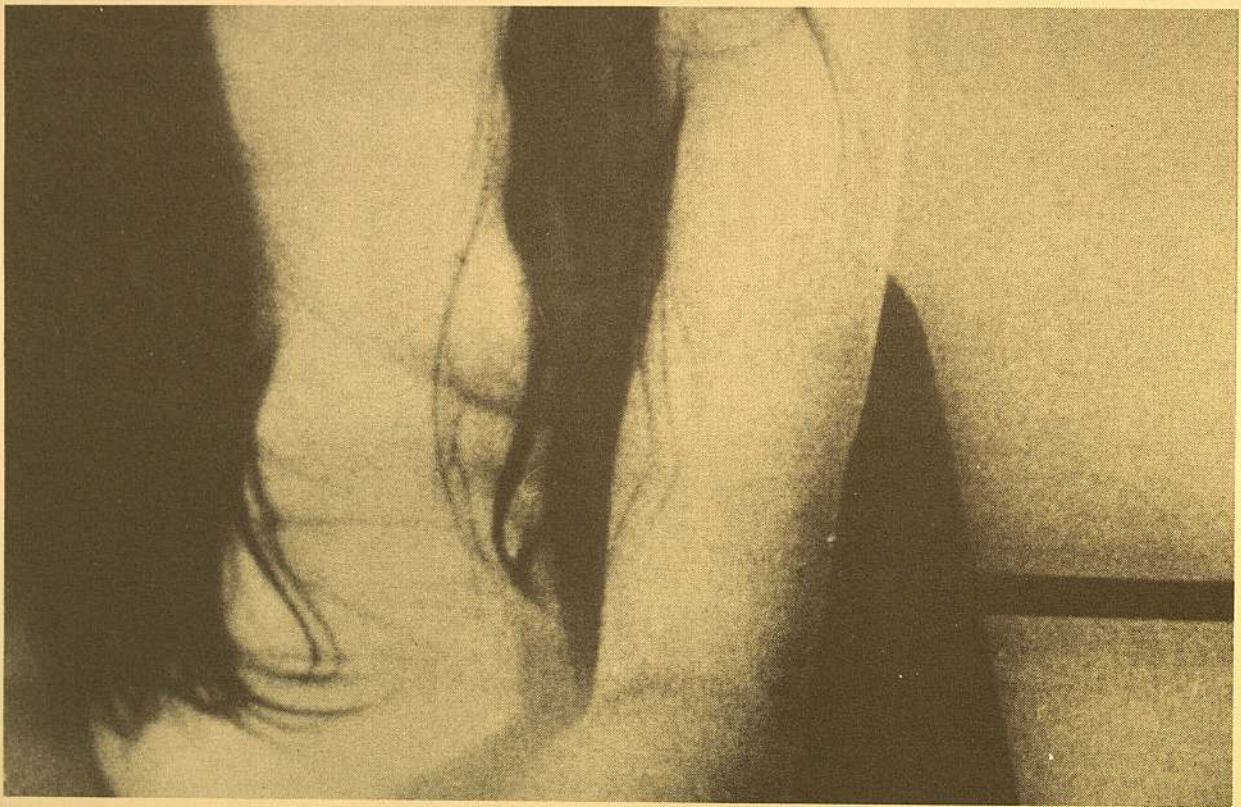


Video B/W 30 minutes

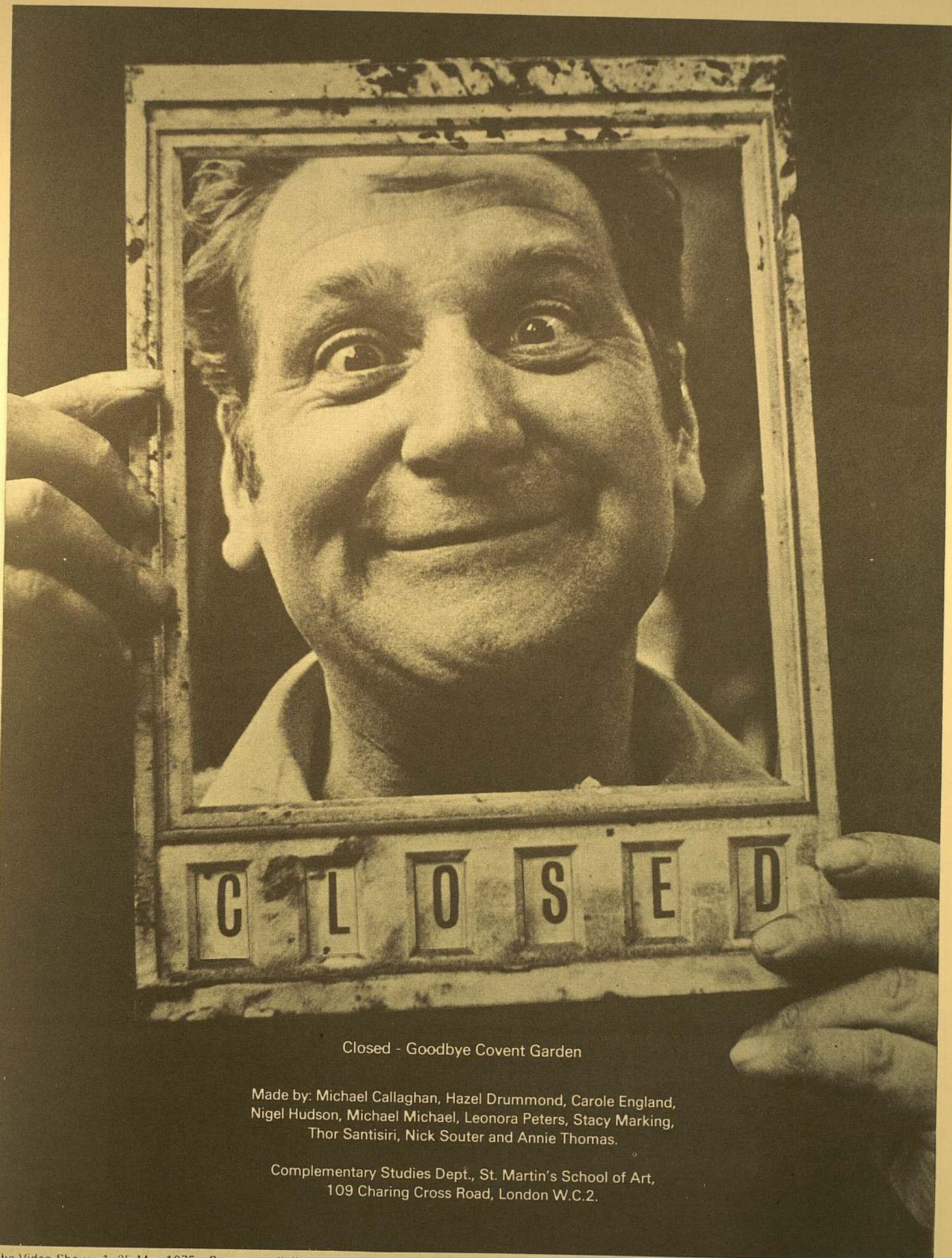
NIGEL SMITH

460, STREET LANE, LEEDS 17.

"THOUGHTS ALONG A CATHODE RAY" — 23 MIN. 13 SEC.



Shadows and echoes from the moment recieved,
Right here now for those not decieved.



Closed - Goodbye Covent Garden

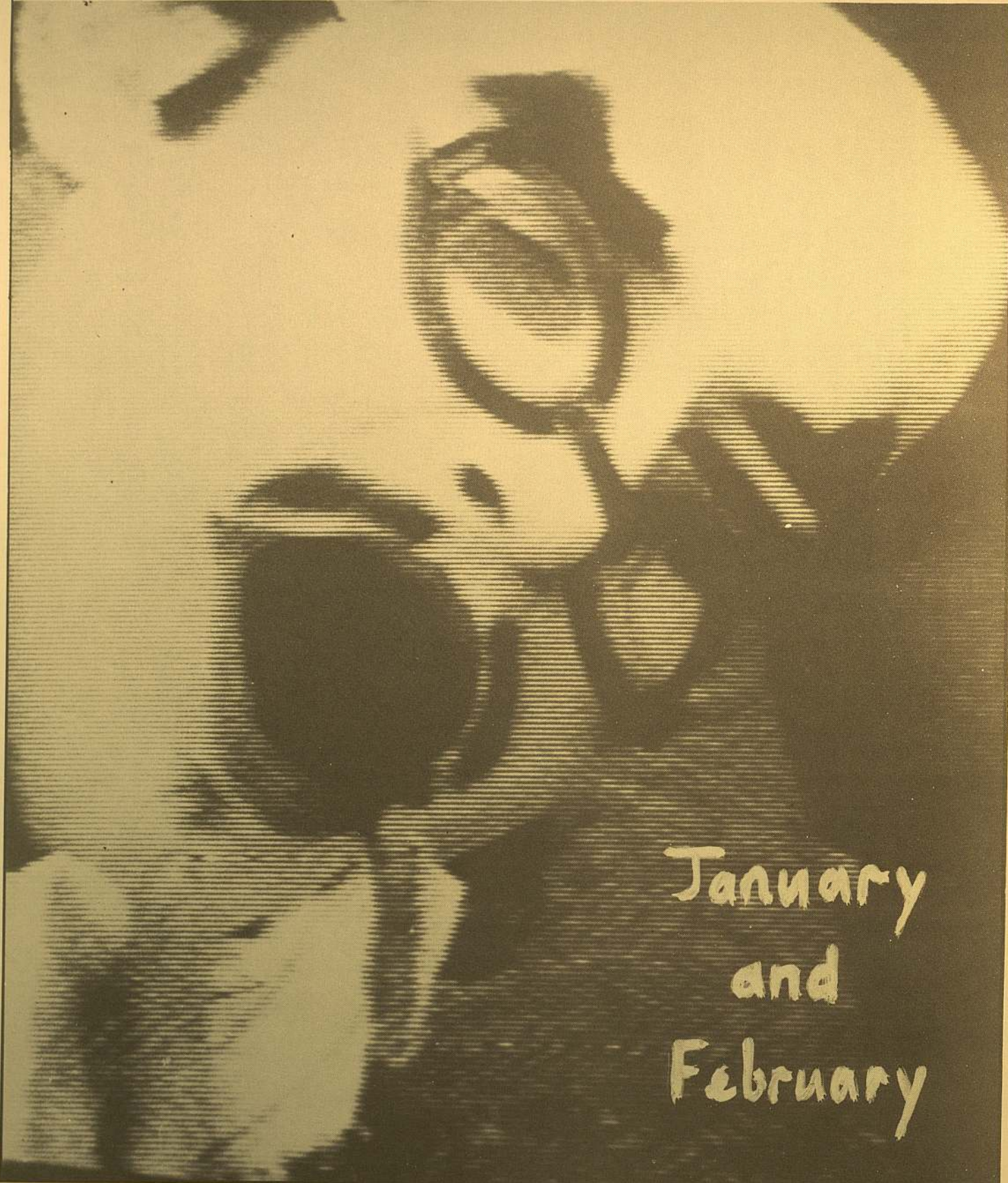
Made by: Michael Callaghan, Hazel Drummond, Carole England,
Nigel Hudson, Michael Michael, Leonora Peters, Stacy Marking,
Thor Santisiri, Nick Souter and Annie Thomas.

Complementary Studies Dept., St. Martin's School of Art,
109 Charing Cross Road, London W.C.2.

Viviane Hurley Tony Dow Nick Fry (South London Video)

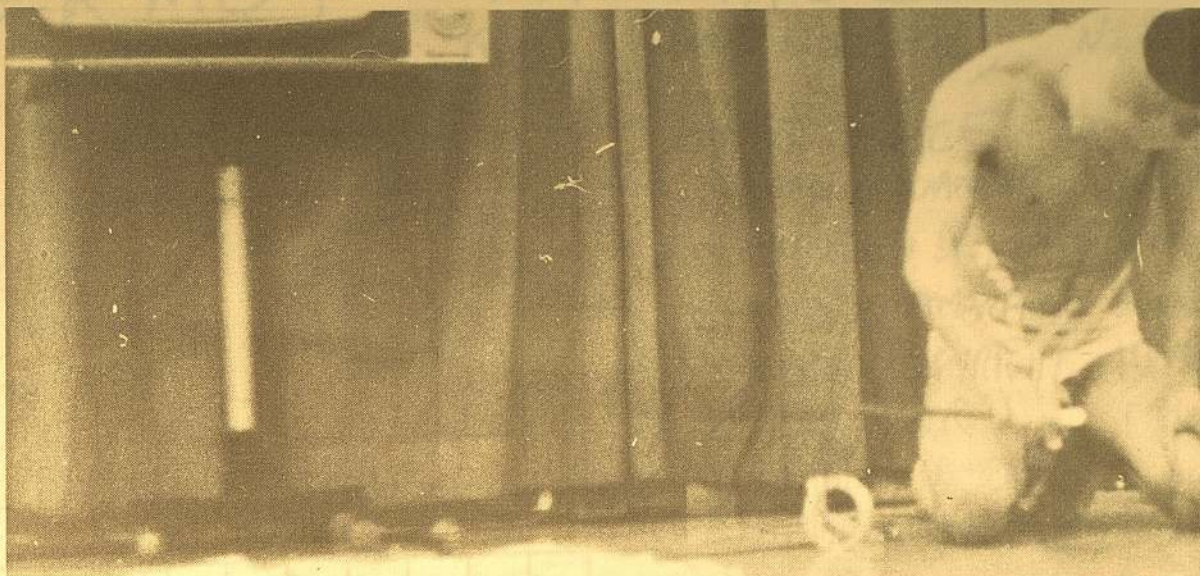
59 Stockwell Green London SW9 9HU

January and February 40 minutes



January
and
February

The castration of a young poet on Russian television.
Alan Stott 1975. 20 minutes.



Please start at the left margin, ignoring this blue lettering which will not be picked up by the camera when the sheet is reproduced.

Name DERMOT THOMAS
Address 5, WOLSELEY RD., HORNSEY, N. 8..
Title(s)/Running time(s) _____

"BEN HER"

60 MINS.

- 1) T.C. PIECE. 20 MINS.
- 2) AVOIDING CAMERA (i) 2 MINS.
- 3) DISTORTED DE) FACE. 8 MINS.
- 4) AVOIDING CAMERA (ii) 2 MINS.
- 5) AVOIDING COPYRIGHT 10 MINS.
- 6) ROOD DOOR 14 MINS.
- 7) AVOIDING CAMERA (iii) 2 MINS.
- 8) AVOIDING CAMERA (iv) 2 MINS.

ALL MEDIA ARE APPROXIMATE,
VIDEO IS MORE APPROXIMATE THAN MOST.

This blue grid is meant as a guide for you when
STICKING DOWN PHOTOS OR TYPE. IT WILL NOT COME
OUT IN THE PRINTED CATALOGUE. YOU MAY WRITE OR

DRAW DIRECTLY ON TO THIS SHEET WITH BLACK INK

OR STICK DOWN

VIDEO R T

VIDEOTS....Mick Jones, Tony Downunt

Flat 4, 1 Shaa Rd., Acton, London W.3.

Breakthrough in Grey Room (notes towards an ideology of television). 20 minutes.

Context:-tape produced within/in reaction to/for college course designed to teach the existing production techniques of the mass media, rather than to explore the meaning of those techniques or to search for alternatives.....We started from Godard's conviction that you have to find revolutionary form for revolutionary content... So we tried to explore, as well as what we were doing, how we were doing it.....

BREAKTHROU

Operation Total Exposure

BBC 2 COLOUR

TV functions as an ideological weapon used by the ruling - owning class to extend the market for the dreams which it sells.

EVERY DAY LIFE:

Minutes to go. Prisoners of the earth come out - With your help

we can occupy The Reality Studio and retake their Universe of Fear

Death and Monopoly.

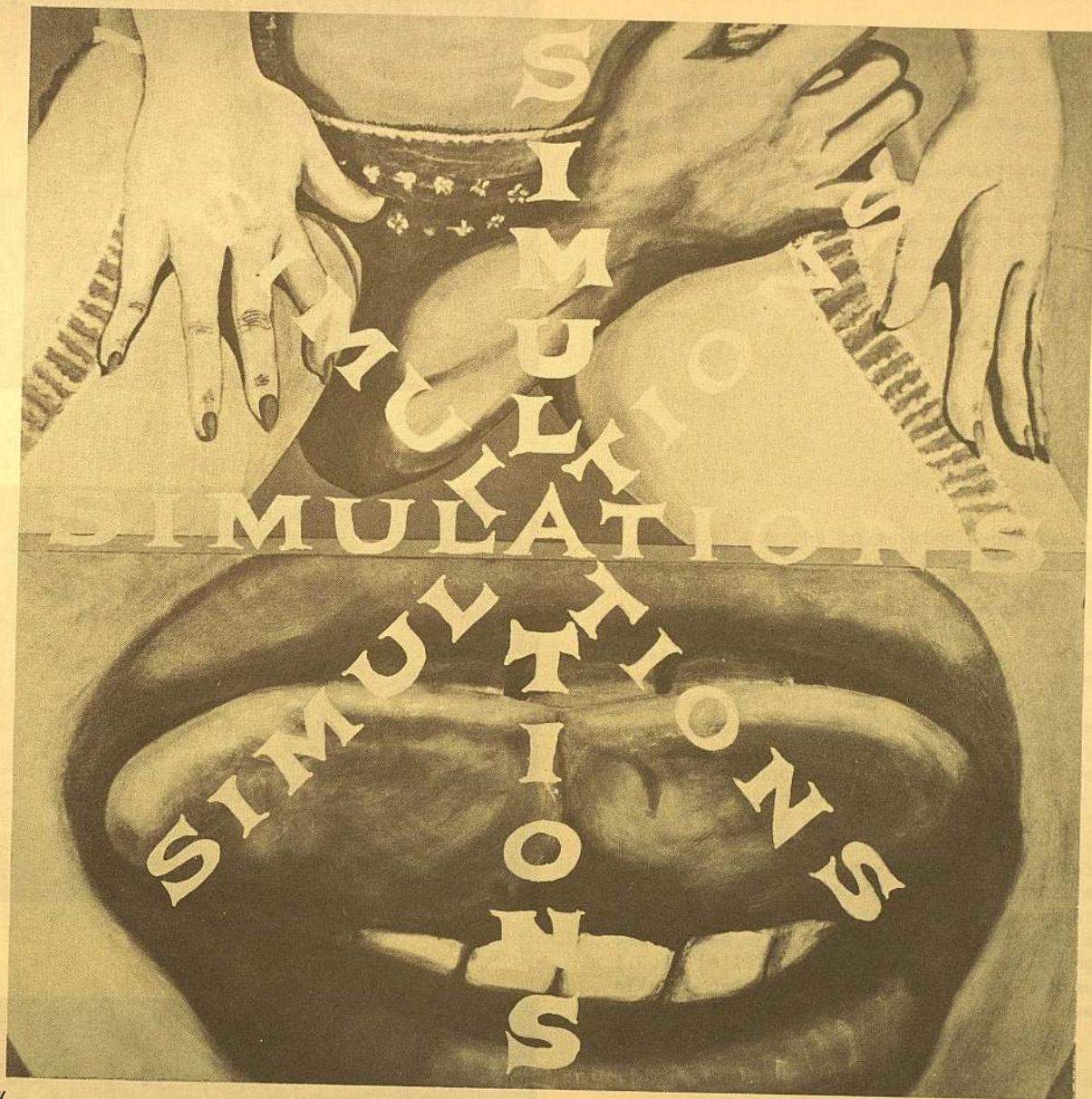
Storm The Studio

MICHAEL UPTON

**THE GENTLE WAY IS WELL.
I AM LOOKING FORWARD TO
ANY PART YOU MAY FIND.**

**PILOT VIDEO TAPES PRODUCED WITH THE CO-OPERATION
OF THE AUDIO VISUAL UNIT MAIDSTONE COLLEGE OF ART.**

Eddie Wolfham & Malcolm Hoare
125 Bedford Court Mansions, Bedford Square WC1.
Simulations . 23 minutes .



"When information is brushed against information the medium is the
massage."
Mc LUHAN

"The new electronic inter-dependance re-creates the world in the
image of a global village."
Mc LUHAN

"I have the loftiest idea, and a most passionate one, of art.
Much too lofty to agree to subject it to anything. Much
too passionate to want to divorce it from anything."
CAMUS

PAT WHITEHEAD

51 WOODLAND RISE LONDON N.10 3.U.N.

"METAPHYSICAL MAN" 11 MINUTES.



PAT WHITEHEAD - born in Birkenhead, qualified at Liverpool College of Art in 1953. Married with 3 children, resumed landscape painting in 1963 and exhibited in mixed shows at the Leicester Galleries, London.

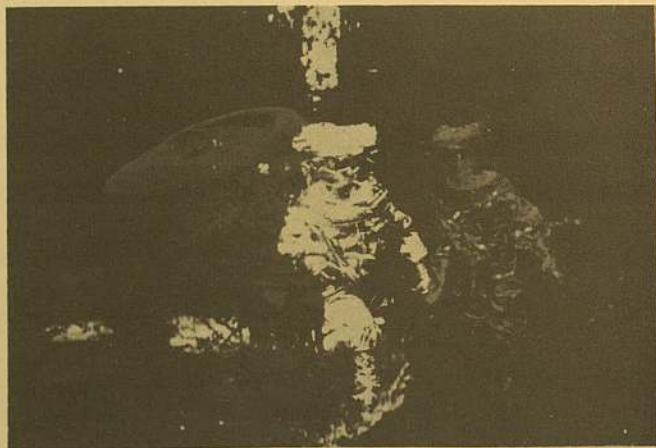
From 1967 onwards used photography, at first in relation to painting. Since 1970 increasingly involved with slide/tape presentations. 1973 showed "NATEC" at the Photographers Gallery, London. 1974 One man show "Images in Space" at the I.C.A. Also showed "This England" at Photokina, Cologne.



Until now the television image has been ephemeral. Video cassettes makes it possible to think of the medium in new terms. Soon it will be commonplace to own the facility for playing video cassettes at home. These cassettes will need to possess contemplative qualities, intellectual content and visual imagery which will bear repetition.

Electronic equipment presents a means of communicating ideas and aesthetic imagery to a wider audience than was available to me as a painter. In my work I am seeking to use the hardware of technology to convey man's dilemma in coming to terms with a society dominated by technology. The "metaphysical man" represents mankind. The video is a further extension of the ideas, images and techniques used in "Images in Space" at the I.C.A. in 1974, utilizing the interesting effects produced by slow dissolves and superimposed images and adding a sense of movement to the figure.

Basically I work with 35 mm. transparencies and carousel projectors which are controlled by a tape recorder and fader unit. The techniques of slide/tape presentation which I have developed offer a cheap way of making video cassettes using the minimum of T.V. studio time. The next logical development would be to produce cassettes in colour which has been an integral part of my work.



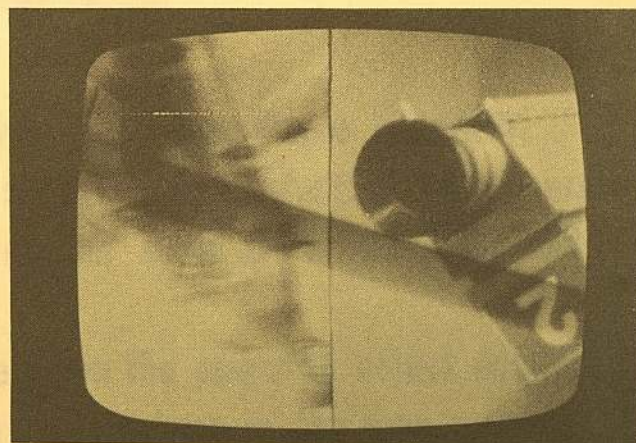
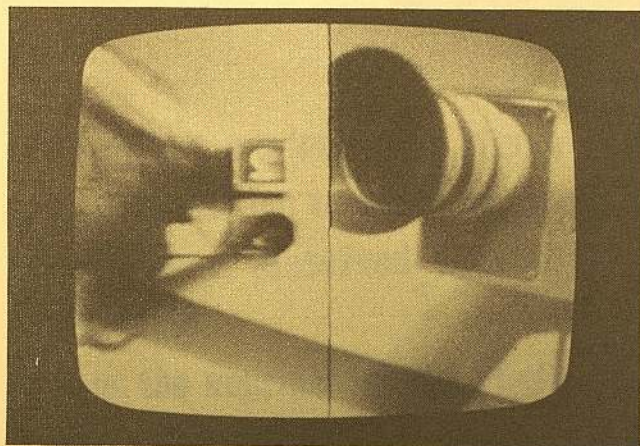
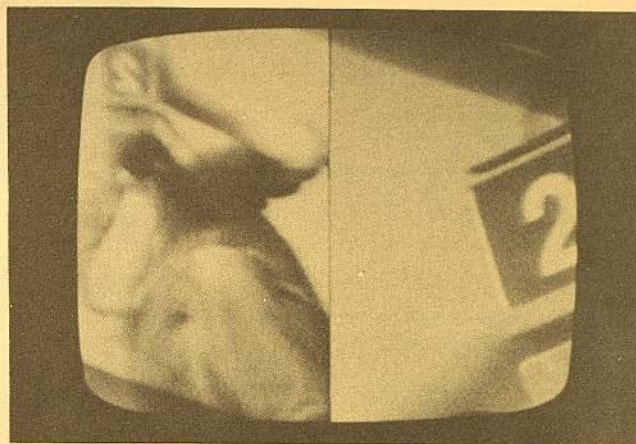
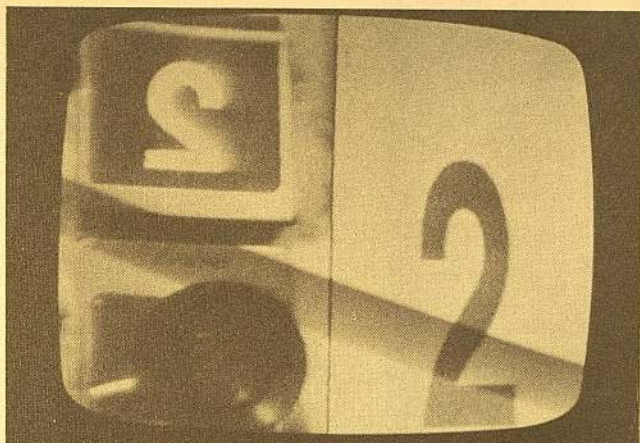
The words and voice in "METAPHYSICAL MAN" are by Jim Mulligan.

ACTION SPACE

PAUL WOMBELL

ST MARTIN'S SCHOOL OF ART, CHARING CROSS ROAD, LONDON WC2 0UD

VIDEO EXPERIMENTAL TAPE NO 1 10 MINUTES NO 2 4 MINUTES



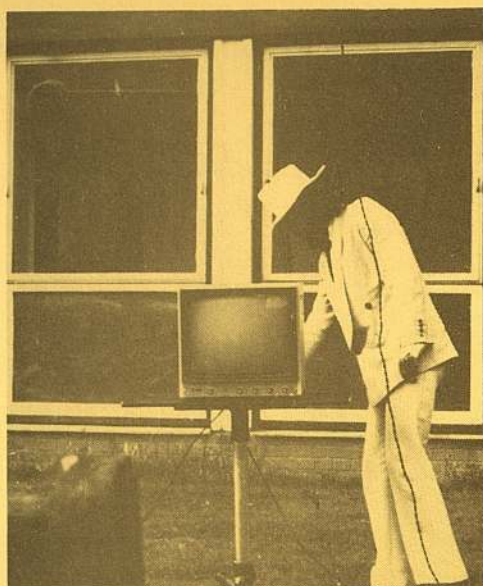
Video Experimental Tape No 1, takes the situation that when you rotate a camera about its own axis, the image produced is not of the camera rotating, but the field of view rotating. This situation was brought into view by splitting the picture image on the monitor into two equal parts by a vertical line. The left-hand side was a recording of the camera rotating, reflected by a mirror. The right-hand side was a recording from a fixed point, of the condition of the camera and operator as the camera was being rotated. After two rotations of the camera, both camera lenses were changed to a wider angle view.

On Video Experimental Tape No 2, two camera images were superimposed on the monitor, of a performer, defining the edge of the monitor, as both camera lenses change focal length.

An awareness raised from the making of these tapes was the unflexility of the monitor. The stringent structure of the monitor, controls any flexility the camera has, and determines the relationship between the spectator and information conveyed by the monitor. New work which has followed, is the physical activating of the monitor in relationship to the local topography.

ACTION SPACE

65 HARMOOD ST, LONDON N.W.1. 01-485-9467



The workers are lost in an eternal tape loop. You the public, as **Director**. . . . are in a position to break or expand the sequence by conducting an elaborate surgery on a preserved slice of life, using the tools of **Video Time** and **Real Time**.

Within the confines of the studio you are given the power to adjust destiny, throw a spanner in the works and free the workers in the loop, and so capture the....

frozen moment 

ROGER BARNARD

12 Palatine Road Withington Manchester 20

Tel. 061-434-3338

CORRIDOR [ADAPTATION]

The thereness of external entities

Is distance between us more tolerable than proximity

In what sense are we external entities in relation to each other

We and the environment in which we live consist of matter at different densities and in different states and stages of becoming

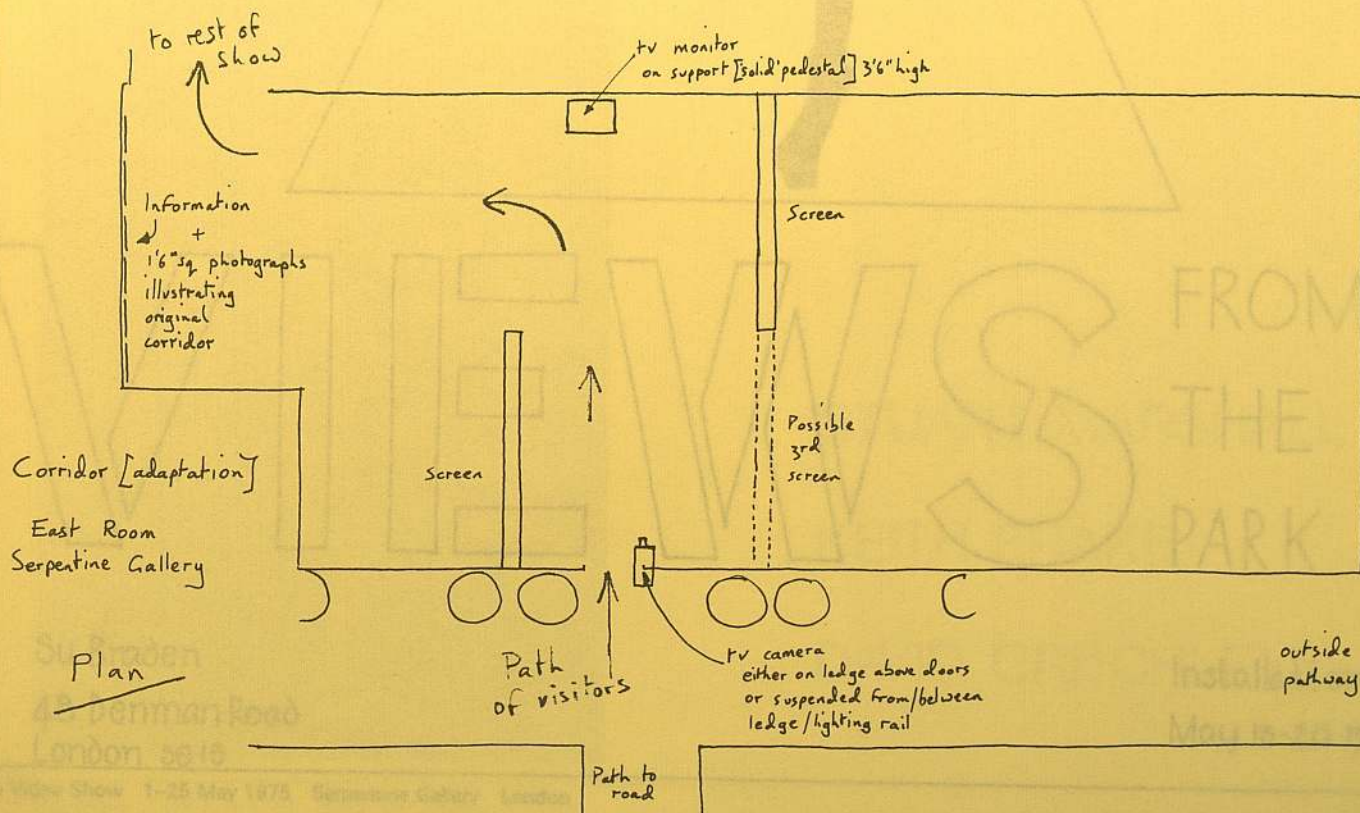
You exist in all spatial planes between your physical being and my mind in forms other than that of your own physical being



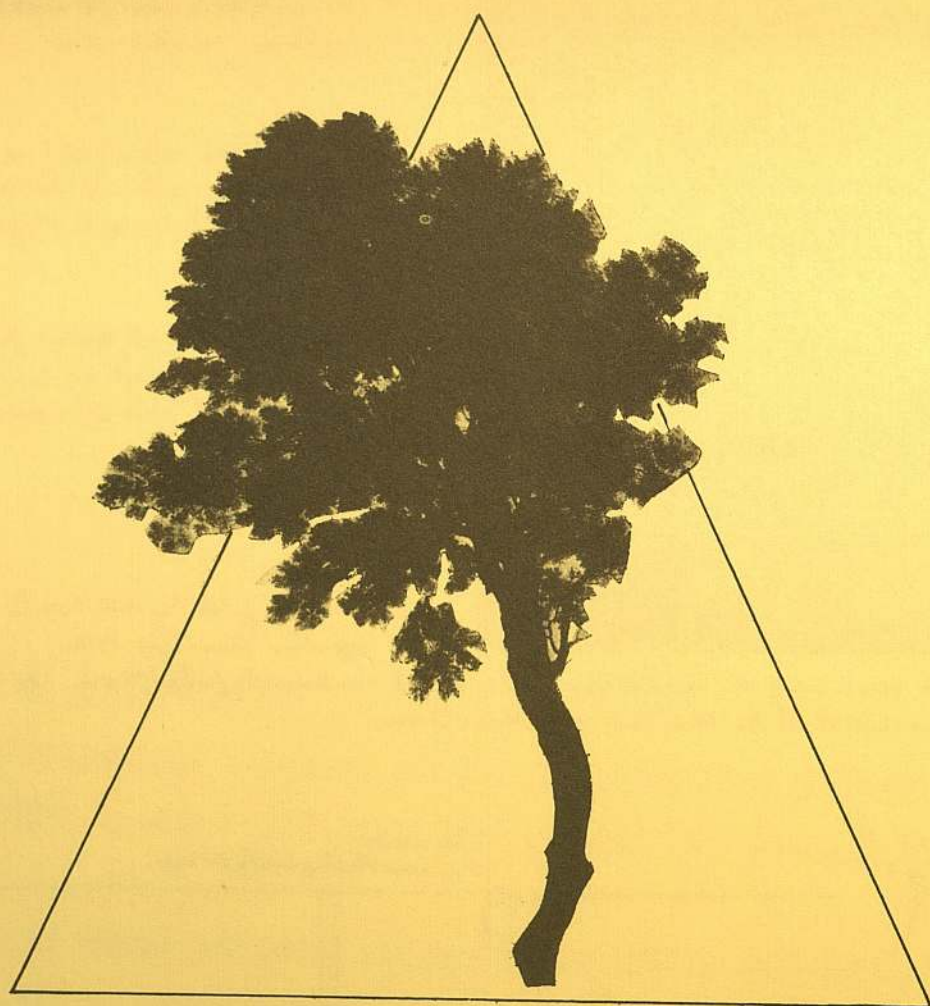
Corridor. Idea projected May 1973. Corridor constructed May 1974.

In operation May-June 1974.

The passage of people along the corridor was monitored and simultaneously (video) taped. The tape was then played back and the corridor monitored at the same time on the same screen.



THREE

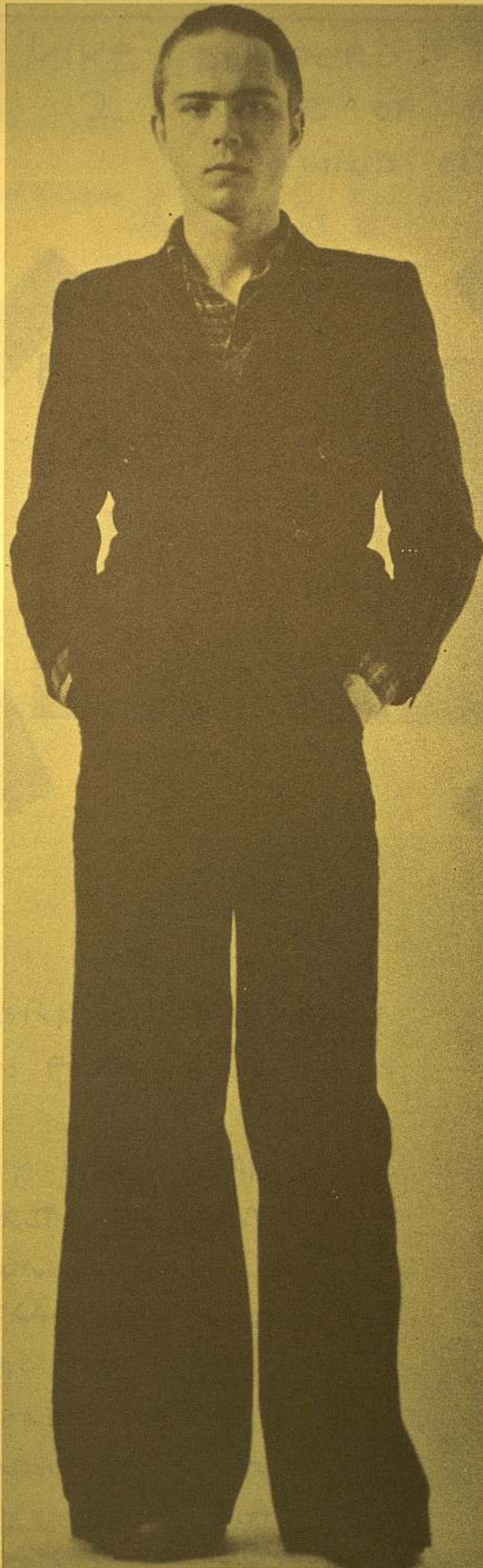


VIEWS

FROM
THE
PARK

Su Braden
48 Denman Road
London se15

Installation
May 13-20 1975



DAVID CRITCHLEY

YET

ANOTHER TRIANGLE

A VIDEOTAPE TASK
FOR 3 PERFORMERS

STUART MARSHALL

KEITH FRAKE

DAVID CRITCHLEY

MIKE DUNFORD

2 PRINCE OF WALES CRESCENT LONDON NW1

"BLIND CIRCUIT" APPROXIMATELY $\frac{1}{2}$ HOUR.



WORKING PRIMARILY
IN FILM SINCE 1968.

MY VIDEO WORK DERIVES
FROM MY GENERAL
CONCERNS IN FILM-
PRACTICE, EXTENDED
BY THE MATERIAL
CONDITIONS OF VIDEO
INTO AREAS THAT ARE
PECULIARLY ITS
OWN.



CLIFF EVANS & TIME TRAVELLERS present a special edition of:



ELECTRIC NEWSPAPER



Final Edition

May 1975

1972. TVX, England's first video co-operative closes down after a run of nearly four years. During this time hundreds of hours of tape were shot by scores of people, most of whom were newcomers to the medium. Many different types of machine and recording standard were used, and editing was virtually non-existent. Despite all the problems with unreliable hardware, plus a whole new uncharted medium to get to grips with, many hours of truly outstanding software were produced. Much of this has been lost, due to the continuous process of tape recycling that went on, but we have managed to gather together about seventy reels, amounting to perhaps forty hrs



Photo: David Redom.

During the last year or so of TVX, one of the main forms of tape distribution was a regular 'Video Cinema' at the New Arts Lab. in Robert Street, utilising multi-screen presentation, and often expanded out into a multi-media show, incorporating film, slide, light show, dancers, live music, inflatables etc. etc. For these special shows at the Serpentine Gallery we will attempt to recreate the same type of multi-media environment. If you ever came along to Robert Street in '71-'72, then you will recognise many of your old favorite tapes, and will know what to expect. If not come along with your friends anyway and get yourself a few hours of ENTERTAINMENT!!!! Anything could happen, and probably will. See you there. Cliff Evans, London, England 1975.



Many of these tapes are now available for distribution. For details and a catalog, contact CLIFF EVANS of TIME TRAVELLERS, at 2, PRINCE OF WALES CRESCENT, LONDON NW1 8HB, ENGLAND. Telephone (01)-485 7061

DAVID HALL

PROGRESSIVE RECESSION

A CCTV INSTALLATION

THIS INSTALLATION IS THE REALISATION OF ONE OF A SERIES OF RELATED PROPOSALS WHICH HAVE BEEN DEVELOPED DURING THE PAST TWO YEARS. ALL ARE 'PRESENT-TIME' CLOSED CIRCUIT SITUATIONS INVOLVING A NUMBER OF CAMERAS AND MONITORS.

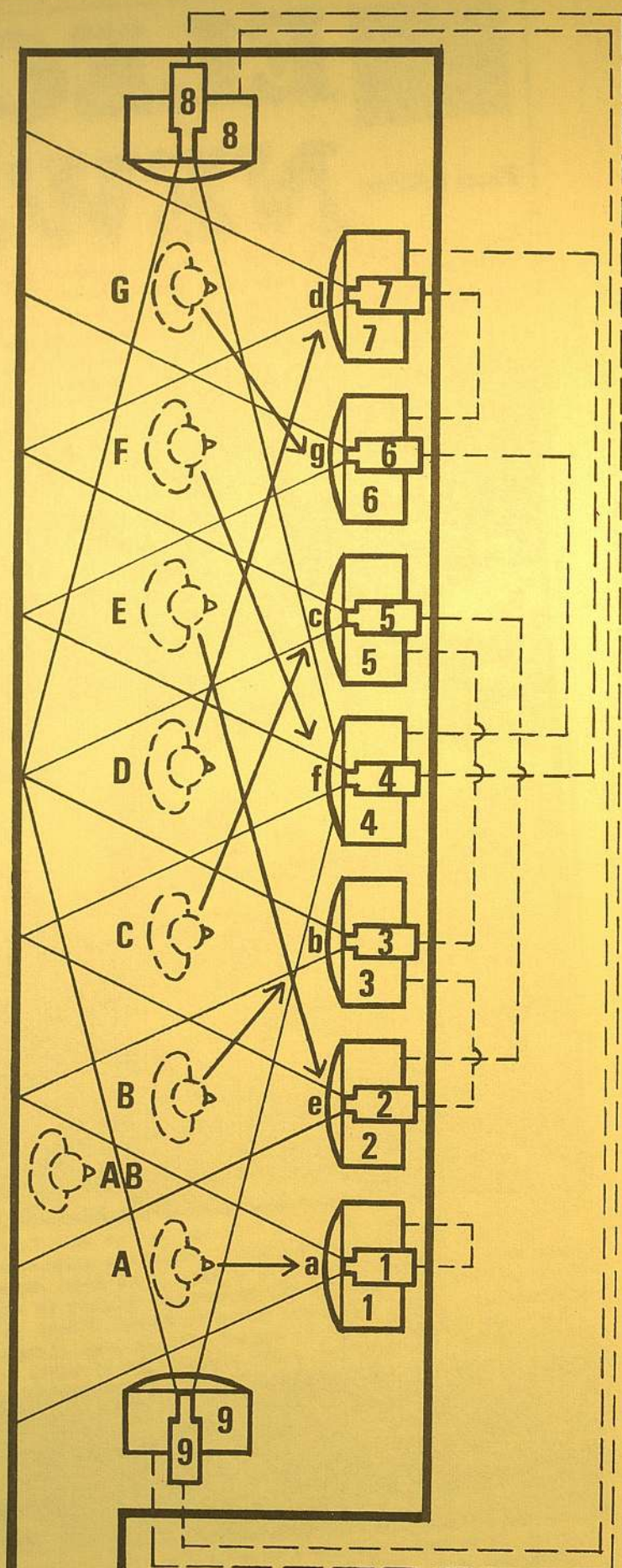
WALKING ALONG THE CORRIDOR, THE IMAGE OF THE PARTICIPANT'S BACK (FROM CAMERA 9) ON MONITOR 8 AT THE OPPOSITE END, RECEDES AS HE MOVES CLOSER.

SIMULTANEOUSLY; WHEREAS THE PARTICIPANT COINCIDES WITH HIS IMAGE WHEN FACING MONITOR 1 AT THE START OF THE WALK (POSITION A); AT POSITION B HIS IMAGE APPEARS ONE MONITOR AHEAD ON 3; AT POSITION C HIS IMAGE IS TWO AHEAD ON 5; AND AT D IT IS THREE AHEAD ON LAST MONITOR 7. HE DOES NOT THEN SEE HIS IMAGE AGAIN UNTIL HE REACHES THIS LAST MONITOR AT POSITION G, AT WHICH POINT HIS IMAGE IS ONE MONITOR AHEAD (6) ON THE RETURN JOURNEY; AT F TWO MONITORS AHEAD ON 4; AND AT E THREE AHEAD ON 2. WHEN REACHING THE END AT POSITION A HIS IMAGE AGAIN APPEARS ON MONITOR 1. THE END-WALL MONITOR 9 HAS THE SAME EFFECT ON THE RETURN JOURNEY AS 8 HAD ON THE OUTWARD.

THOSE ARE PRIMARY RELATIONSHIPS AT THE GIVEN FIXED POSITIONS. IN ACTUALITY; MOVING FROM A TO B TO C ETC., HE SEES PARTIAL IMAGES MOVING SIMULTANEOUSLY THROUGH MONITORS 1 AND 3, 3 AND 5, 5 AND 7 ETC., AS HE MOVES FROM ONE LENS FIELD TO THE NEXT. IF HE MOVES ALONG THE CORRIDOR, FOR INSTANCE, BEHIND THE DESCRIBED POSITIONS AND NEARER TO THE WALL (AS AT AB) HIS COMPLETE IMAGE APPEARS ON TWO ALTERNATE MONITORS SIMULTANEOUSLY (1 AND 3 AT AB).

IN ADDITION, EACH INDIVIDUAL IMAGE ON MONITORS 1-7 MOVE IN THE REVERSE DIRECTION TO THAT OF THE PARTICIPANT AND THE OVERALL ACCELERATED PROGRESSION. ALSO, THE RECEEDING IMAGES ON MONITORS 8 AND 9 ARE COMPLEMENTED BY A CONTINUUM OF 'INSERTED' IMAGES OF THEMSELVES AND THE PARTICIPANT'S RECESSION SEEN BY FACING CAMERAS 9 AND 8.

IN THE LIKELY EVENT OF MORE THAN ONE VIEWER BEING PRESENT, THE ADDED COMPLEXITY OF IMAGES HEIGHTENS THE RELATIVE SPATIAL JUXTAPOSITIONS.



DAVID HALL & TONY SINDEN

FLAM HOBY.

Contact Address: 175 Renshaw Road, London SW 12, 01-873-4067.

17 Browning Avenue, Hartlepool, Cleveland.

123456789 a participatory system.

The complete system of
interaction between
participant and artwork
is the artefact, neither
one alone.

101 TV SETS

*outside inside plus one...
a joint installation*

Video is particularly
suitable for use in a
participatory system
because it offers the
basis for a real-time
relation of events,
coupled with the ability
to modify images in a
fluid, organic manner.

Practical possibilities
include: manipulation of
the participant in time,
two dimensional changes in
appearance and electronic
abstraction of images, the
behaviour of the abstrac-
tion being related to the
behaviour of its original
source-the participant.

"The most important function of
'Wipe Cycle' was to integrate
the audience into the information."
Iris Schneider.

"...actually an
...which travels
...and space... Light
...the same energy
...through us is the
...moves through the
universe."
Alice Tarbellini.

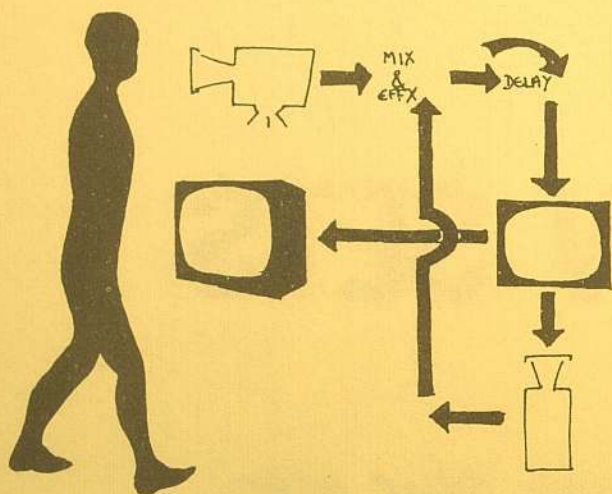
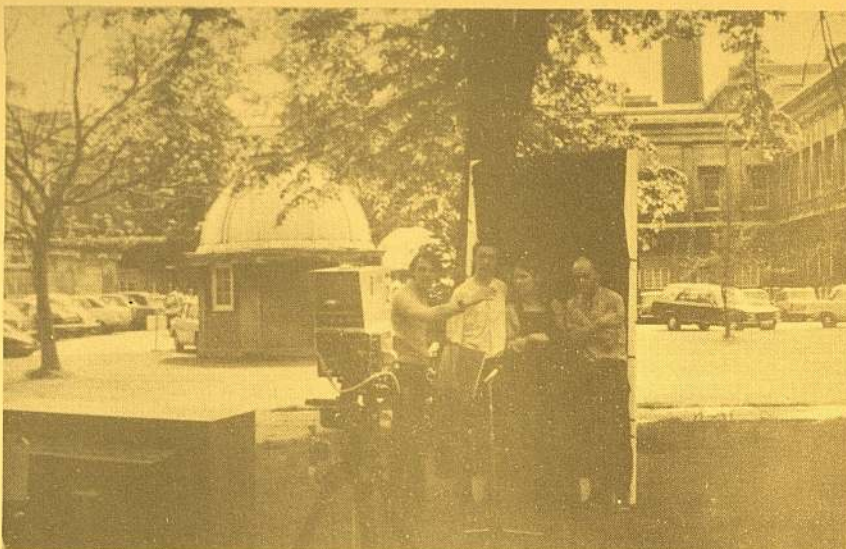
BRIAN HOEY.

Contact Addresses: 128 Ramsden Road, London SW. 12, 01 673 4967.

37 Browning Avenue, Hartlepool, Cleveland.

VIDEVENT a participatory system.

The complete system of interaction between participant and circuitry is the artefact, neither one alone.



"Television has been attacking us all our lives, now we can attack it back."

Nam Jun Paik.

"The most important function of 'Wipe Cycle' was to integrate the audience into the information."

Ira Schneider.

"....television is actually an image made of light which travels through time and space....light is energy, and the same energy which moves through us is the energy which moves through the universe."

Aldo Tambellini.

Video is particularly suitable for use in a participatory system because it offers the basis for a real-time relation of events, coupled with the ability to modify images in a fluid, organic manner.

Practical possibilities include; manipulation of the participant in time, two dimensional changes in appearance and electronic abstraction of images, the behaviour of the abstraction being related to the behaviour of it's original source-the participant.



JOHN "HOPPY" HOPKINS

77 PRINCE OF WALES RD, LONDON NW5 3LV, ENGLAND

EVENT:

"YOU CAN MAKE IT IF YOU TRY"

→ YOU, THE PUBLIC, PLUS:

* A TV STUDIO

* A ROCK & ROLL BAND

* SURPRISE ATTRACTIONS

YOU MAKE IT, WE ASSIST, ITS FREE
OR

HOW TO RUN TV STATIONS DEMOCRATIC-
- ALLY

OR

LIVING EVIDENCE TO THE ANNAN
COMMITTEE ON THE FUTURE OF
BROADCASTING

OR

A COOL AFTERNOON IN THE PARK

The Community Media Van

The Community Media Van will be in action as a mobile arm of the exhibition, playing back community tapes, & presenting participatory video game plays with Inter-Action's Street Theatre Company, Doggs' Troupe.

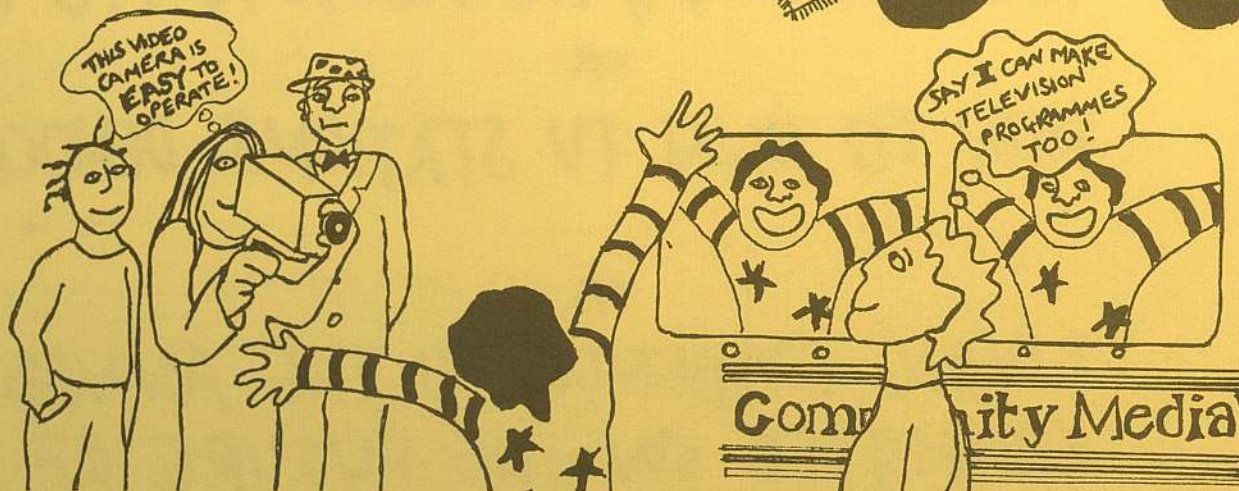
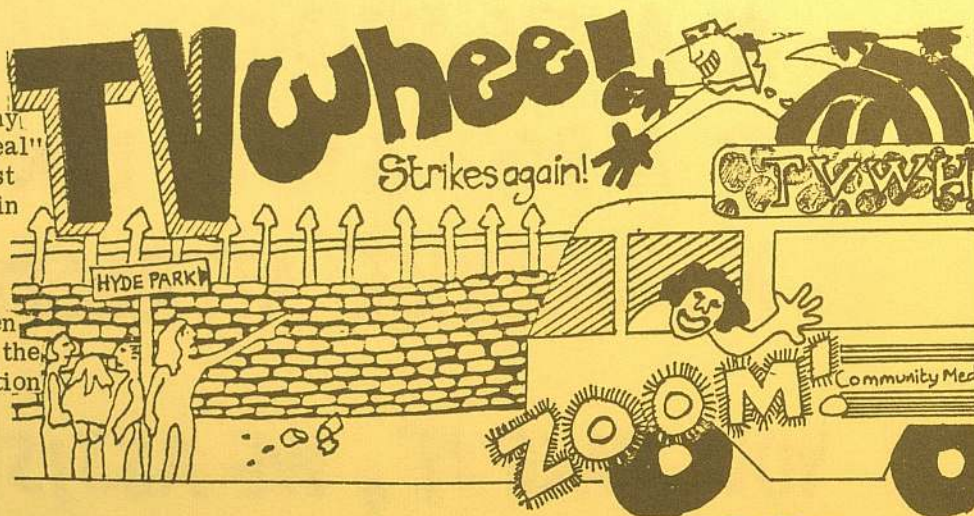
& T.V.Man

A drama and video experiment devised by Ed Berman; 1975 version directed by Peter Southcott; actors from Dogg's Troupe. A roomful of young people (ages up to 11) watch a man on video who claims to have been trapped inside the broadcast system behind the test card for the past 25 years. He begs the audience to participate in a number of activities which will free him from this mindlessness. At the end he appears live, thanking the kids for their help.



TV Whee!

A 'Real' TV Company comes to make a 'Real' live outside broadcast mixing the audience in as participants. The crew rebel and hopefully the audience do too. Then the rebels take over the means of TV production to outdo the "Professionals".



Dates: 4th, 10th, 24th & 25th May, and as announced.

Inter-Action, 14 Talacre Road, NW5. 01-267 1422/3.

Breeze

10 Minute Programme for 4 Monitors
Made by Tamara Krikorian for the Scottish Arts Council

MIKE LEGGETT

INSTALLATION: " OUTSIDE THE GROUNDS OF OBSCENITY AND INSIDE THE GROUNDS OF HYDE PARK."

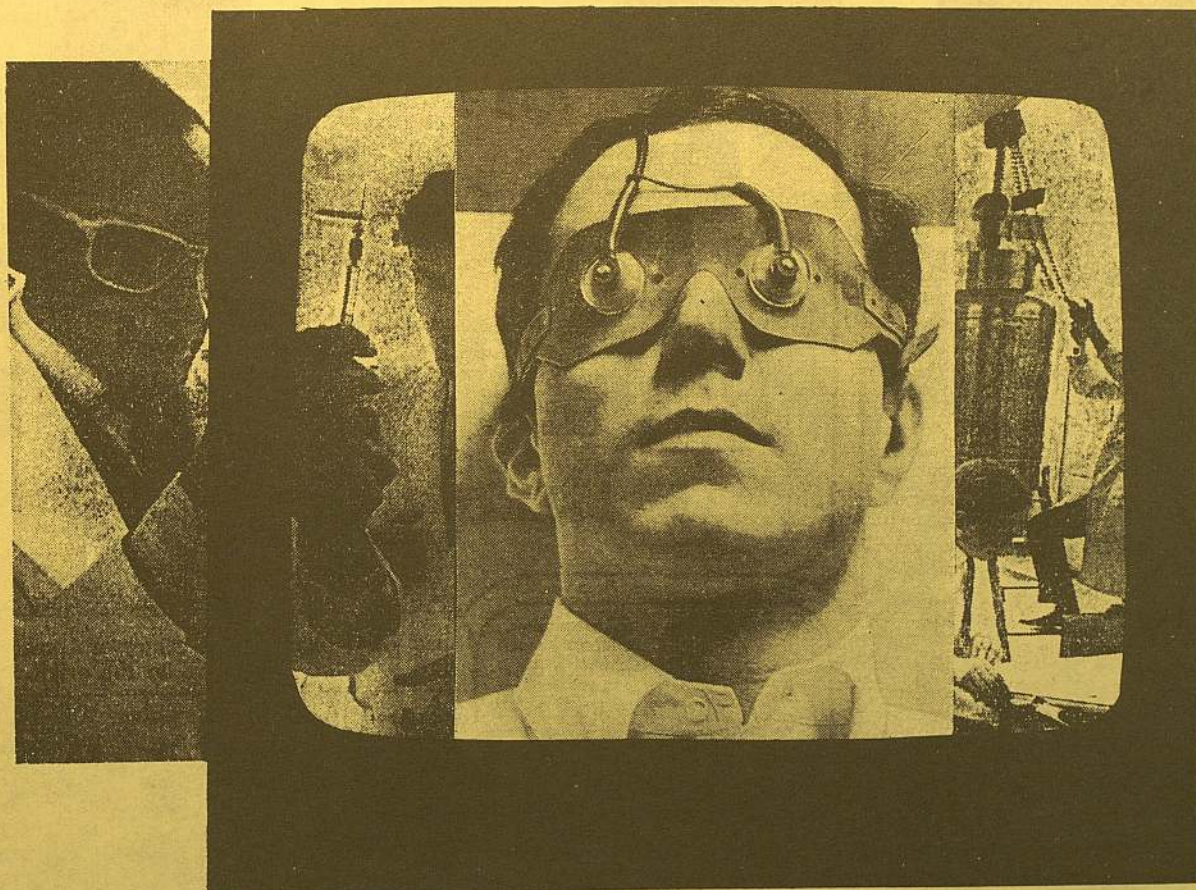
"The installation, which I shall be operating for several days, will be making an on-going comparison between the Park as experienced before entering the Gallery, as seen through the windows and as seen through the mediums of sound and video.

Both these aspects of Video rely on a sensitive detector, (camera and microphone); an amplifier for the signal, (the electronic representation of the sound and light detected); a reproducer, (monitor and loudspeaker); and as an extra but important difference, means of recording the signal from the amplifier onto magnetic recording tape for later reproduction, (video tape recorder, VTR).

Essentially the event is low-key, on-going, demanding concentration of perceptive facilities and is broken into specific time periods during which emphasis of presentation is changed in the way conditions in the Park may change according to the weather, number of people, time of the year, time of day.

Further notes will be available. "

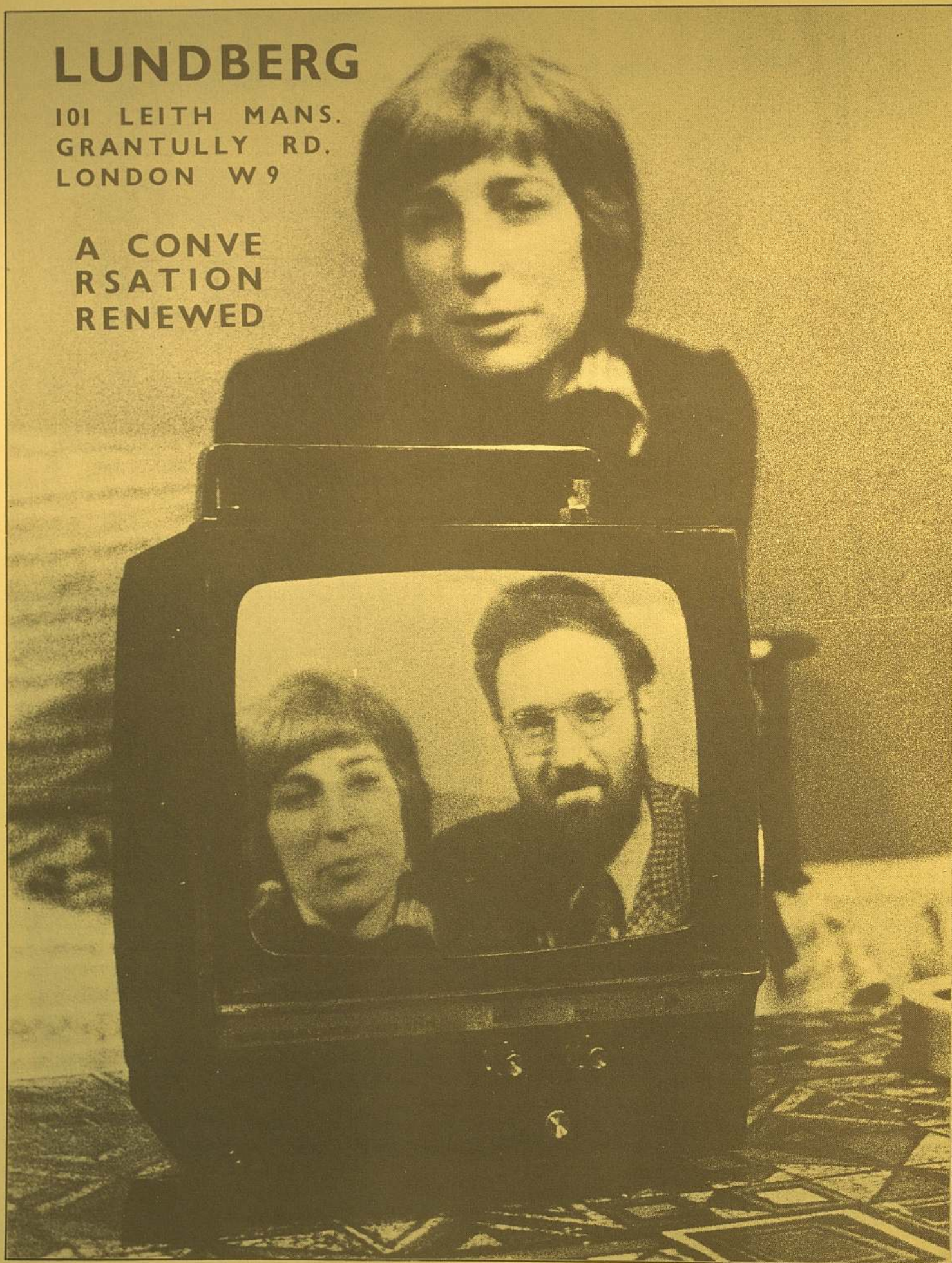
28.2.75.



LUNDBERG

101 LEITH MANS.
GRANTULLY RD.
LONDON W9

A CONVE
RSATION
RENEWED



The Video Show 1-25 May 1975 Serpentine Gallery London

BILL LUNDBERG

FIRST CONVERSATION

101 leith mans. grantully rd. london w.9

What is it?

~~PLAY~~ "Mas". It's a West Indian film.

What did you think of the scenes in the first half, with the tailor when he's describing a suit?

I thought they were very good. I think the trouble was that we were in a very empty theatre which I think is death to a play like that.

It was only a quarter full, which is horrible for something like that which really needs a full audience. I didn't think it was very controlled. It was ~~too~~ joined up.

I didn't think it was very ~~interesting~~ Pinteresque.

Very what?

Yeah it isn't very Pinteresque at

~~Pinteresque~~ Pinteresque.

No, no, no, no, no. I just mean that little bit with the tailor describing the suit.

It was a little bit.

Do you smoke?

It was very good but if wasn't Pinteresque

Oh, no thanks.

It's terrible. I don't know what to do. I keep buying duty-free cigarettes and I don't smoke very much. And they accumulate. It's awful and I worry about them. They're going stale.

STUART MARSHALL

46, SIMONSDALE TERRACE, HEATON, NEWCASTLE UPON TYNE.

ANALYSIS OF A SUICIDE 2 HOUR PERFORMANCE WITH VIDEO TAPE



Log 1 } Log 3.
Log 2 }

1. Projected actions / determined notation (prescriptive)
2. Actual actions / documentary notation (descriptive).
3. Anticipated actions / predictive notation (pragmatic)

Double bind (a) 3 negative injunctions:- ambition, fear, environment.
Onset of neurosis - competition between the Imaginary and Symbolic orders.
Logical typing contradicted (Imaginary constructs mapped onto the Symbolic).

Only possible meta-assertion - death.

Log 3. (Diary) Final section.

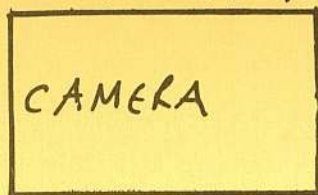
THE FORMER TIME WAS JUNE 30
WATCH CHANGED SUDDENLY APPROACHING 5.10. JUST IN ONES TRACK LIGHT DECLINE
JUNE 30 5.10 MAXIMUM UNDETERMINED FALLACY
REAL POSITION JULY 1 10.00 H
IMPERATIVE POSITION JULY 1 10.03
JULY 1 10 08 40 REASON FOR INTRIGUE TO NOT DO JUSTICE TO FALLACY
TO ASSENT DISPLACE IMPRESSION
LAND MARK PRESSURE ON DIVERGE
10 10 10 COPY OF BOOKS REPLAN PERFECTLY
REPEATED SYMMETRYS
10 11 20 ACQUIREMENT OF BUSINESS OF LAW CASE ESTABLISH HING
SCEPTICISM GAUGE FORCE GAUGE
FREQUENCY
10 13 30 SCRIPT SOUL OF MEN INTO THEIR BOOKS
ARGUMENT FOR WORK WEAK
10 14 20 HERMITS FORCE REDUNDANT SUPPOSITIONS UPON THEMSELVES
REQUEST FAITH SPOILING LIFE
10 14 30 MY FOLLY GONE AHEAD IN ILLUSION
EVIL LAW CASE NOT COMPLETE AGE
NOT NOW NOTATED CONFUTED FERMENTS JOURNAL
10 15 40 THINK NO INSUFFICIENCY WORRY
ABOUT GAUGE AS WELL AS SUBTRACTED BUT SIMPLY TRANSIENT DESTINY
+ OR CUT OFF POSSIBLY IS SENSELESS SIGNIFICANT
ARGUMENT FOR COMPOSITIONS IS BE INTELLIGIBLE
10 17 20 POWER TRIFLING DESTRUCTION OF LEISURE
APE INDICATES PERPLEXITY BY HEADSCRATCHING
NOT PRIVILEGE 10 19 10 MALEVOLENCE IS ELECTION OF
ANSWER OF SYMBOLS
NEW ARGUMENT OCCURS FOR RIDICULE MY DISCRIMINATION DIRECTS ATTENTION TO
WILL NOT UTILISE ANYTHING RECORDED IN ORDER BUT HAVE
TO NEGLECTED EACH IN CIRCUMSTANCES LESSON MOST IMPRACTICAL
NOT INCREDIBLE MUST ACCURATE
ATTEMPT FOR GREATNESS IN THE WISH OF
10 20 AGREE WITH BOTH REASONS FOR USAGE OF
OPPOSITION LAW OF AMUSEMENT UNCERTAIN IF
SET OF RULES TO RECORDED EVERYTHING HIDDEN WHO IS BEHIND ONE
10 23 40 HAVE NOT THE POWER TO LOOK ANY REASON IN RESOLUTION

TREVOR POLLARD

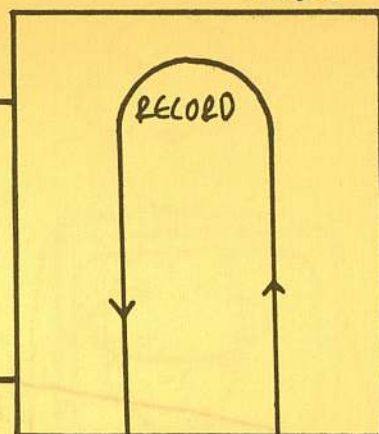
22, CECIL RD, MUSWELL HILL N10.

LIVE VIDEO INSTALLATION (DELAY PIECE)
NO. 3 'VISUAL ECHO'

WITH WIDE ANGLE LENS

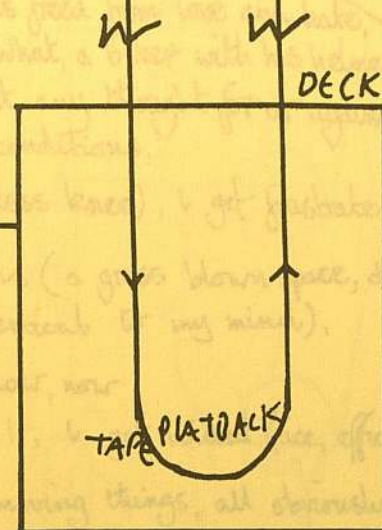
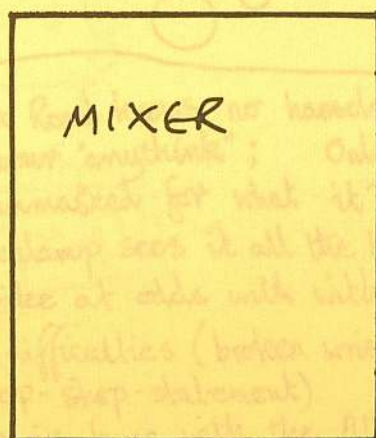


DECK

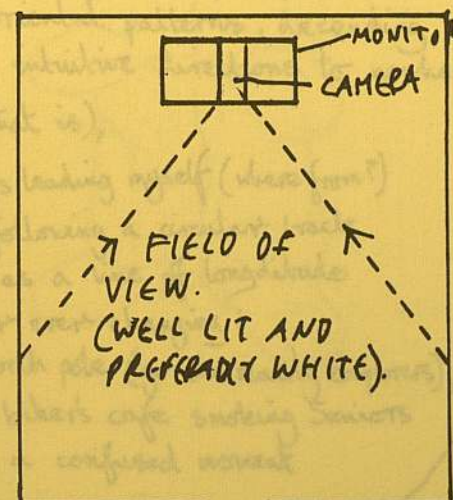
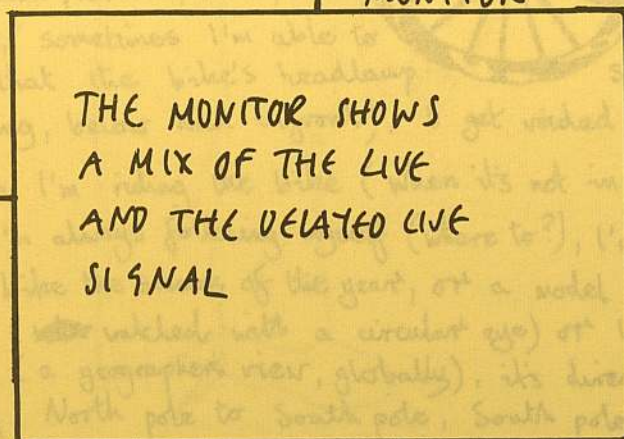


FOR FURTHER
INFORMATION
SEE OTHER
SHEET (TAPES).

THIS PIECE
IS ONE SELECTED
FROM A SET
OF MY INSTALLATIONS
DEALING WITH DELAYS,
GHOSTS AND TIME
CHANGE.

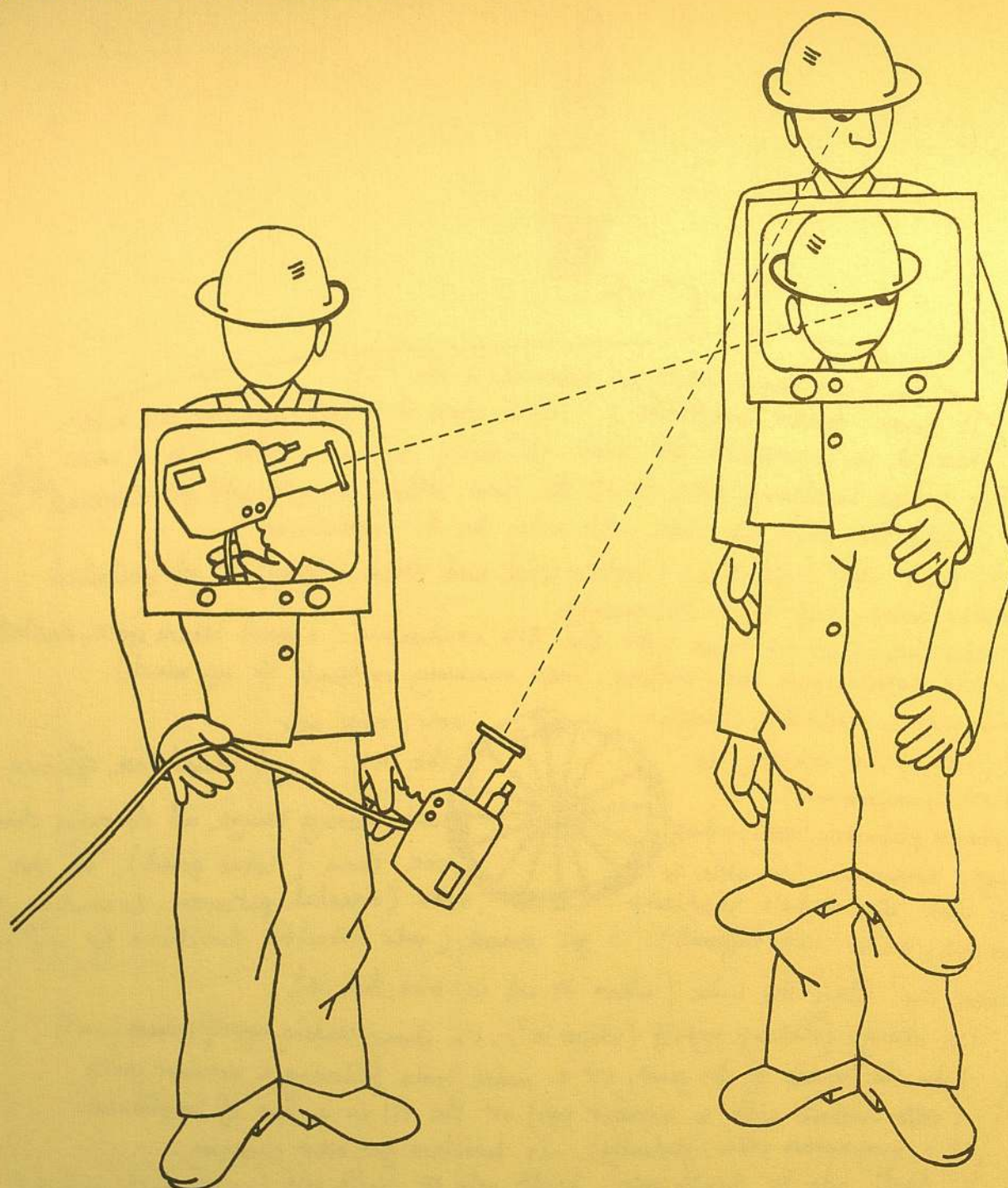


MONITOR



INSTALLATION
PLAN

Rolande Thomas, Peter Mitchelson,
Paul Cheetham, John Dunn.
Installation:- "Set Piece" - For One Performer.
Duration:- 30 minutes.



9 Whitehorse Lane; London; E.1.

Tony Sinden, 30 St Michaels Place, Brighton, Sussex.

Title. "Video Vacuum"

Duration $\frac{1}{2}$ / $\frac{3}{4}$ hour.

Sept 74-May 75.

Manipulation of a video image together with some self-portraits (recorded/live) within a video medium situation influenced by critical observations of human behaviour, mannerisms and verbal egotism. (Factual and theatrical)

'From the subject to the reception'

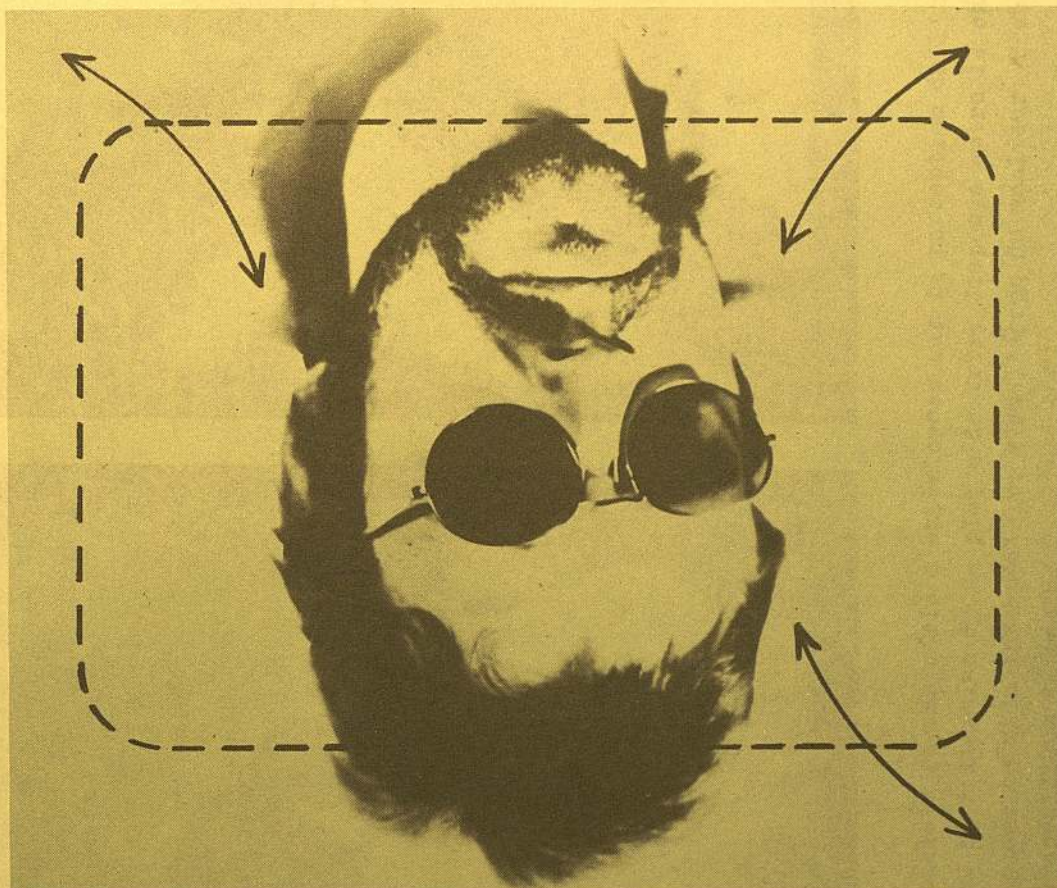
I am particularly involved in creatively experimenting with established structures and forms towards developing new unions and alternate values.

Idea. To begin with, an improvised short 'talking head' sequence in which I talk non-stop. (A medium normality) After recording this sequence I view the video tape and select a random section of the monologue which then becomes the subject for a series of video self-portraits in which the concern would be towards expanding the repetitive monologues outside of the initial restricted frameline of their references to the situation. (Video apprehension)

Thought. "Will the medium make a monster out of me?"

"Or will I make a straight-jacket out of the medium?"

Outline of the Self-Portraits structural frameline.



Each self-portrait will be a self-portrait of a self-portrait etc etc. And in the final assemblage will be shown in an installation of three monitors, two $\frac{1}{2}$ " play-machines and one video camera on which I shall continue 'live' the self-portraits. Note. At the time of writing, the recordings are $\frac{2}{3}$ complete.

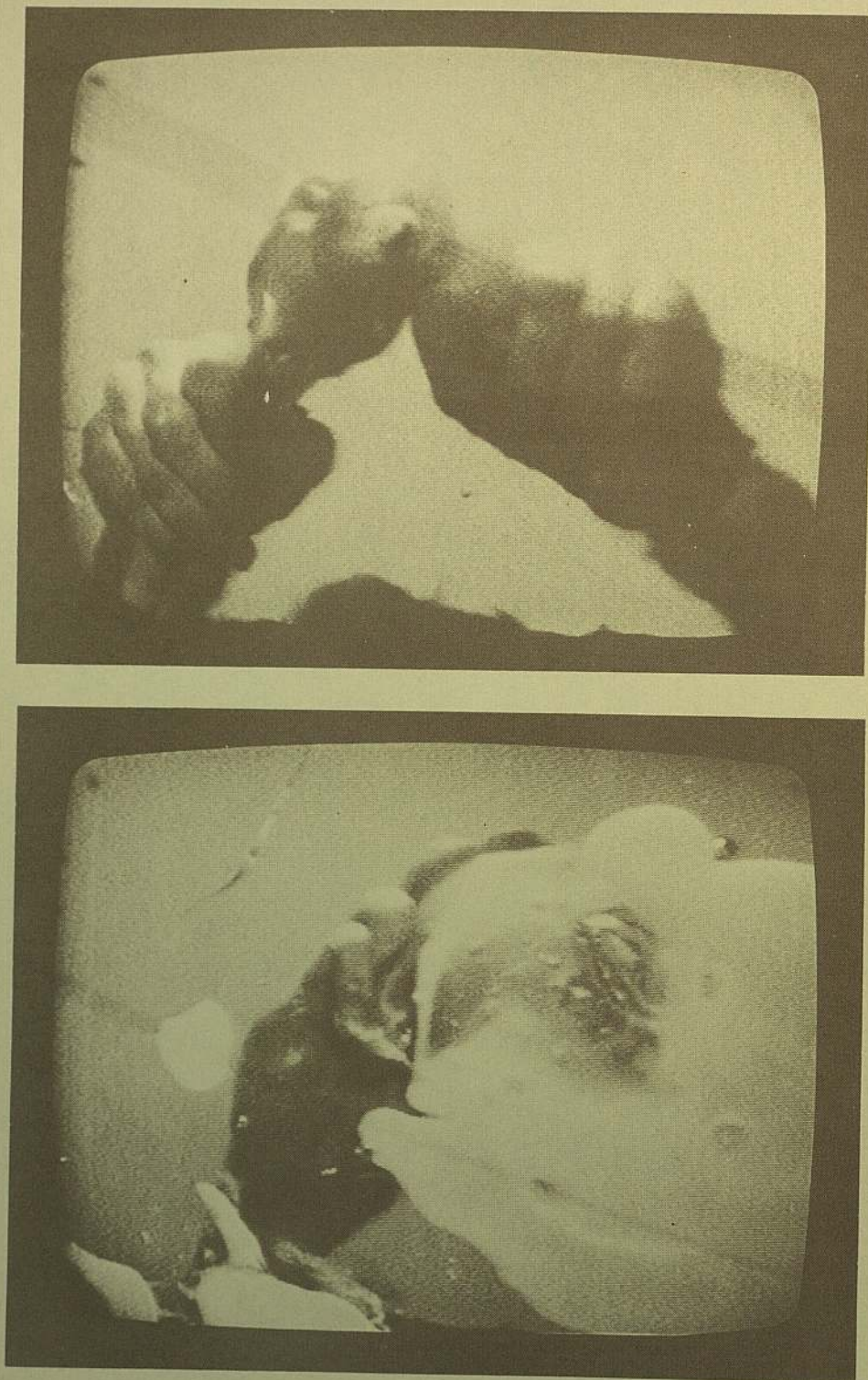
"Somewhere between an impression and an articulation"

RENE BAUERMEISTER

2208 LES HAUTS - GENEVEYS SWITZERLAND

SUPPORT - SURFACE / 18 min. / noir et blanc / sonore / nouvelles normes.

TRANSVIDE0 / 7 min. / noir et blanc / sans piste sonore / nouvelles normes.



SUPPORT - SURFACE consiste en une série d'expériences sur la perception de l'image au niveau de l'écran du récepteur. L'utilisation d'une plaque de verre disposée entre la caméra et le sujet permet de faire coïncider ce plan intermédiaire avec l'écran du moniteur. C'est également la recherche d'un langage spécifique du médium TV.

TRANSVIDE0 visualise le déroulement temporel en accumulant et en superposant dans l'espace magnétoscopique différentes générations d'événements. Proposition pour un itinéraire dans le temps et dans l'espace.

LYNDA BENGLIS

Castelli-Sonnabend Tapes & Films, 420 Broadway, New York 10012, USA

Female Sensibility, 1974, colour, 14 min., sound

Female Sensibility involves an interchange, both gesturally stylized and sexual, between two women, Benglis and Marilyn Lenkowsky. As the tape begins, the heads of the two women are next to each other, visible from neck to nose, and pointing to each other's chin. Benglis has a heavy layer of lipstick on. She points at her own chin, then puts her mouth against Lenkowsky's cheek, kisses and licks her neck. There is a cut to Benglis' right ear. She smiles falsely, almost grimacing, then glances off screen. These gestures are hieratic and seem ostensive or demonstrational.





Byrne BOTH 1974

Jim Byrne
 BOTH 1974 b/w videotape
 TRANSLUCENT 1974 b/w videotape

Born 1950

Lives in Minneapolis, Minnesota, U.S.A.

One man exhibitions include: 1975 The Kitchen, New York City. Group exhibitions include: 1974 New Learning Spaces and Places, Walker Art Center, Minneapolis, Minnesota. 1975 Biennial Exhibition, Whitney Museum of American Art, New York City. Video Art, Institute of Contemporary Art, Philadelphia, Pennsylvania. Akagawa Byrne Kahn Invitational, Walker Art Center, Minneapolis, Minnesota.

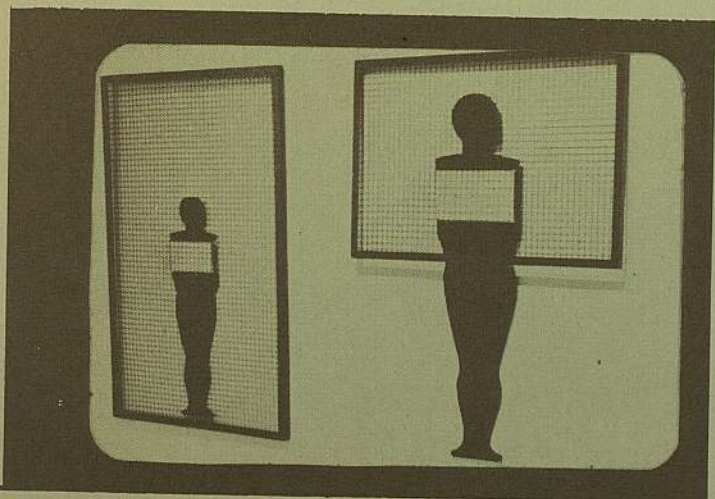
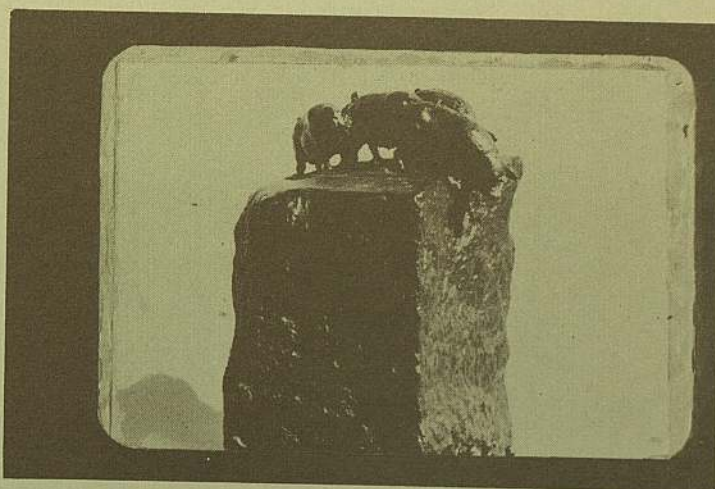
CENTER OF ART AND COMMUNICATION

ELPIDIO GONZALEZ 4070 - BUENOS AIRES - ARGENTINA

cayc

- 1 "Eh Joe" 1974 - Sony - U-Matic - 1800 - American Standard - color NTSC - 18' - 60Hz - 3/4" cassette - sound. On a work by Samuel Beckett. Actor: Jorge Velurtas. Camera: Jorge Glusberg.
- 2 "The Group of the Thirteen" 1973 - Sony - American Standard - black and white - 30' - 50Hz - 1/2" open reel - sound, by the Group of the Thirteen working in Buenos Aires, Argentina: (Jacques Bebel, Luis Benedit, Gregorio Dujovny, Carlos Ginzburg, Jorge Glusberg, Jorge González Mir, Victor Grippo, Vicente Marotta, Luis Pazos, Alberto Pellegrino, Alfredo Portillos, Juan Carlos Romero, Edgardo Vigo and Horacio Zabala).
- 3 "Luis Benedit at the CAYC" 1973 - Sony - American Standard - black and white - 30' - 60Hz - 1/2 open reel - sound. Dialogue with Jorge Glusberg concerning Benedit's botanical experiences.
- 4 "Homo Sapiens" 1970 - Sony - American Standard - black and white - 15' - 50Hz - 1/2" open reel - sound, by Luis Pazos, Jorge Luján Gutiérrez, Jorge Glusberg and Héctor Puppo.

Those video tapes has been done by the cooperative "Third World Editions" Modulor-Labadie lend the equipments



DARCY LANGE

← 87 C/O. CH. JAC KEN W F NE D S E R GREEN CROFT GARDENS
← 87 G3 RES TENDIE S OF GARDEN SE
AT WORK LONDON N.W. 6

RESPECTIVELY :- { 12 MINS. { RUBORINA
7½ " { (SYDNEY)
12 " { ROY. PENNY
{ (BRADFORD)
{ WAITARA
{ FREEZING CO.

DARCY

THREE STUDIES OF
PEOPLE AT WORK

1. ① 12 MINS. - RUATORIA. (SYDNEY)
(RECORDED N.Z. 12 MINS.)
2. ② 7½ MINS. - ROY. PENNY
(RECORDED N.Z. 12 MINS.)
3. ③ 12 " " - WAITARA FREEZING CO.

2. 'A PORTRAIT OF
BRADFORD WORKING LIFE'
STUDY OF ROY PENNY
(RECORDED U.K. 7½ MINS)

3. 'WAITARA FREEZING WORKS'
MUTTON CHAIN
(RECORDED N.Z. 12 MINS.)

12 MINS
12 MINS

T8M DEWITT
U.S.A.

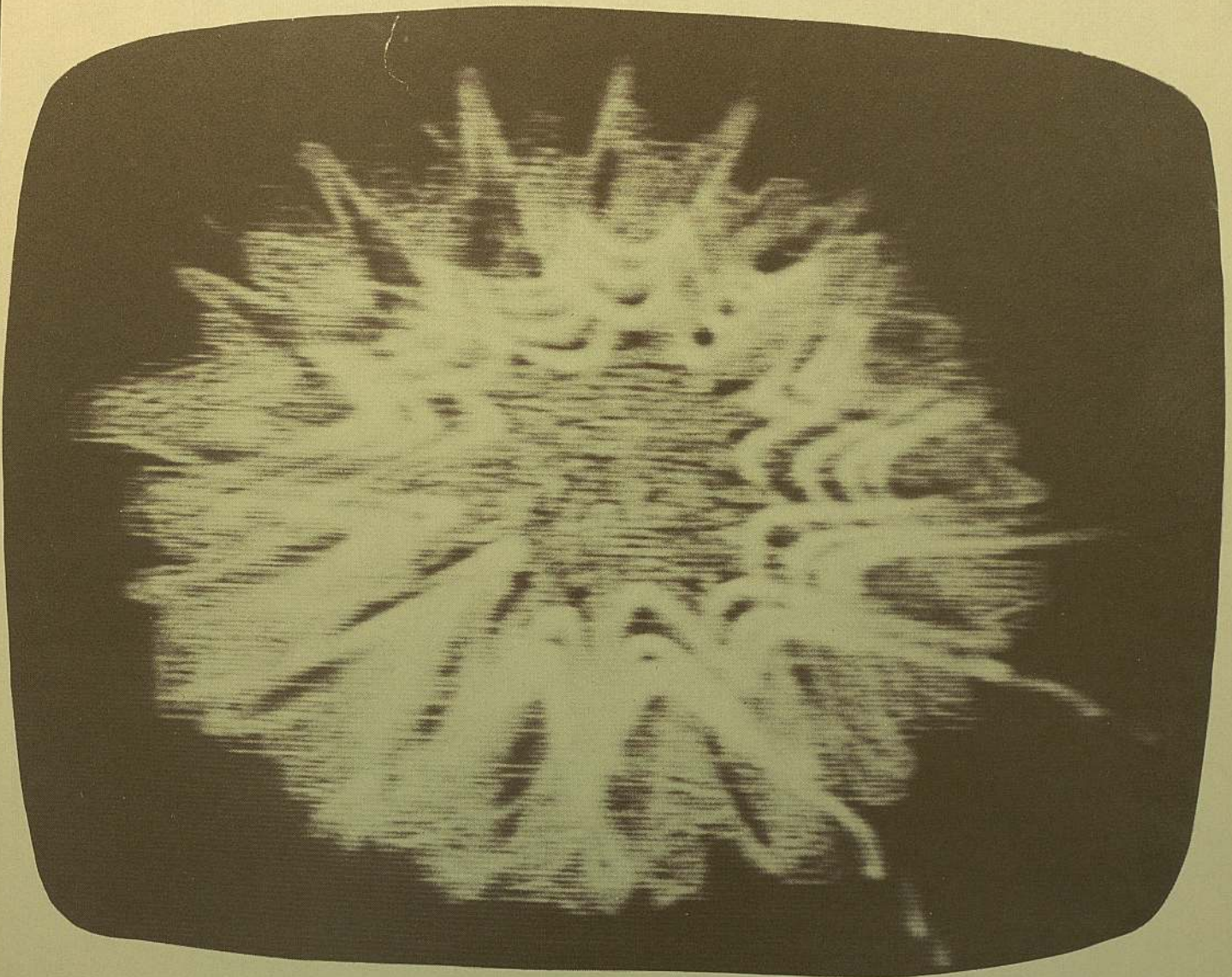
zierot le fou

10 min.

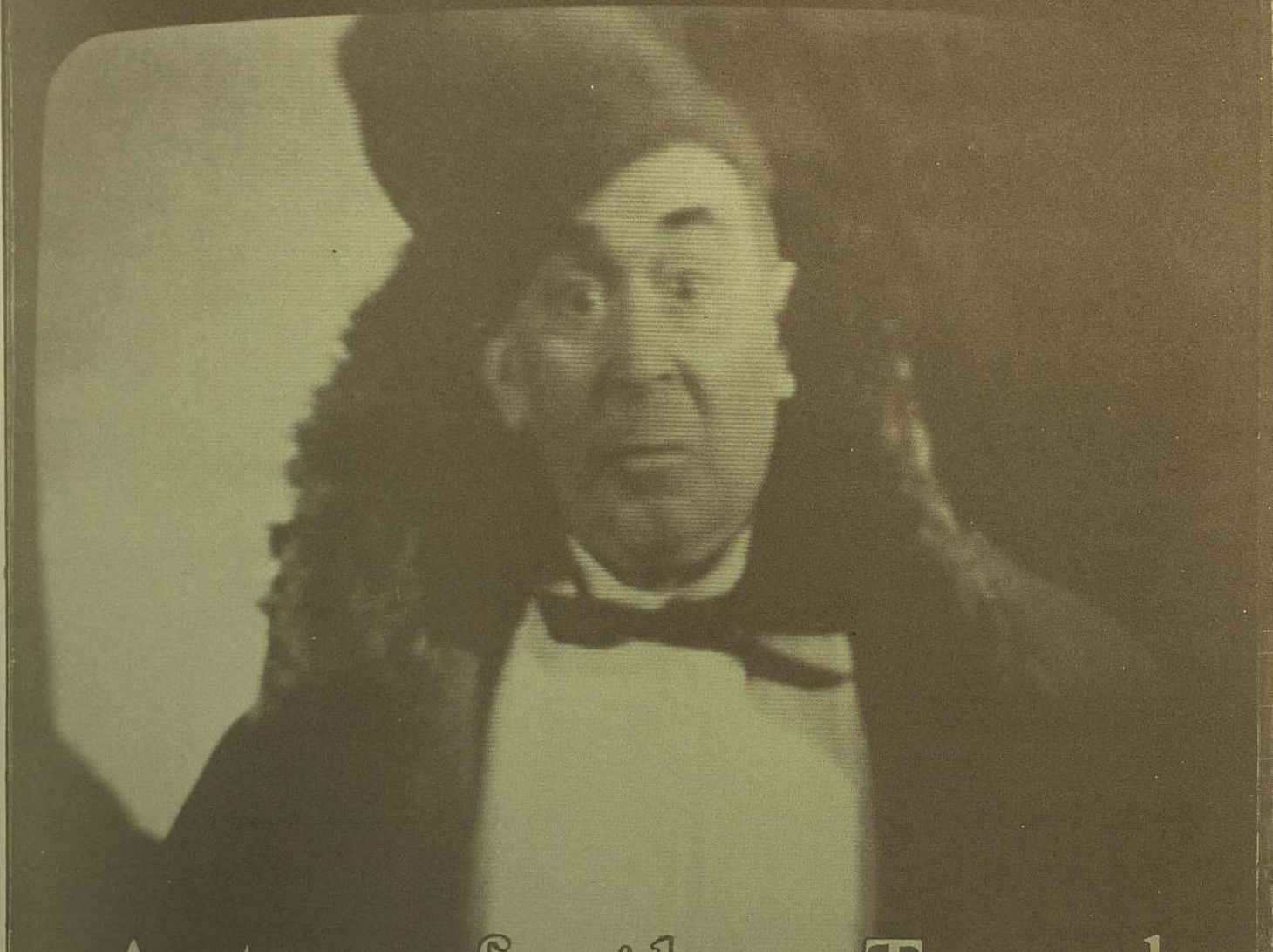


PHILHARMONIA

20 min.



DIMITRI DEVYATKIN
195 Nagle Ave. NYC 10034
"Scene in Russia" 50m



Actor of the Taganka

CO-DIRECTOR OF "THE KITCHEN" VIDEO THEATRE 1971-73
GRANT FROM C.A.P.S.; MANY SORTS OF VIDEO PRODUCTIONS.
SPENT YEAR IN U.S.S.R. STUDYING AT THE STATE INSTITUTE OF CINEMATOGRAPHY, MADE MANY TAPES, FILM AT MOSFILM

VALIE EXPORT

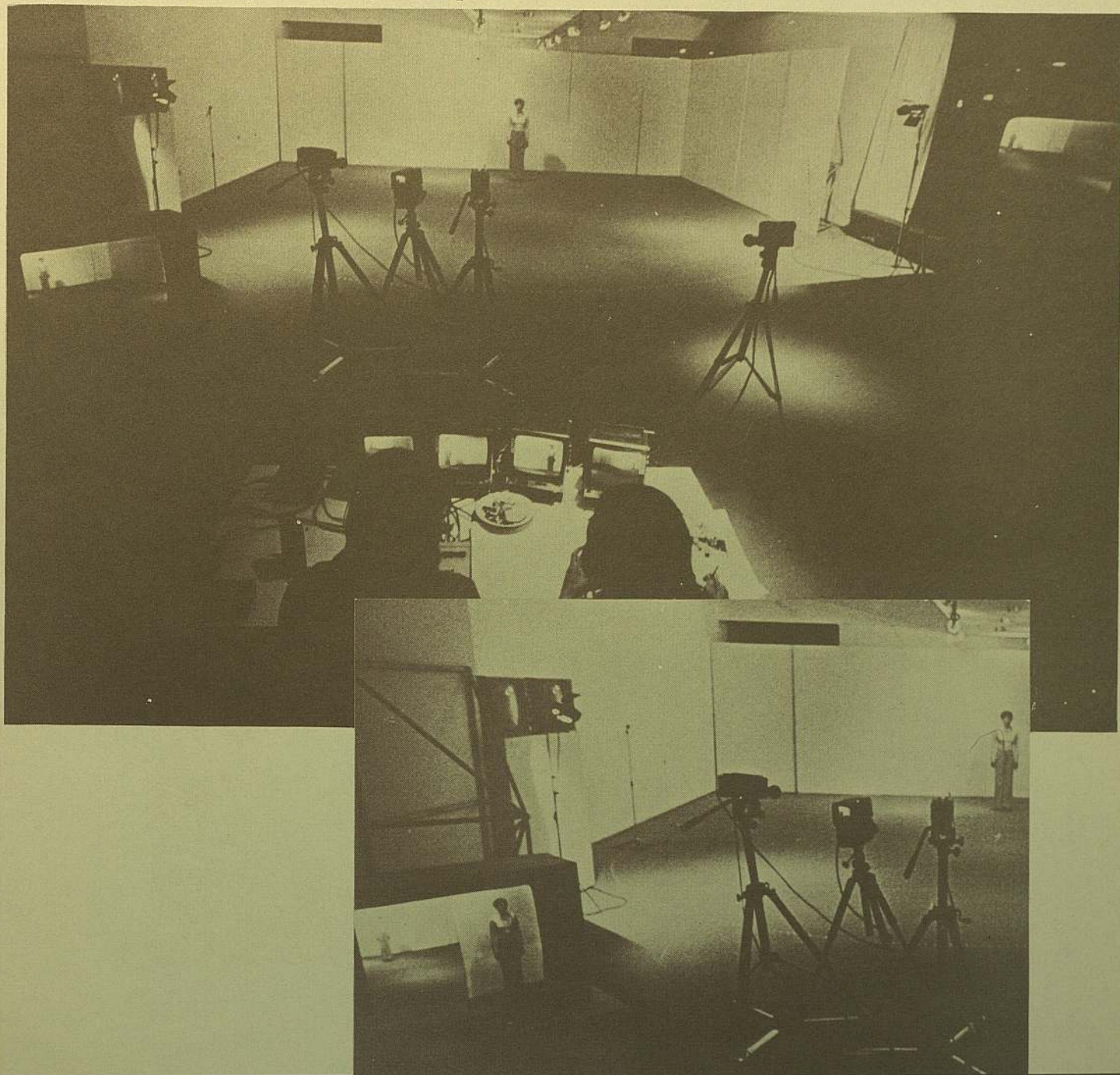
1010 VIENNA, GRUENANGER G. 1/4/31 A AUSTRIA

SPACE HEARING AND SPACE SEEING, SOUND: CHRISTIAN

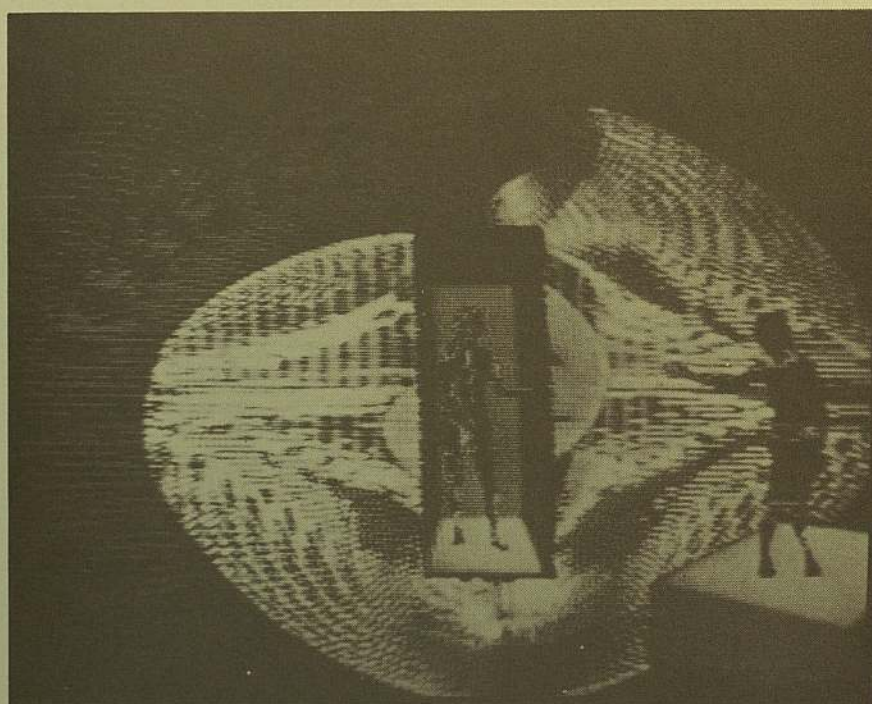
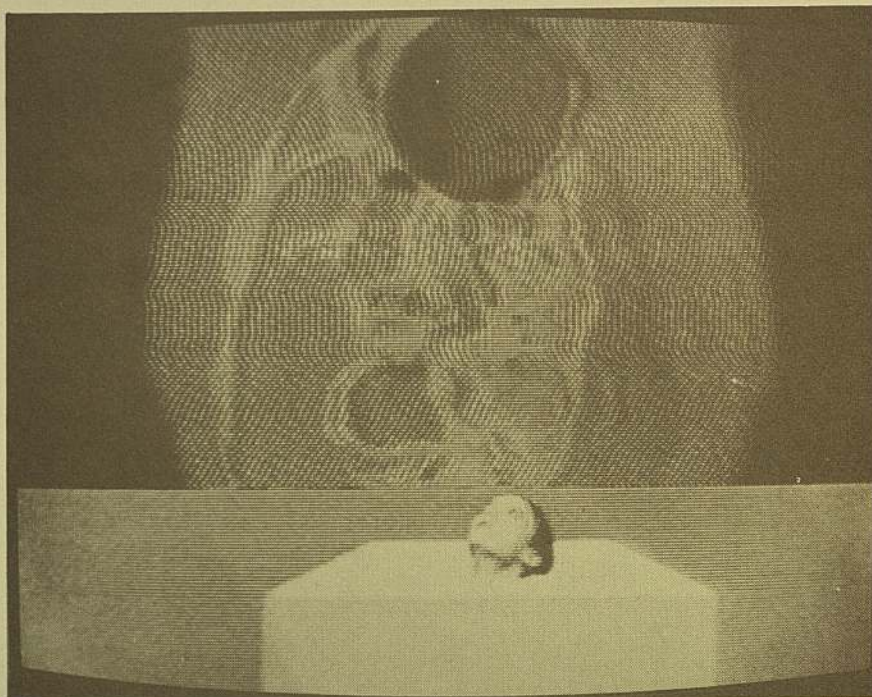
MICHELIS, VALIE EXPORT, 20 MIN.

as terms hearing space, sight space, visible space, space sound, sound space, sound volume (which are only a few examples) show, music has been originally coupled with space. the tape submitted attempts one elementary demonstration of this area of sound movements and body movements in space. synthetic sound has been used as the acoustic material. the possible positions in space as well as the possible number of sounds have been strongly reduced. in the beginning the chosen and to each other correlated positions in space and sounds are presented, afterwards their possible combinations in time (time sculpture, melody) in a geometric obvious way. the 6 sections are divided by a sequential order of the elements with full control of the artist, a composition as it were, which starts (in the 3. section) from the image (space position) or (in the 6. section) from the sound (acoustic composition).

I. space position II. split images III. space position-composition IV. split images-composition V. body VI. body - composition



Eel Emshwiller
43 Red Maple Dr. N., Wantagh, N.Y. 11793, U.S.A.
Scape: Mates 29 min.



MARTIN FABINYI

P.O.BOX 62 KINGS CROSS NSW AUSTRALIA 2011

THE VACUUM 40minutes

MARTIN FABINYI
presents

THE VACUUM

a color video album

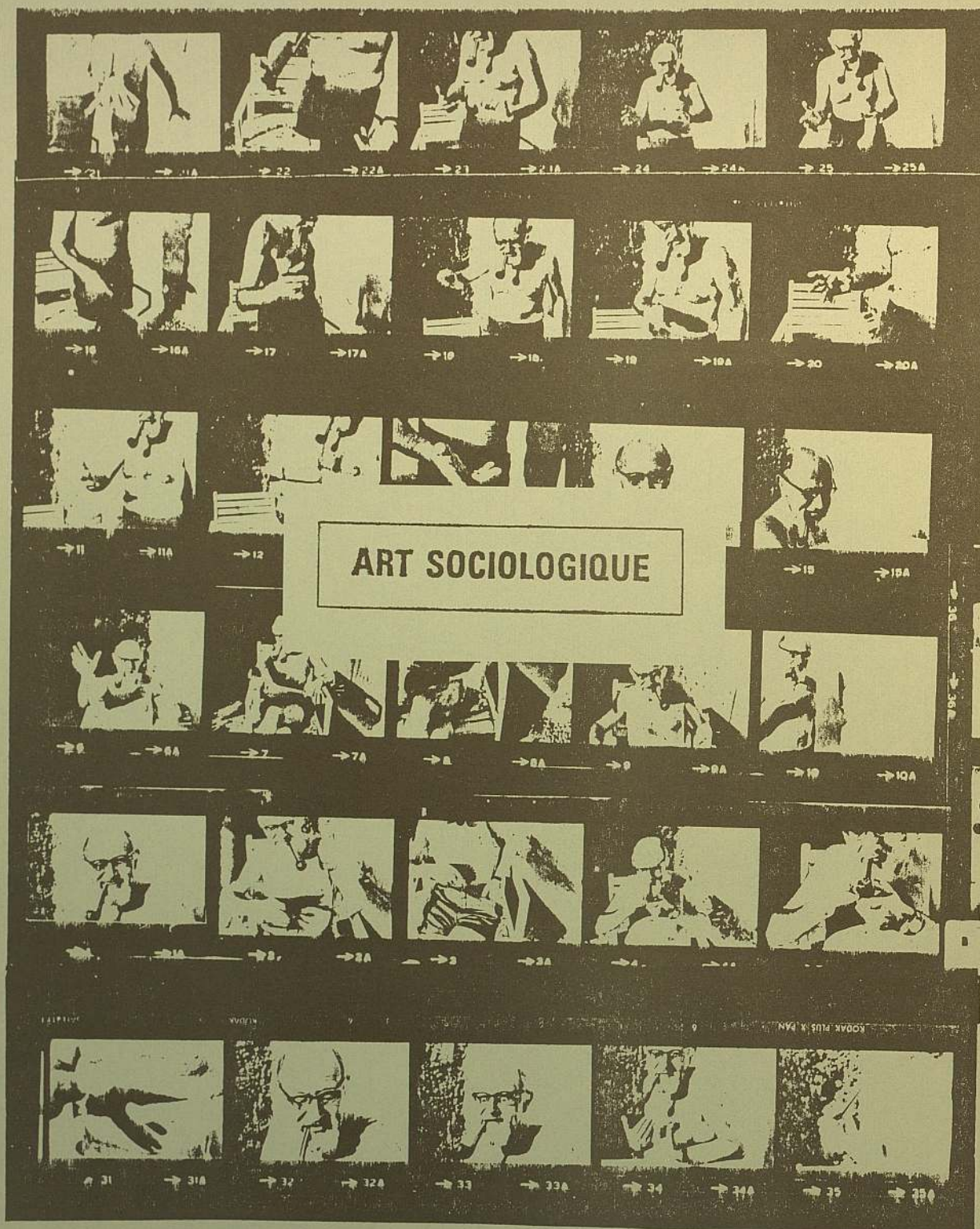


fred forest

4 RESIDENCE ACACIAS L'HAY-LES-ROSES
FRANCE
TEL 350 9652 PARIS

VIDEO sociologique

- Les gestes du professeur Vilem FLUSSER Sony 1/2 pouce
(vidéo et phénoménologie) Fred FOREST



HERMINE FREED

333 EAST 30 STREET NEW YORK, NY 10016 U.S.A.

ART HERSTORY (22 min.) 360° #1 (5 min.)



The first transformation: Hermine Freed as the St. John Manuscript of Abbott Werdicuss.

Art Herstory is a tape about time and history. The past exists in the present, yet altered by our concept of it. The historian re-interprets the past in order to have it conform to our model of the present. In the tape I play the roles of the central (or only) figures in paintings from the Middle Ages to the present; madonna, odalisque, aristocrat, scullery maid, movie star, etc, unfreezing the still frame of the picture. At the same time, I play myself playing the role of making the tape. Juxtaposed on the same frame, then, is a contemporary event and the historic image. The historic process is either 8 centuries long or 2000 years, depending on whether you're counting from the time the paintings were made or from the time the depicted images may have taken place. The tape was made over a period of six months. The running time of the tape is 25 minutes. All three time periods are woven together into the present.

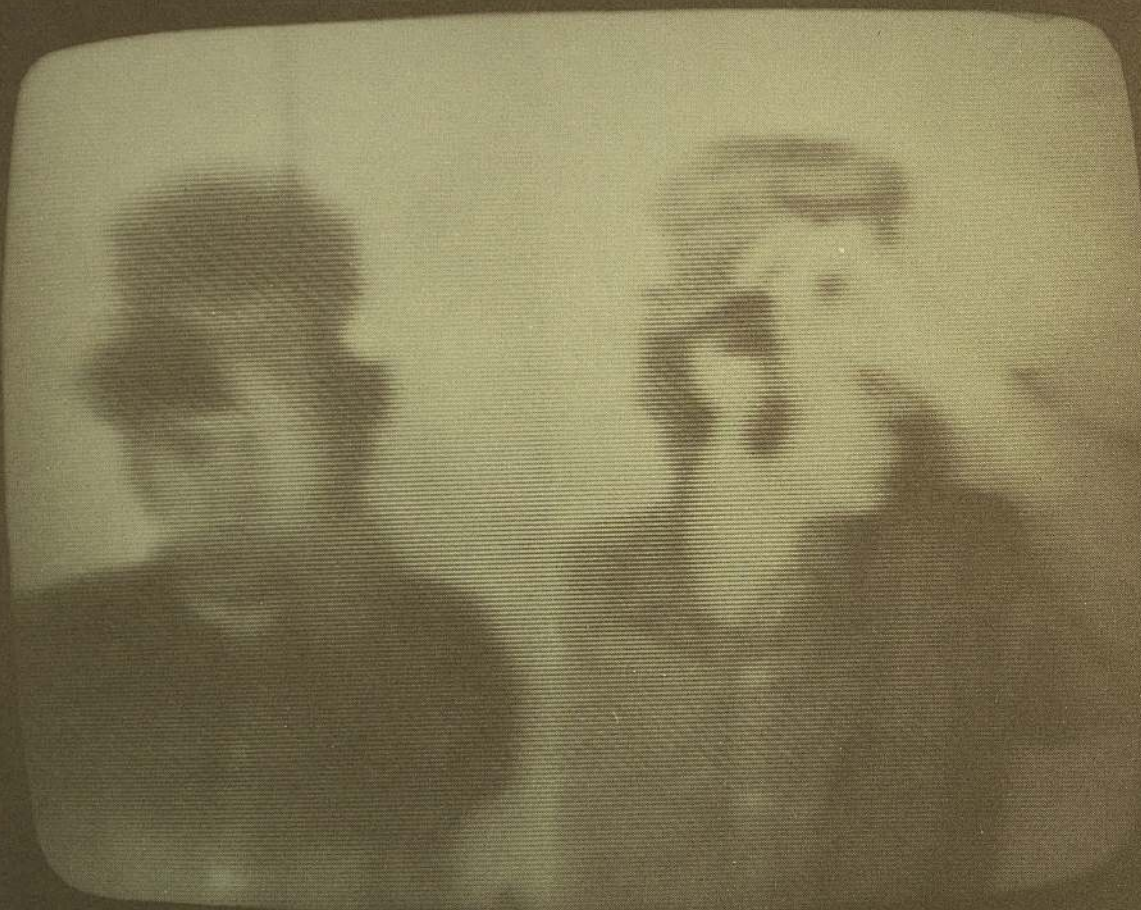


DIETER FROESE

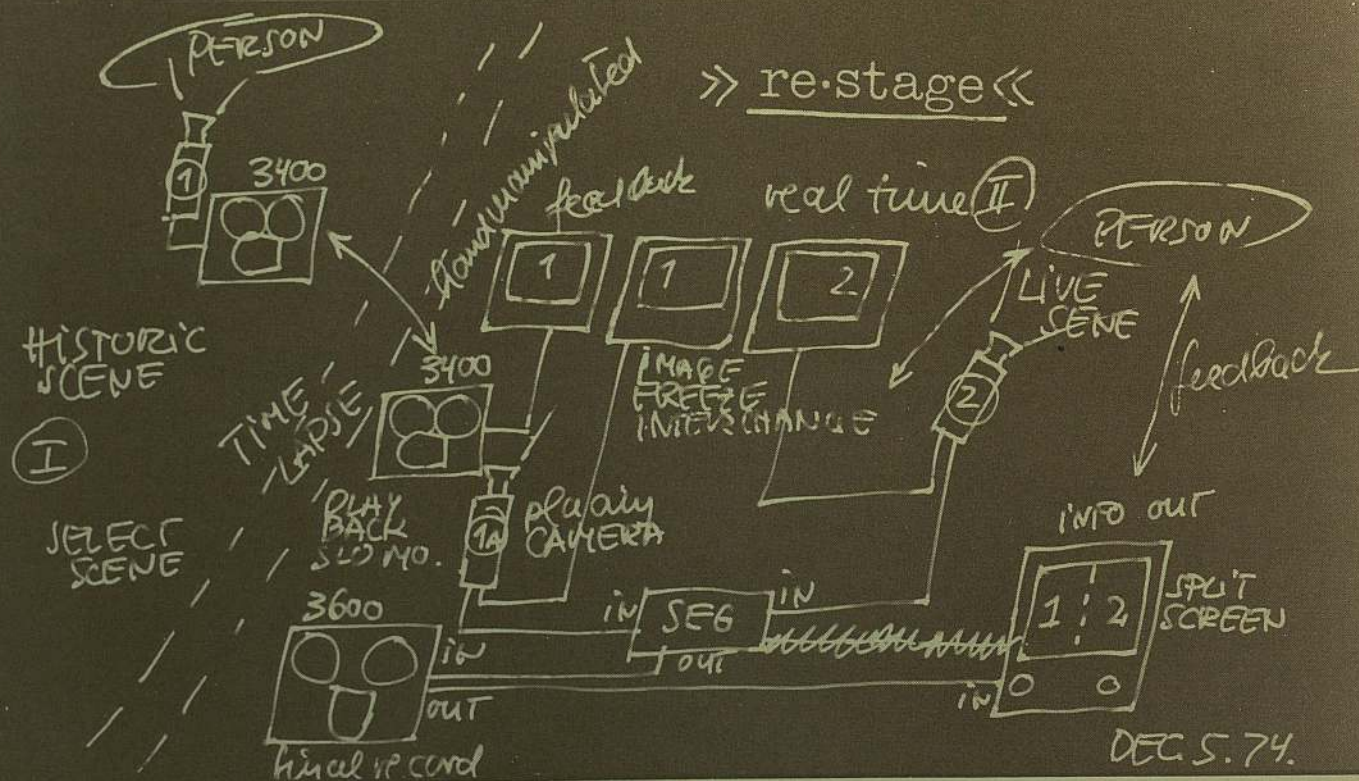
133 CHRYSTIE STREET, NEW YORK, N.Y. 10002

RE-STAGE 3, BARBARA (4.5 MIN.) - INTERCHANGE SYE (4.5 MIN)

- STEFAN-LOOP/RE-STAGE (19, 5 MIN)



STEFAN-LOOP/re-stage



GBF PRESENTS:



BILLY ADLER

SCHVARTZER
CALIFORNIA SUNSET



VAN SCHLEY

GREEN NOSE
BOOTS
SAUNA
FIJI PUZZLE



ILENE SEGALOVE

THE DORMITORY ROOM
WHERE IS GOD?
THE DIVE



Video Audio Media

Michael Geißler

1 Berlin 15, Uhlandstraße 144, ☎ 883 81 21

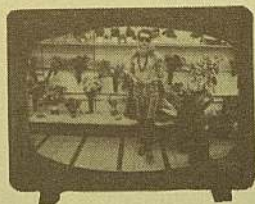
since 1972 200 programs ...



future kids



FIRST BUT STILL ALIVE



VIDEO - art

VIDEO - life



-kids

-report



-games

-vision



-therapy

-circus



Michael Geißler, Carmen Blankschein (Berlin), Mackay Taylor, Dörte Völz (Rom),
Till Römer (Toulouse), Herbert Lachmayer (Vienna),

DAN GRAHAM

1/0 LISSON GALLERY, LONDON

"PAST FUTURE SPLIT ATTENTION" 28 minutes

actors: Tony Rothon and Jeff Stuart

taped in March, 1972 at the Lisson Gallery, London
distributed by Art/Tapes/Firenze
via Ricasoli, 22

Past Future Split Attention, performed first,
January, 1972, 98 Greene St., New York

TWO PEOPLE WHO KNOW EACH OTHER ARE IN THE
SAME SPACE. WHILE ONE PERSON PREDICTS
CONTINUOUSLY THE OTHER PERSON'S FUTURE
BEHAVIOR, THE OTHER PERSON RECOUNTS (BY
MEMORY) THE OTHER'S PAST BEHAVIOR.

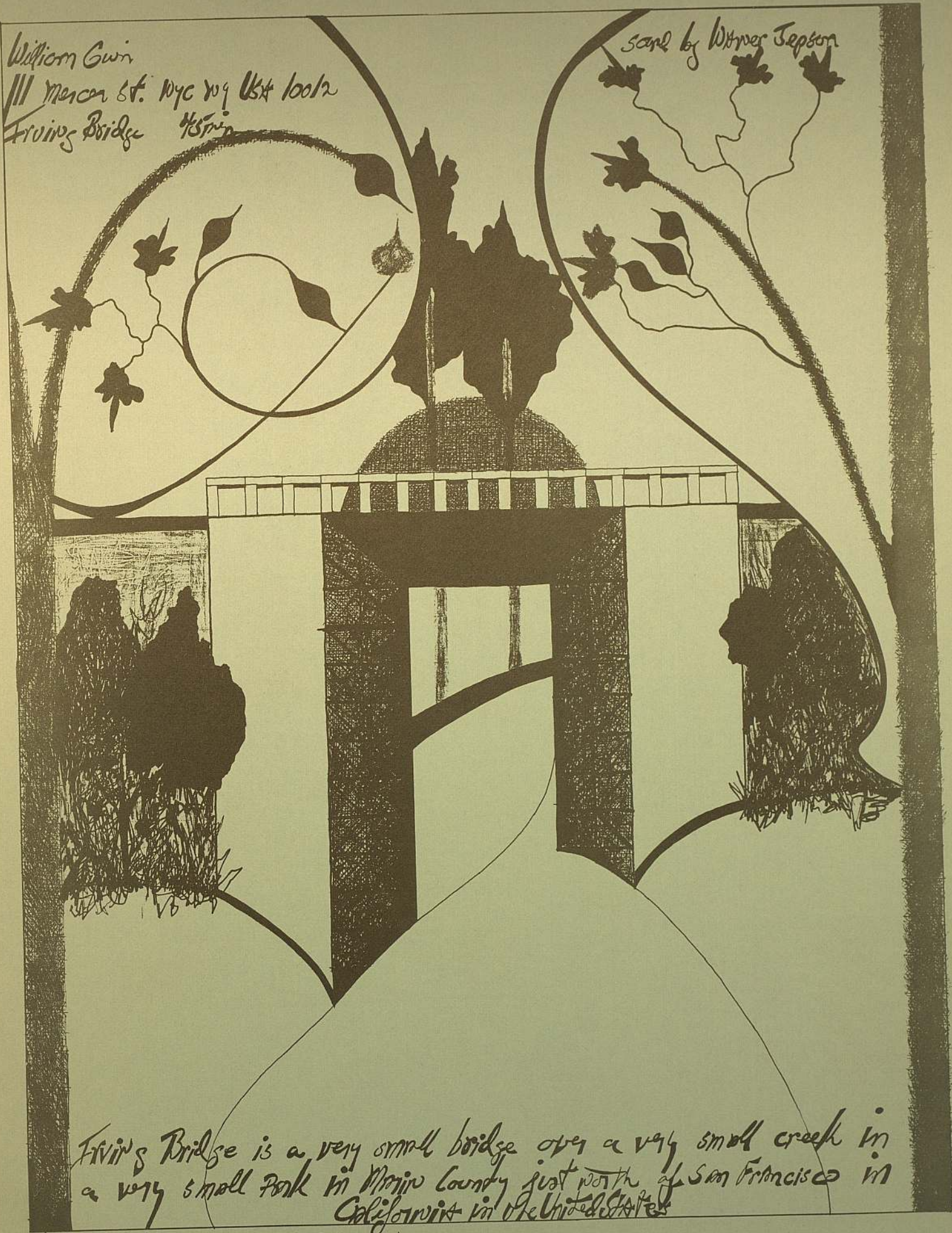
Both are in the present, so knowledge of the past
is needed to continuously deduce future behavior
(in terms of causal relation). For one to see the other
in terms of the present (attention) there is a mirror
reflection or closed figure-eight feedback/feedahead
loop (of past/future) cross effect. Both person's
behavior reciprocally reflects/depends upon the
other's, so that each one's information of his moves
is seen in part as a reflection of the effect that their
own justpast behavior has had in reversed tense
as perceived from the other's view of himself. For
instance, the expectation of the person predicting
the other one's behavior may be thwarted if the other
person deliberately alters the course of his future
behavior and establishes an alternate or negating
series of actions. However, unconsciously (con-
scious to an outside observer in a longer span of
time) he may perform as predicted, but in a displaced
or altered sequence of responses which reflect his
reaction to the reaction of the other to his projecting
a "past" identity upon them. Or he may be project-
ing the behavior that the other person is anticipating
from him onto the other person's past, trying to affect
that person's future (predictions) . . . and so on.
(As part of the thinking process in terms of time
continuum of cause and effect, the observer, in deal-
ing with what he sees, extrapolates from the
observed's past behavior projected in line to the
future.) For the performance to proceed, a simul-
taneous — but doubled attention — of the first per-
former's "self" in relation to the other (object) —
the other's impressions — must be maintained by
each performer. This effects cause and effect direc-
tionality, as does the discrepancy in time between
words as linear projections and the linear direction
of behavior.

William Gwin

III Mercer St. NYC NY 10012

Travis Bridge 45 min

song by Warner Tjepson



Travis Bridge is a very small bridge over a very small creek in
a very small park in Marin County just north of San Francisco in
California in the United States

VIDEO DREAM # 525

A GALAXY OF MICRO VIDEO STATIONS ARE SWARMING OVER THE SURFACE OF THIS PLANET - RECORDING & PLAYING BACK CLASSIFICATIONS OF INFORMATION SOLVENT TO THE SOCIO-INDUSTRIESTY ARCHETYPES.

MEANWHILE: POLICY-MAKERS, ADMINISTRATORS, BUREAUCRACIES, UNIVERSITIES, AND LABOR-UNIONS PONDER THEIR CONCEPTS OF MORE PEOPLE AND A HIGHER STANDARD OF MATERIALISTIC CO-EXISTENCE

DECLARING her act consistent with her station's policy of providing blood and guts, broadcaster Chris Chubbuck shot and killed herself during a Sarasota, Florida, news show.



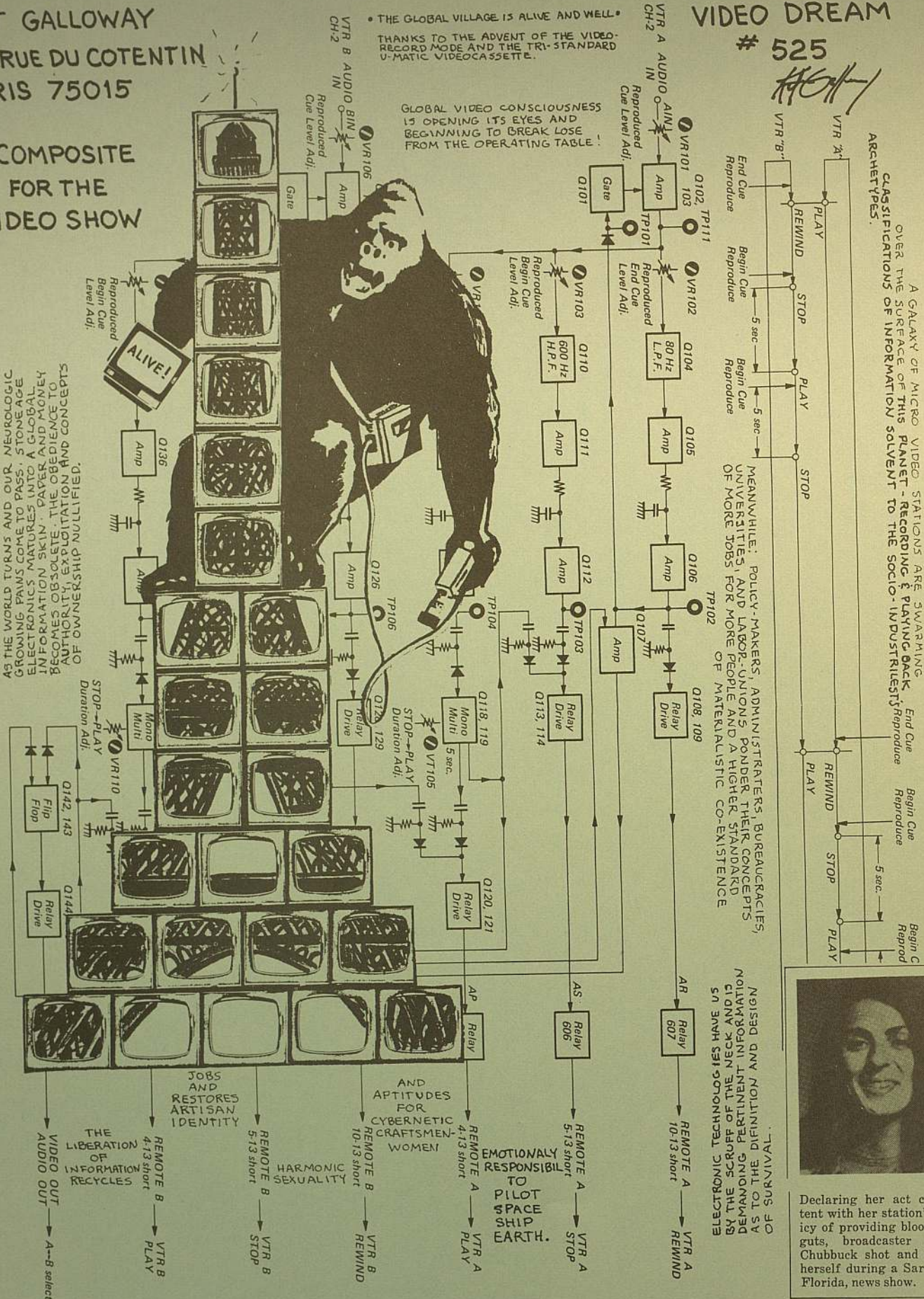
• THE GLOBAL VILLAGE IS ALIVE AND WELL.
THANKS TO THE ADVENT OF THE VIDEO-RECORD MODE AND THE TRI-STANDARD U-MATIC VIDEOCASSETTE.

GLOBAL VIDEO CONSCIOUSNESS IS OPENING ITS EYES AND BEGINNING TO BREAK LOSE FROM THE OPERATING TABLE!

KIT GALLOWAY
26 RUE DU COTENTIN
PARIS 75015

COMPOSITE FOR THE VIDEO SHOW

FIG. 11 Block diagram of dual VTR replay

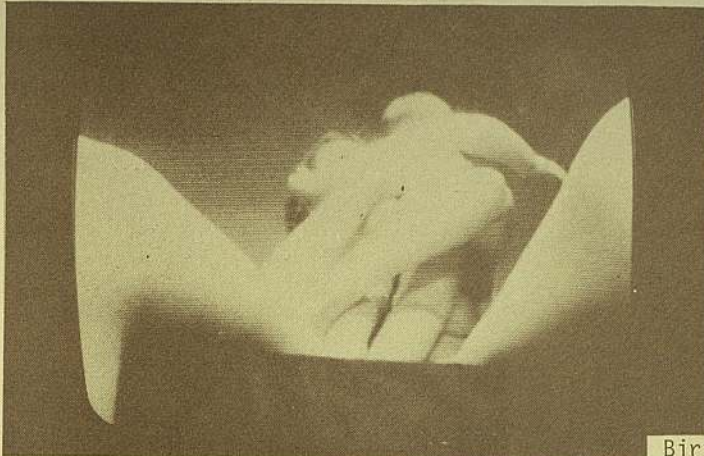


Noel Harding

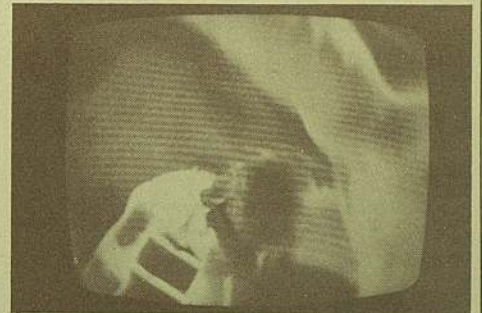
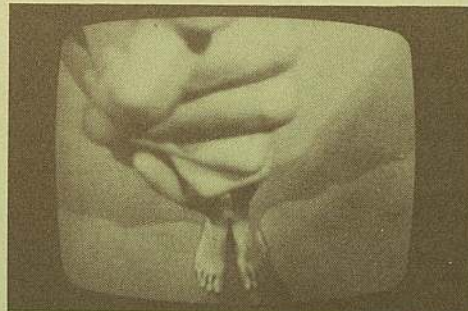
University of Guelph
Audio Visual
Guelph, Ont., Canada



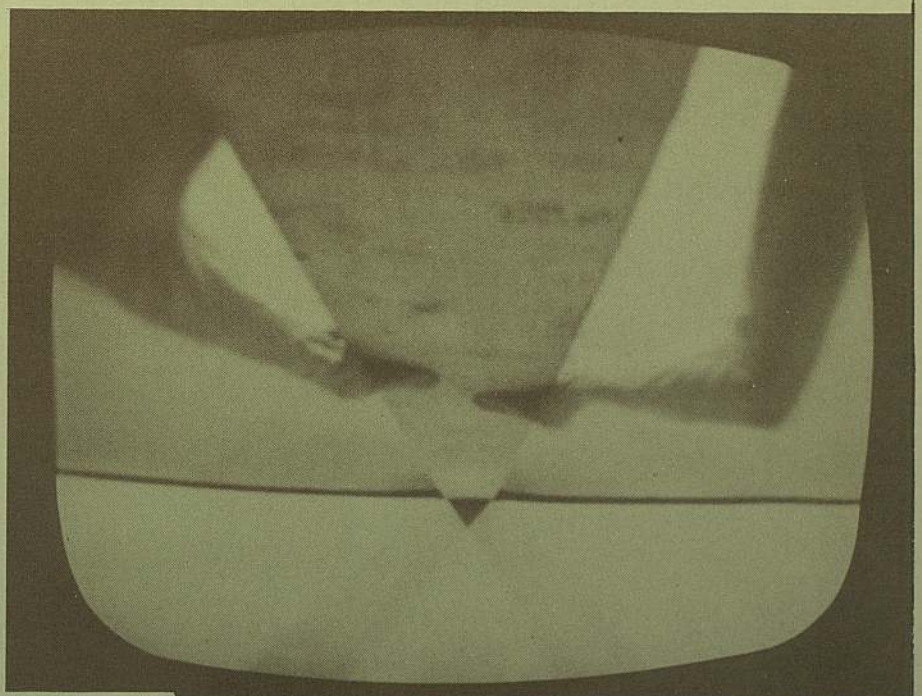
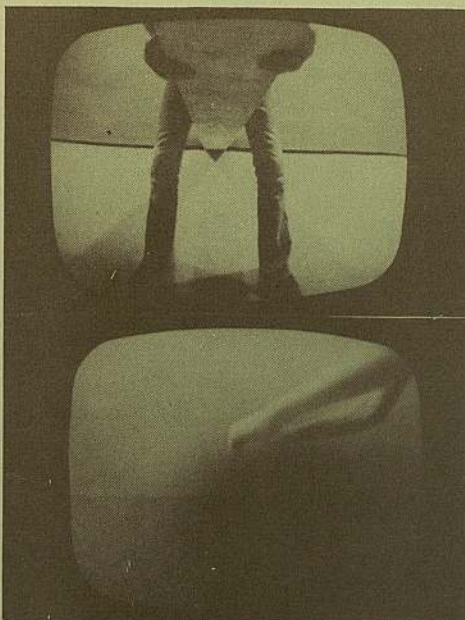
Table and Chairs (3min. 15 sec.)



Birth's Child (3 min. 15 sec.)



Three Works for 'Mind-Body' (3 min. 45 sec.)



Three Pieces for Circuits (8 min. 0 sec.)

TAKA IIMURA

127 SECOND AVE. NO.15 NEWYORK, N.Y. 10003

(SELF IDENTITY # 4)

I am (not) Takahiko Iimura, I am (not) Akiko Iimura (1972) Video-tape 1/2 inch B&W

picture	voice	min.	picture	voice	min.
	(sync.) I am Takahiko Iimura (♂) I am not Takahiko Iimura (rep.)	1		(sync.) I am Akiko Iimura (♀) I am not Akiko Iimura (rep.)	10
	(a.r.) You are Takahiko Iimura You are not Takahiko Iimura (rep.)	2		(a.r.) You are Akiko Iimura You are not Akiko Iimura (rep.)	11
	(a.r.) He is Takahiko Iimura He is not Takahiko Iimura (rep.)	3		(a.r.) She is Akiko Iimura She is not Akiko Iimura (rep.)	12
	(sync.) You are Takahiko Iimura You are not Takahiko Iimura (rep.)	4		(sync.) You are Akiko Iimura You are not Akiko Iimura (rep.)	13
	(a.r.) He is Takahiko Iimura He is not Takahiko Iimura (rep.)	5		(a.r.) She is Akiko Iimura She is not Akiko Iimura (rep.)	14
	(a.r.) I am Takahiko Iimura I am not Takahiko Iimura (rep.)	6		(a.r.) I am Akiko Iimura I am not Akiko Iimura (rep.)	15
	(sync.) He is Takahiko Iimura He is not Takahiko Iimura (rep.)	7		(sync.) She is Akiko Iimura She is not Akiko Iimura (rep.)	16
	(a.r.) I am Takahiko Iimura I am not Takahiko Iimura (rep.)	8		(a.r.) I am Akiko Iimura I am not Akiko Iimura (rep.)	17
	(a.r.) You are Takahiko Iimura You are not Takahiko Iimura (rep.)	9		(a.r.) You are Akiko Iimura You are not Akiko Iimura (rep.)	18
	(sync.) I am Takahiko Iimura	min.sec. 18.10		(a.r.) You are Akiko Iimura (voice by T.I.)	min.sec. 18.40
	(sync.) I am Akiko Iimura	18.20		(a.r.) He is Takahiko Iimura (voice by A.I.)	18.50
	(a.r.) You are Takahiko Iimura (voice by A.I.)	18.50		(a.r.) She is Akiko Iimura (voice by T.I.)	19.00

(F = Front S = Side B = Back)
(sync. = synchronized the picture
(with

a.r. = after recording

rep. = repeated during the picture)

JOAN JONAS

Castelli-Sonnabend Tapes & Films, 420 Broadway, New York 10012, USA

Vertical Roll

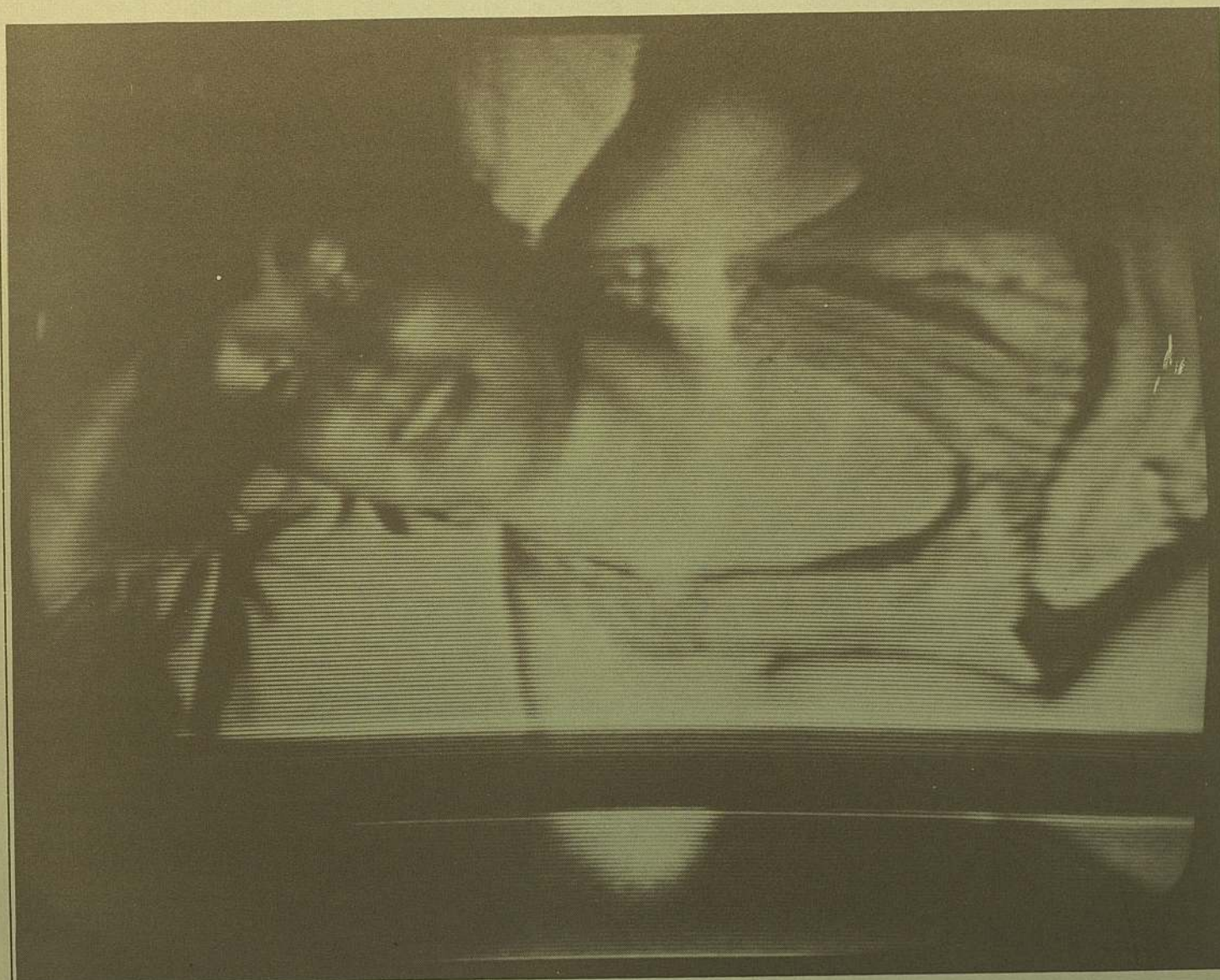
20minutes

Joan Jonas, *Vertical Roll*, 1972, b&w, 20 min., sound.

Vertical Roll uses one of the technical features of video and television, the vertical roll that results from two out of sync frequencies, the first that of the frequency signal being sent to the monitor, the second the frequency by which it is interpreted. If both are the same, the image is stable. Jonas uses the rolling picture structurally and rhythmically, allowing it to create perceptual illusions altering the sense of the room where the tape is played. The roll also seems to jump slightly, "sticking" to the bottom frame and bouncing back up.

At the beginning of the tape, Jonas' head emerges from the top of the frame into the space of the monitor and she bangs a spoon against a glass through which the image is shot, hitting at the moment that the roll strikes the bottom of the frame, making the vertical roll sound solid and material. The camera zooms in on the spoon, leaving white traces of the Vidicon tube's reaction to light. A blank screen rolls a few times, serving as a natural cut, marked by clapping a block of wood instead of the spoon. Then an

abstract pattern appears, moving and contorting until it can be identified as Jonas' pants. Her arm enters the frame and she rolls in, wearing an erotic smiling mask. The camera is tilted so that the floor is vertical and her face upside down. She changes position and "walks" with her feet to the camera as if marching on air. After a still of a nude woman, Jonas marches into the picture with only her feet showing, stepping in time with the roll, stopping, moving slightly, and then jumping up and down, sometimes in sync with the vertical roll as it hits bottom, sometimes giving the illusion of jumping "over" the roll as if jumping rope. She drops to the ground, putting her hands on the floor with her left hand down and her right palm up. She pats upward with her right palm until the vertical roll makes it appear as if she is clapping her right to her left hand. Then the camera focuses on Jonas' torso in a two-piece jewel-studded costume as she slowly turns around, and zooms in to her arm and its shadow on the wall, the spoon in her hand. The final image is of Jonas' head in *front* of the screen, taking up the whole frame, as the vertical roll in the monitor behind her seems to push her head downward until she sinks out of the picture.

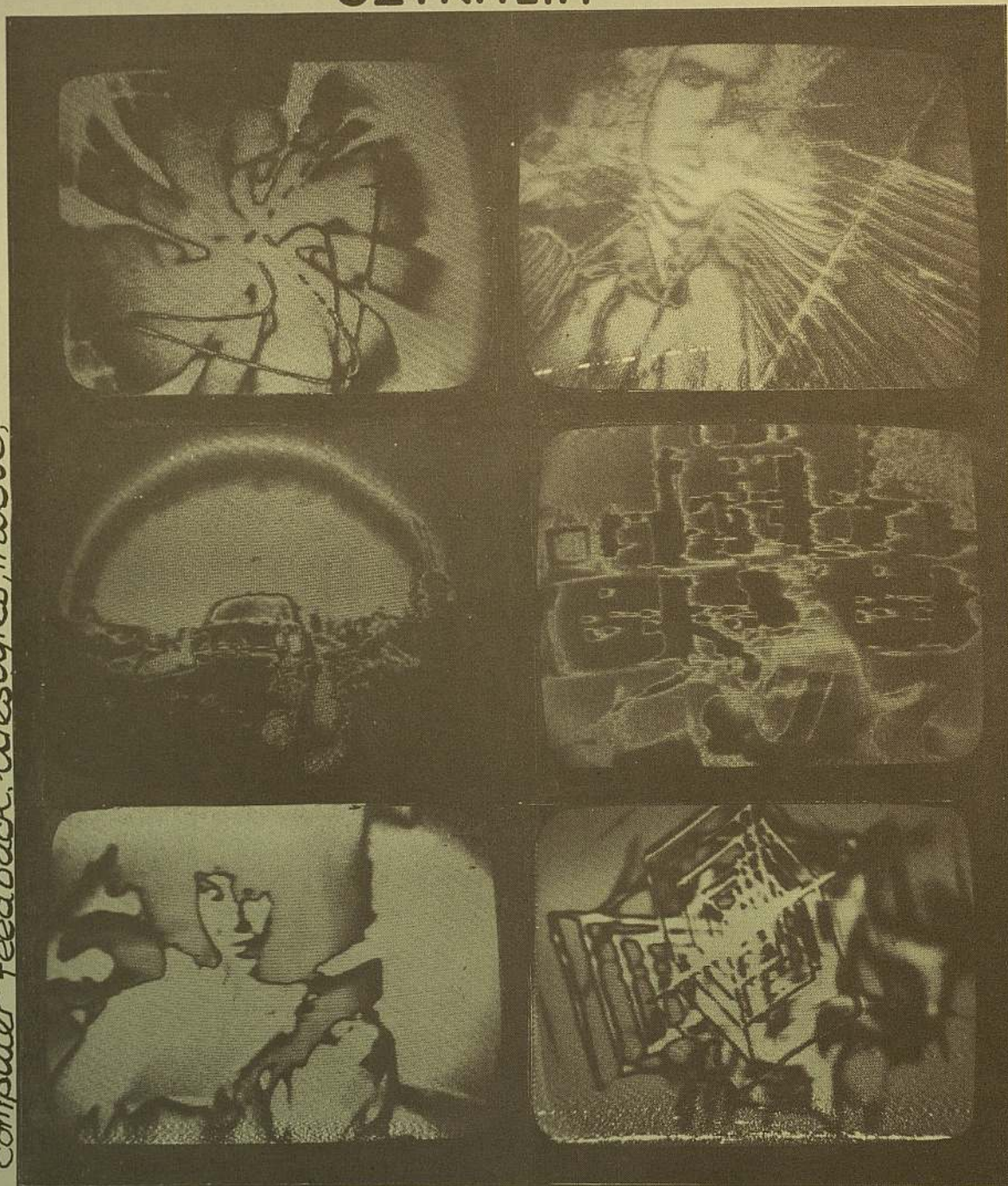


JOHN KIRK.

P.O. BOX 161, GLEBE, N.S.W., 2037, AUSTRALIA
30 MIN., COLOUR.

OZTRALIA

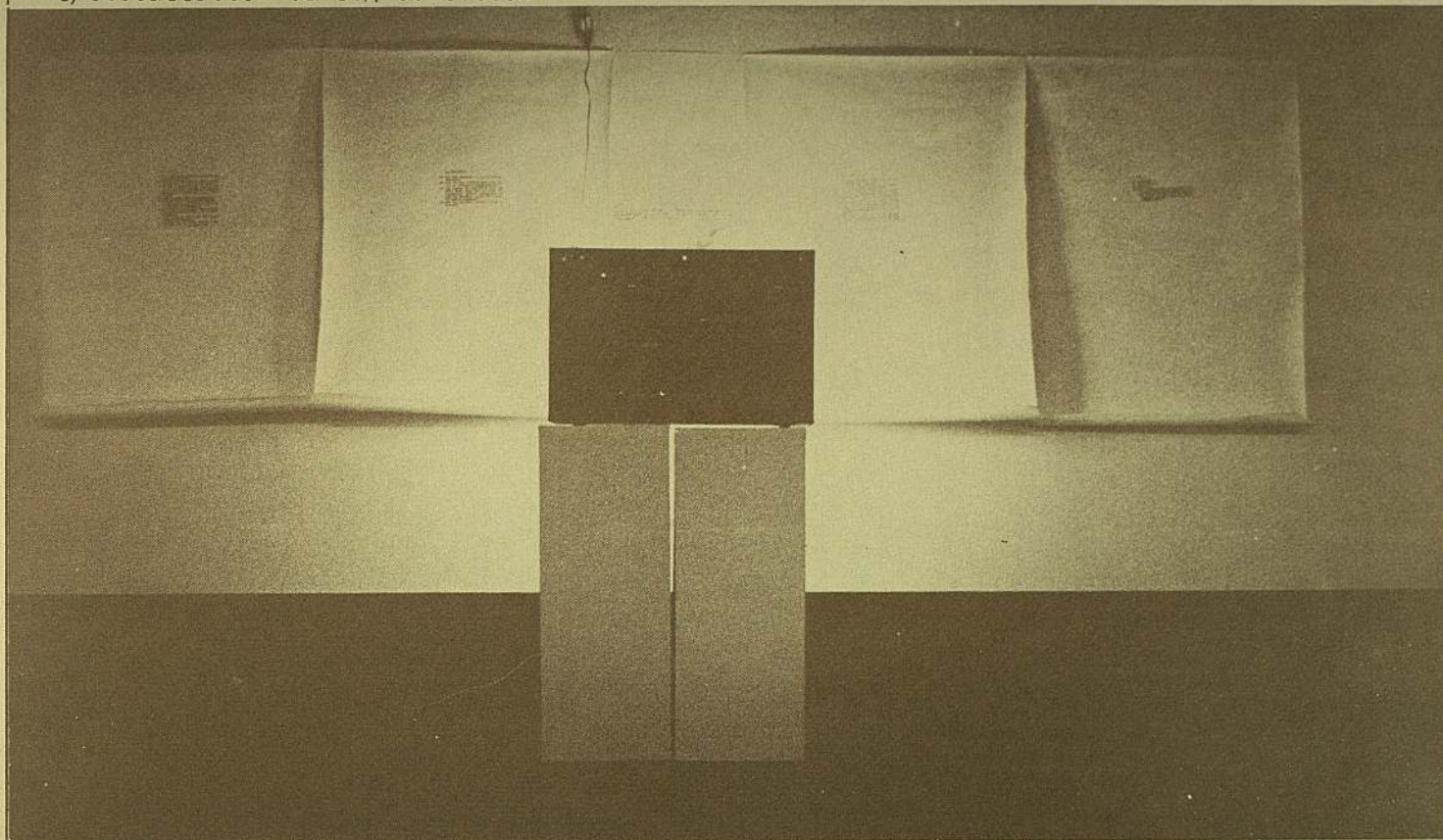
computer feedback, lifestyles, music,



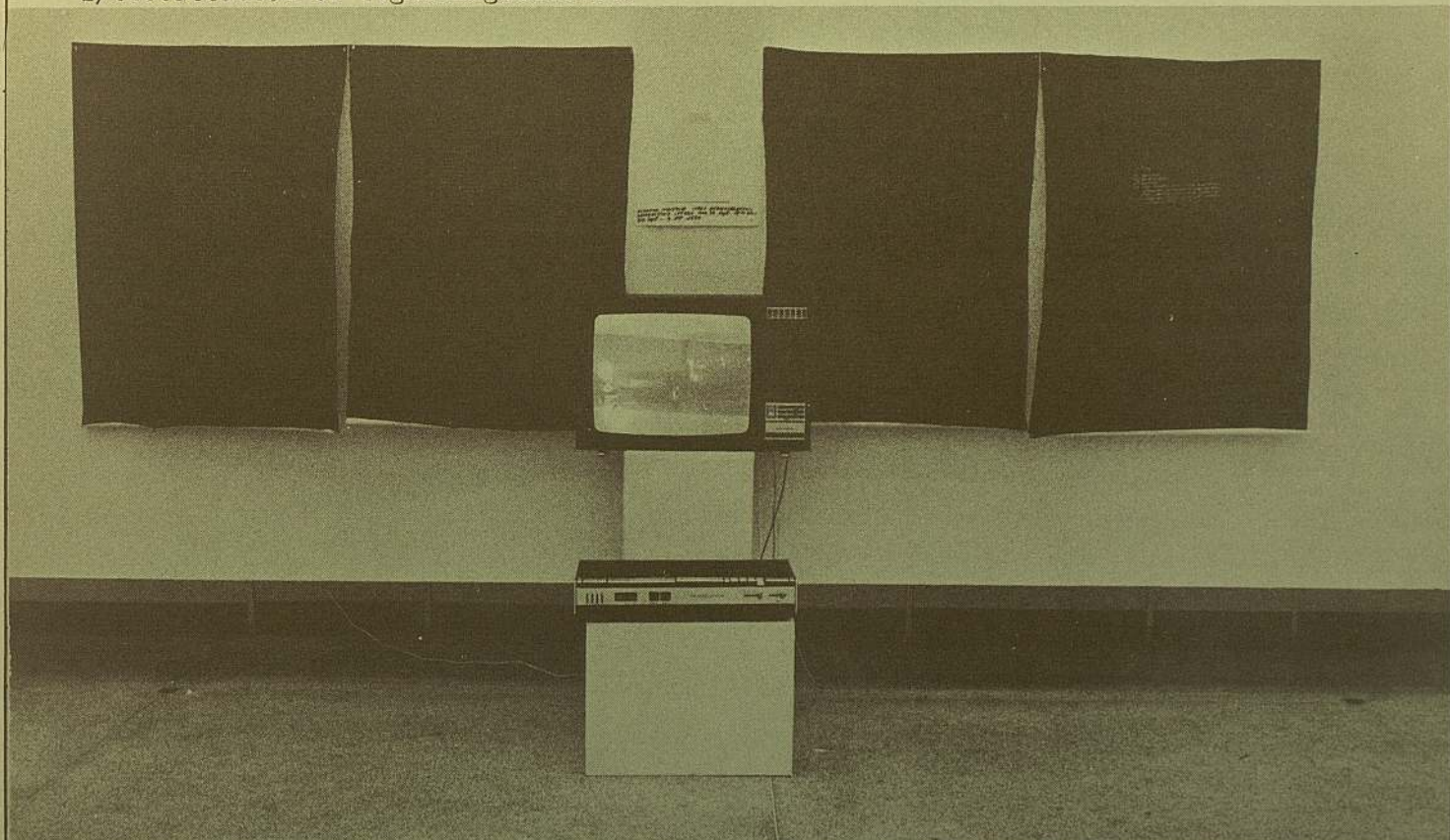
SHOCK THE SYSTEM

richard kriesche 8010 graz austria trauttmannsdorfg 1

1/installation of lightemission



2/installation of lightimageemission



3/the videotape relates itself to 1/the video as a system 2/reality 3/art
4/ to the demonstrated system (see notes on the wall)

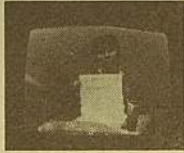
LAUREN McLAughlin

Halifax, Nova Scotia

Watch me / about 20 minutes



Watch me,
Smile naturally.



Watch me,
theorize - We have
Wars because,



Watch me,
Read quite nicely,
(from the Bible)



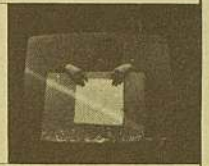
Using Bible to
answer: We have
Wars because, ...



The answer
comes from
wherever my finger
randomly falls.

In the tape, I demanded of the
Camera to WATCH ME while I
"did my tricks." I was successful
in accomplishing a couple of the easier
ones, but not so in the rest (~~its~~ wasn't easy
to show off when I knew I could be watched).
With my last success I demanded WATCH ME,
WATCH ME, watch me, watchme watchme,
until I knew I was in control.

I tried to set up a succession of
events within the tape in which I
could prove $2 + 3 = 4$.



Draw nearly perfect
circles with
closed, my eyes



WATCH ME.

watch me.



WATCH ME.

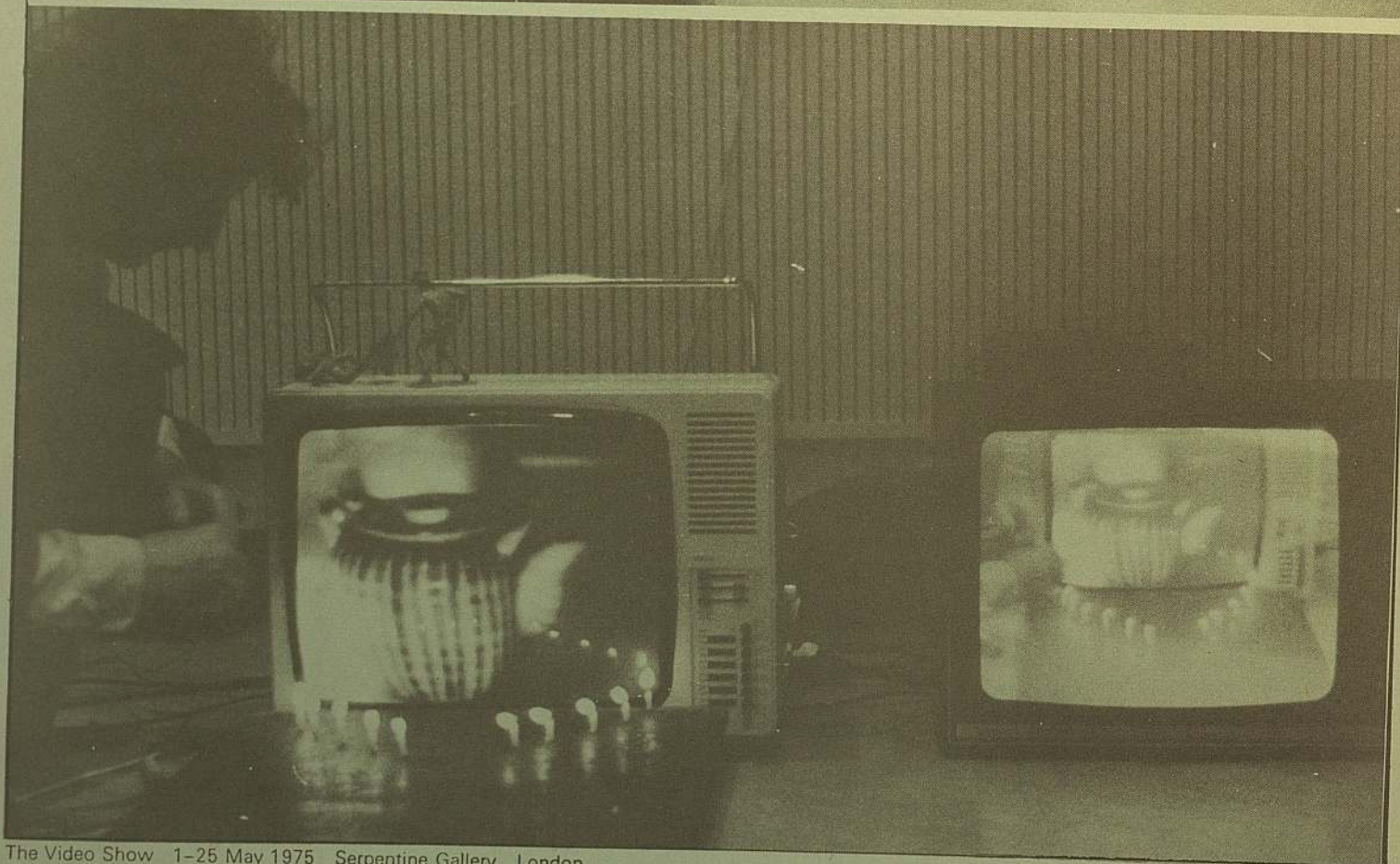
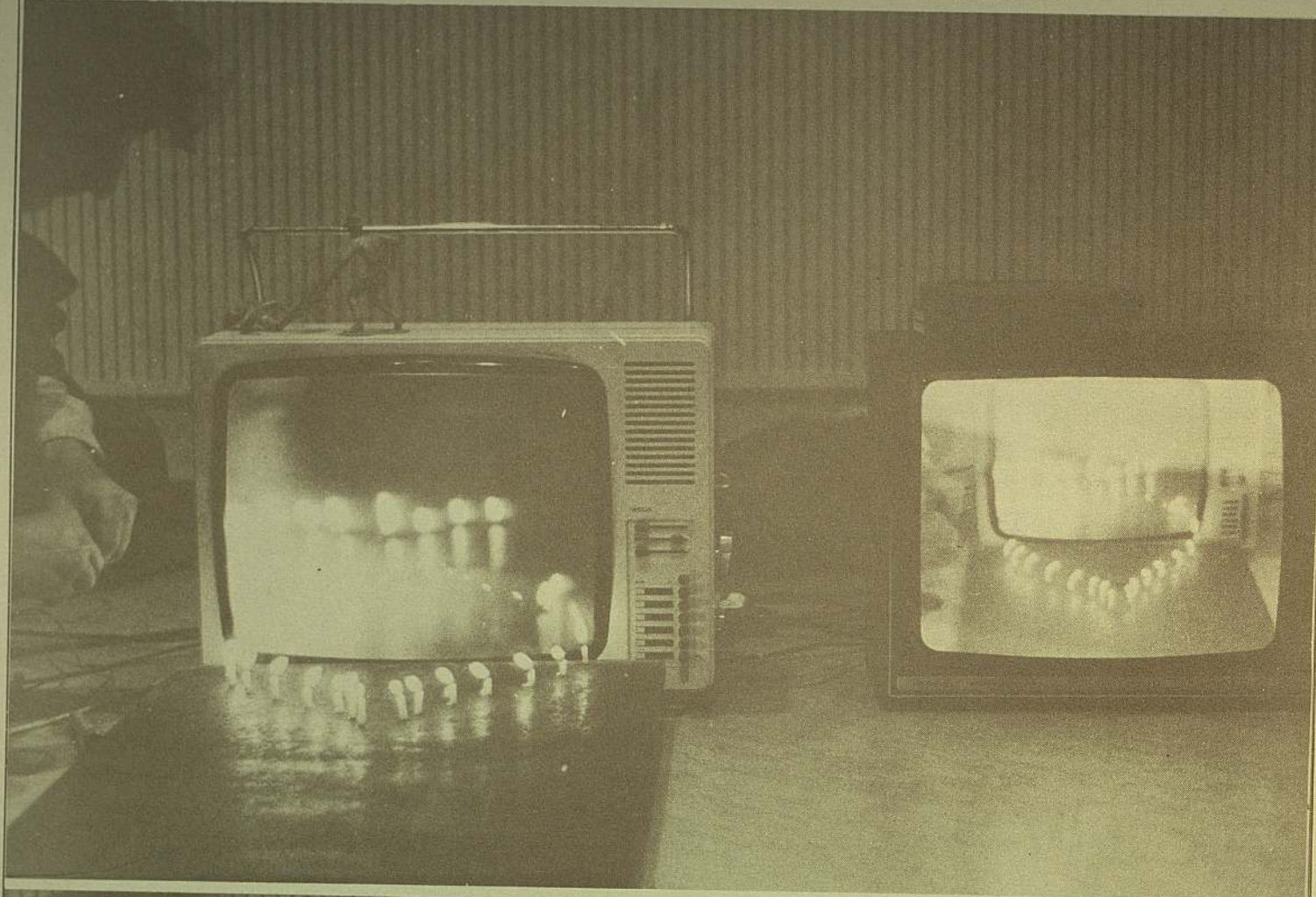


WATCH ME.



WAA..TCH ME.

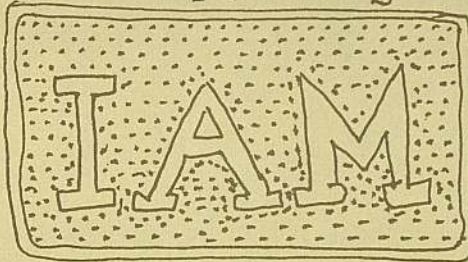
"PIF PAF OR A CUP OF TEA FOR DOUBLE HEARTS" Live performance at Musée des Arts Décoratifs - Impact-Video Show
 (One from six pieces - 30' - 1974. GERALD MINKOFF. 85 Bd. CARL VOGT - CH-1205 GENEVA



ronald nameth

nordkrog 26, 2900 Hellerup, copenhagen, danmark

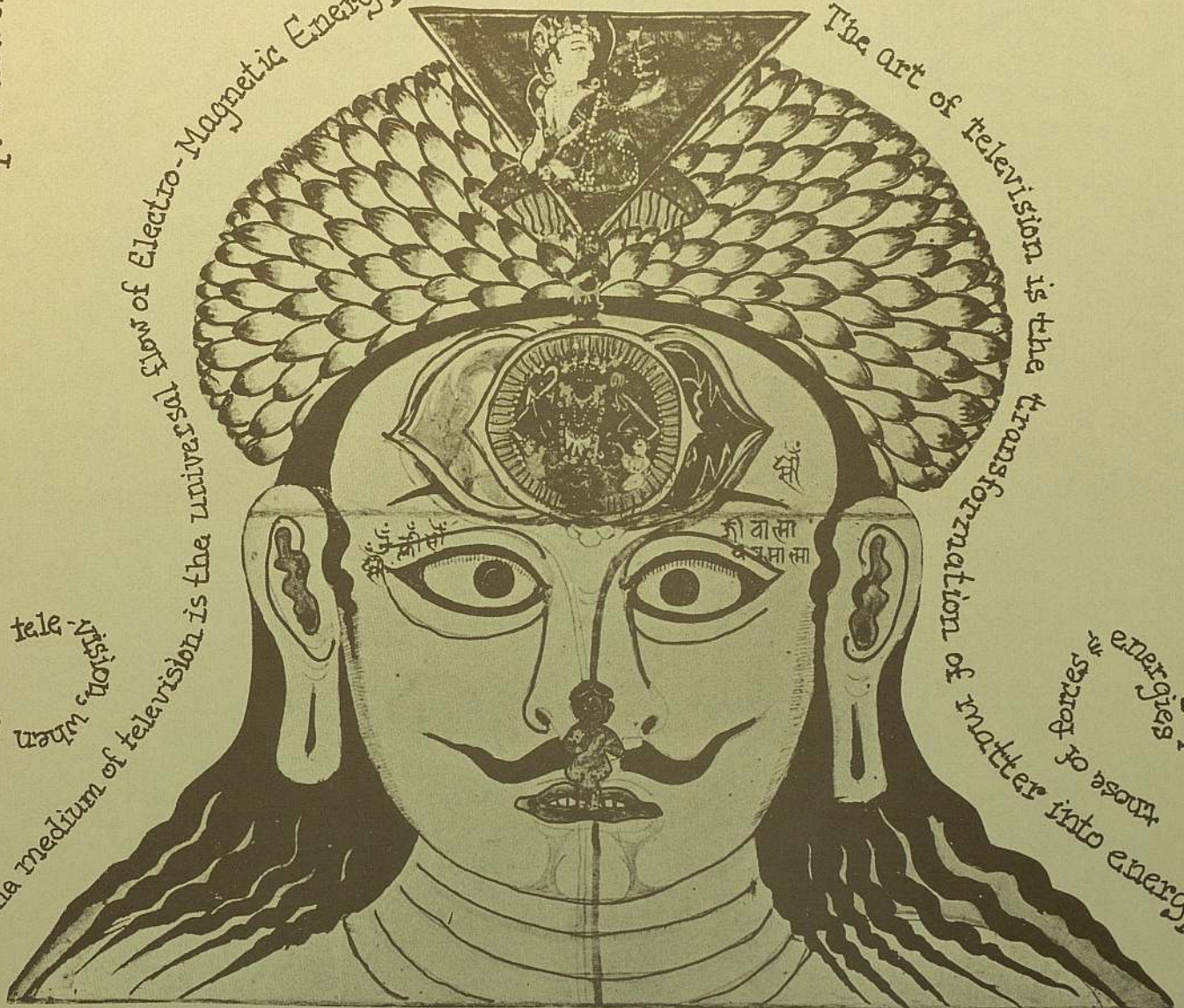
- composite video tape - vcr 45 min. cassette, colour, sound
tantric tv. / energy forms / energy flow / living movement
- pyramid / voyage into the golden screen, 30 min cassette
document of energy flow tv. sculpture on exhibit in stockholm /
video space forms with music by per norgard for danish state tv.



turned inward, sees itself infinitely: a flow of energy

The medium of television is the universal flow of Electro-Magnetic Energy

tele-
vision, when
turned inward



The art of television is the transformation of matter into energy

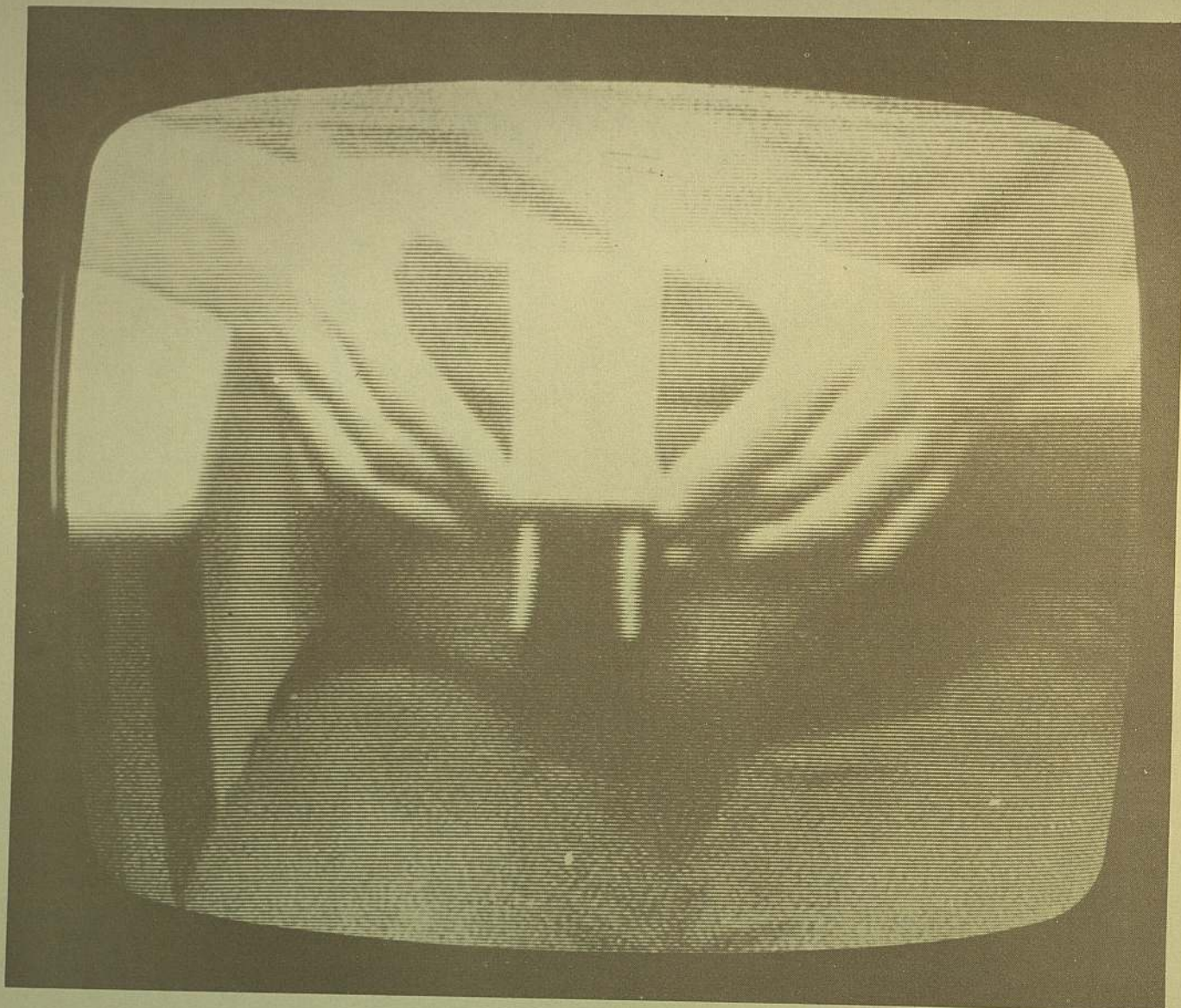
energies
those of
energy to
energy

Television can reveal processes behind the veil of the physical:

Wayne Z Packer

5212 Prince St. Halifax, Nova Scotia, Canada

Fly 25 min. b&w



... and he just moved away, very slowly, and I looked a little closer and I saw that his back legs, that he was dragging his back legs with him...and, umm...
...so I put my finger in front of him...and then went like that...and, uhh...
...he went on my finger...and that was kinda nice...and then I got into a conversation with my friend about cripples, pointing out to her that the fly was crippled...she said she would have killed it anyway...I didn't agree with her...I'm just too compassionate...so I took the fly, and I kept it on my finger... and, uh...I thought I'd keep it and it was nice to have a pet fly that couldn't fly away from me...I never had a fly that couldn't fly away from me...
...unless I killed it first...

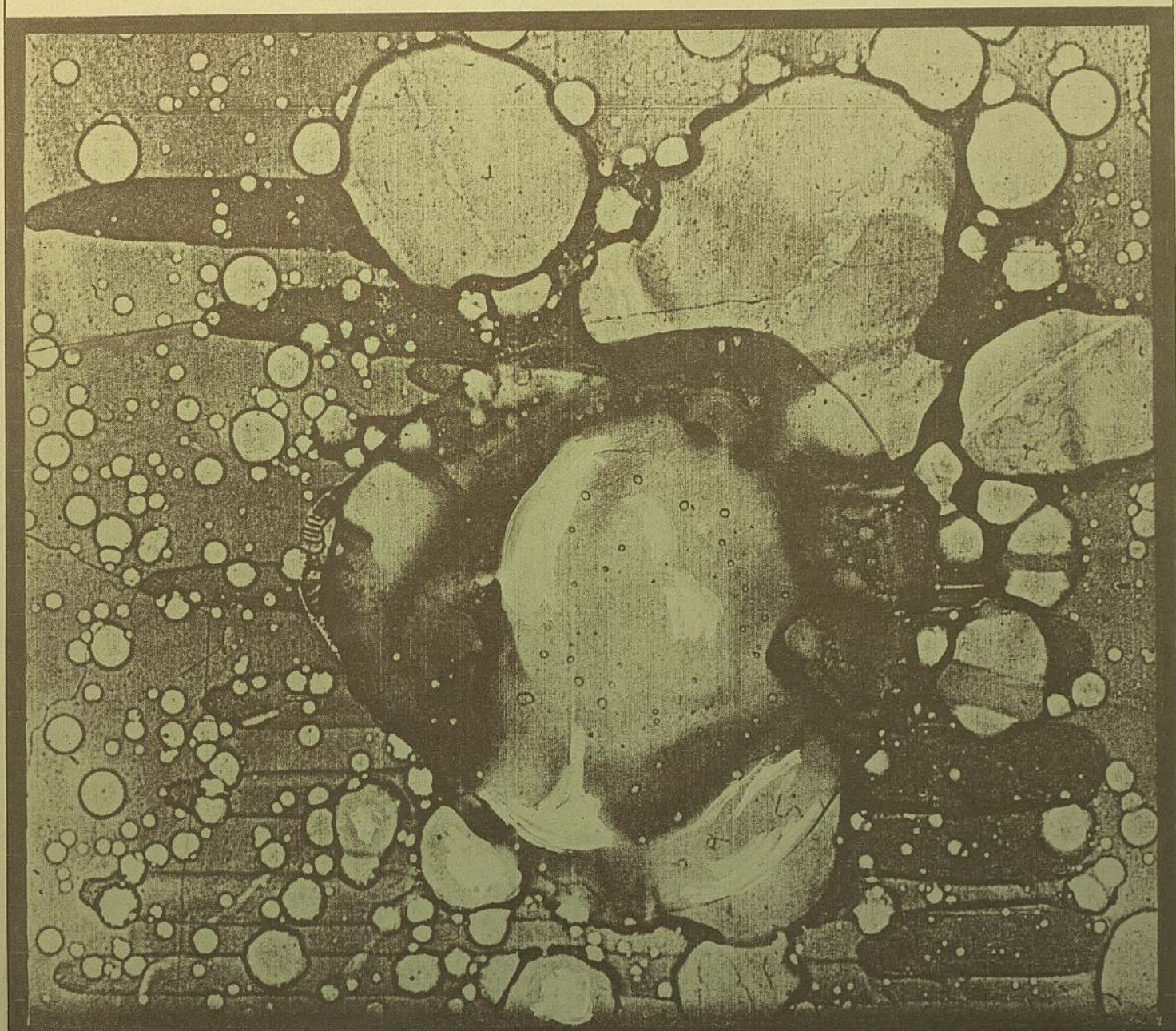
...he seemed to come out of nowhere...I didn't notice him before...and I couldn't concentrate on what I was doing...cause he wouldn't leave me alone...what he did was, he'd come in real close to my head, and buzz around, and then he'd buzz off very quickly before I could...before I could get my hands on him.....

...I'll put it on the seat...and a little on the back too...cause flies don't have to stand straight up when they eat...mmm, he'll like that...and maybe when he eats it he'll stop buzzing so loud and be busy eating...

Rune Pettersson
14600 Tullinge, Sweden

LIVSMÖNSTER (Life Patterns), 5 min.

By design, colour-, and soundeffects this short program is meant to show some thoughts about the development and evolution of man. The production was made in 1974 and financially supported by the Swedish Film Institute. Music by Ralph Lundsten.



Name : FRIEDERIKE PEZOLD

Address: 8 MUNICH 80 WELTENBURGERSTR. 31 GERMANY

Title : 2 PIECES OF A WOMAN'S MOVEMENT 30' PHILIPCAS.

EXHIBITIONS MUSSEE D'ART MODERNE PARIS

GALERIE PROJEKTION (CASTELLI) KOLN 74

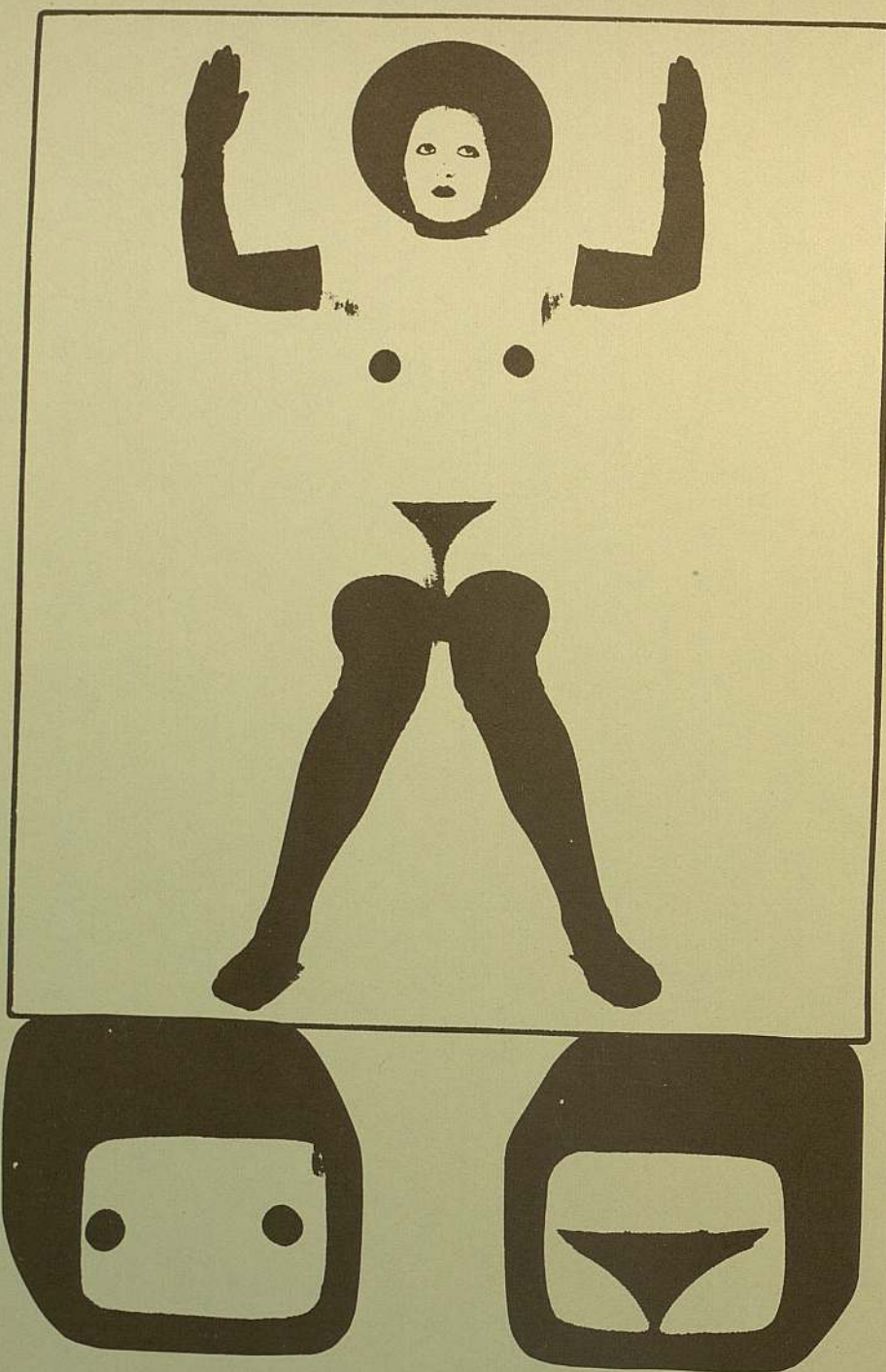
PALAIS DES BEAUX ARTS BRUSSELS 75

KUNSTVEREIN 75,

GALERIE NACHST ST. STEPHAN WIEN 75

NEUER BERLINER KUNSTVEREIN 75

9. INTERNATIONAL BIENNALE PARIS 75



SUBJECT: The costly image slabmachine becoming creative
contesting criticism on female sex-symbols.

ROTTERDAM ARTS FOUNDATION

VIDEO FOR AND WITH ARTISTS

Ivor Abrahams
Vito Accardi
Bernard Besson
Claus Böhmier
Heinz Breloh
Douglas Davis
Renate en Rene Eisenegger
Dieter Engels
Valle Export
Terry Fox
Robert Goldman
Wim Gijzen
Peter Hutchinson
Jan van Munster
Dennis Oppenheim
Harald Ortlieb
Ulrike Rosenbach
Reiner Ruttenbeck
Willoughby Sharp
Alan Sonfist
Franz Erhard Walther

WIMK VAN KEMPEN, WIM GIJZEN, BERNARD BESSON
JAN VAN MUNSTER, PIETER ENGELS

Lijnbaancentrum Lijnbaan 165 Rotterdam The Netherlands

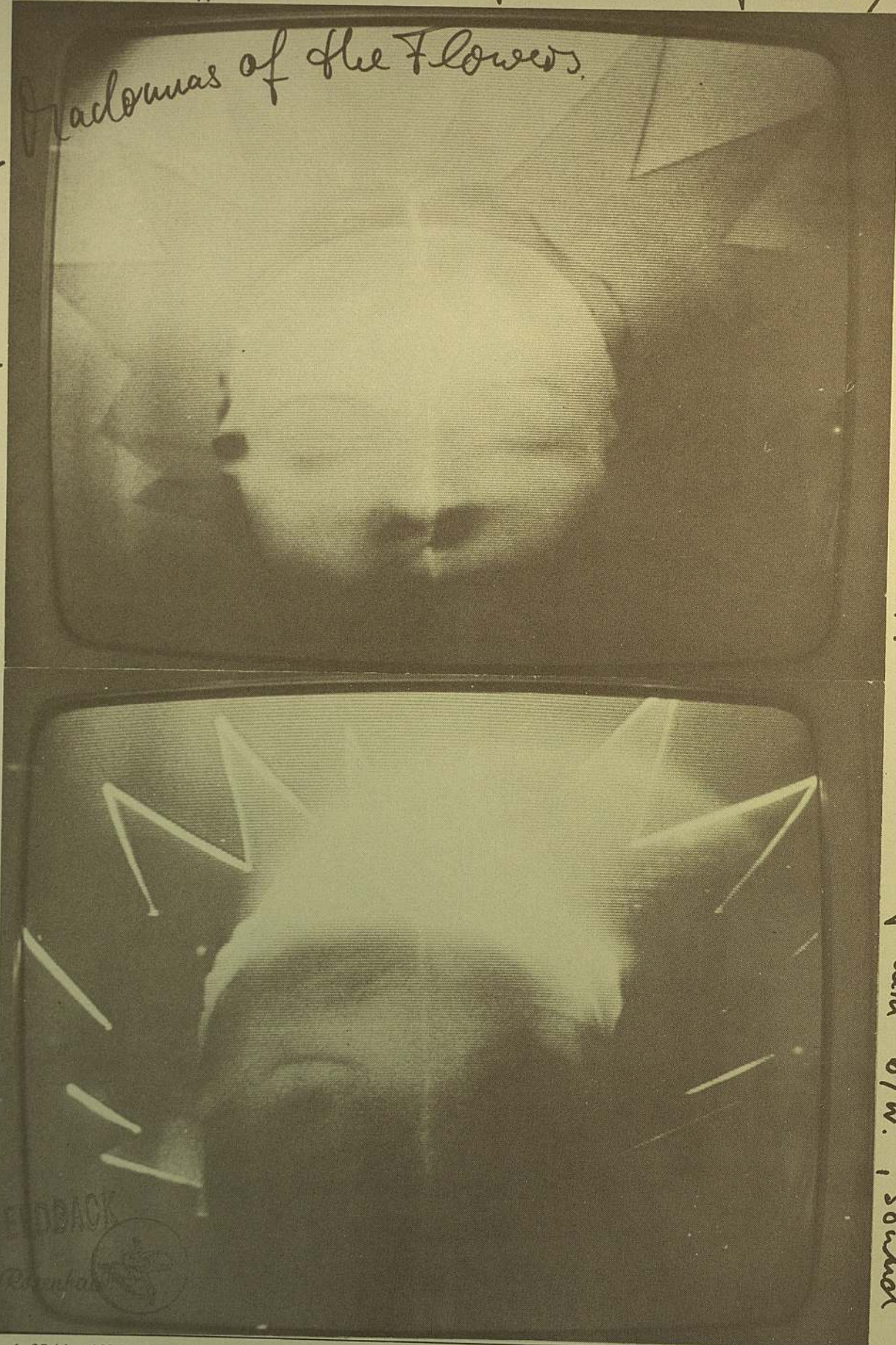
Ulrike ^{Rosenbach} ROSENBACH, VIDEOFEEDBACK
 Düsseldorf 11, Düsseldorfer Str. 178. Germany

Titles:

The Madonna of the Flowers 15 min b/w, Sound
 + live - Point-Start.

The Madonnas of the Flowers.

as a private video-action 1975 in Düsseldorf.



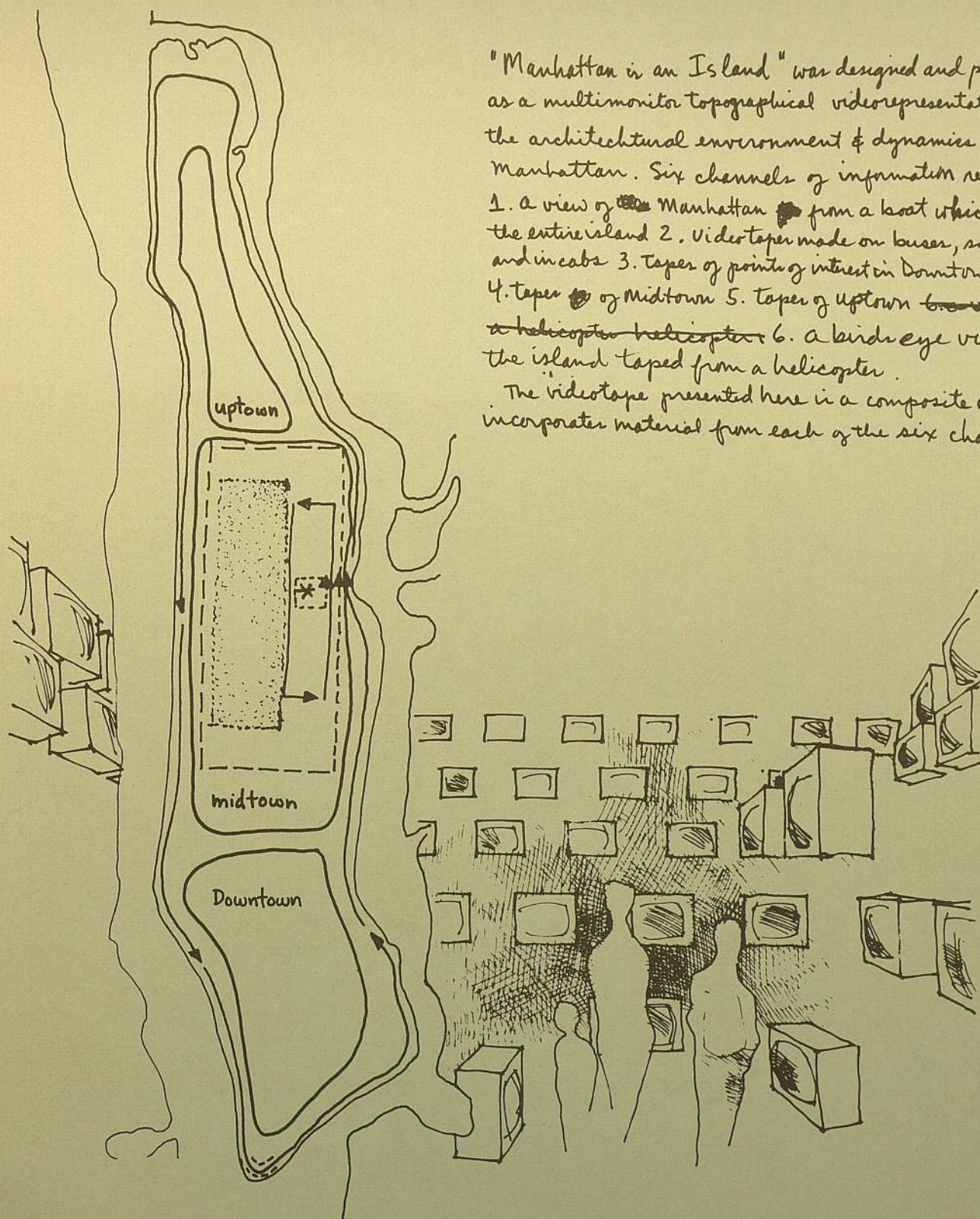
VIDEOFEEDBACK
 Ulrike Rosenbach

IRA SCHNEIDER
51 Fifth Ave. N. Y. C.
Manhattan is an Island
50 minutes

"Manhattan is an Island" was designed and presented as a multimonitor topographical videorepresentation of the architectural environment & dynamics of Manhattan. Six channels of information represent:

1. A view of ~~the~~ Manhattan ~~from~~ from a boat which circles the entire island
2. Videotapes made on buses, subways and in cabs
3. Tapes of points of interest in Downtown, Manhattan
4. Tapes ~~of~~ of Midtown
5. Tapes of Uptown ~~to view from a helicopter~~ helicopter
6. A birds eye view of the island taped from a helicopter.

The videotape presented here is a composite edit which incorporates material from each of the six channels.



RICHARD SERRA

Castelli-Sonnabend Tapes & Films, 420 Broadway, New York 10012, USA

Television Delivers People, 1973, colour, 6 min., sound

Television Delivers People, produced with Carlota Schoolman, focuses on the political import of broadcasting as corporate monopoly and imperialism of the air. The content is presented ironically, for the message criticizes its medium while remaining within it - it provides an example in itself of the seduction of advertising. Muzak is playing while sentences that Serra has excerpted from television conferences roll down a blue background in white lettering.

**You are the product
of t.v.**

**You are delivered to
the advertiser who is
the customer.**

WILLOUGHBY SHARP
93 GRAND ST.
NEW YORK, N.Y. 10013



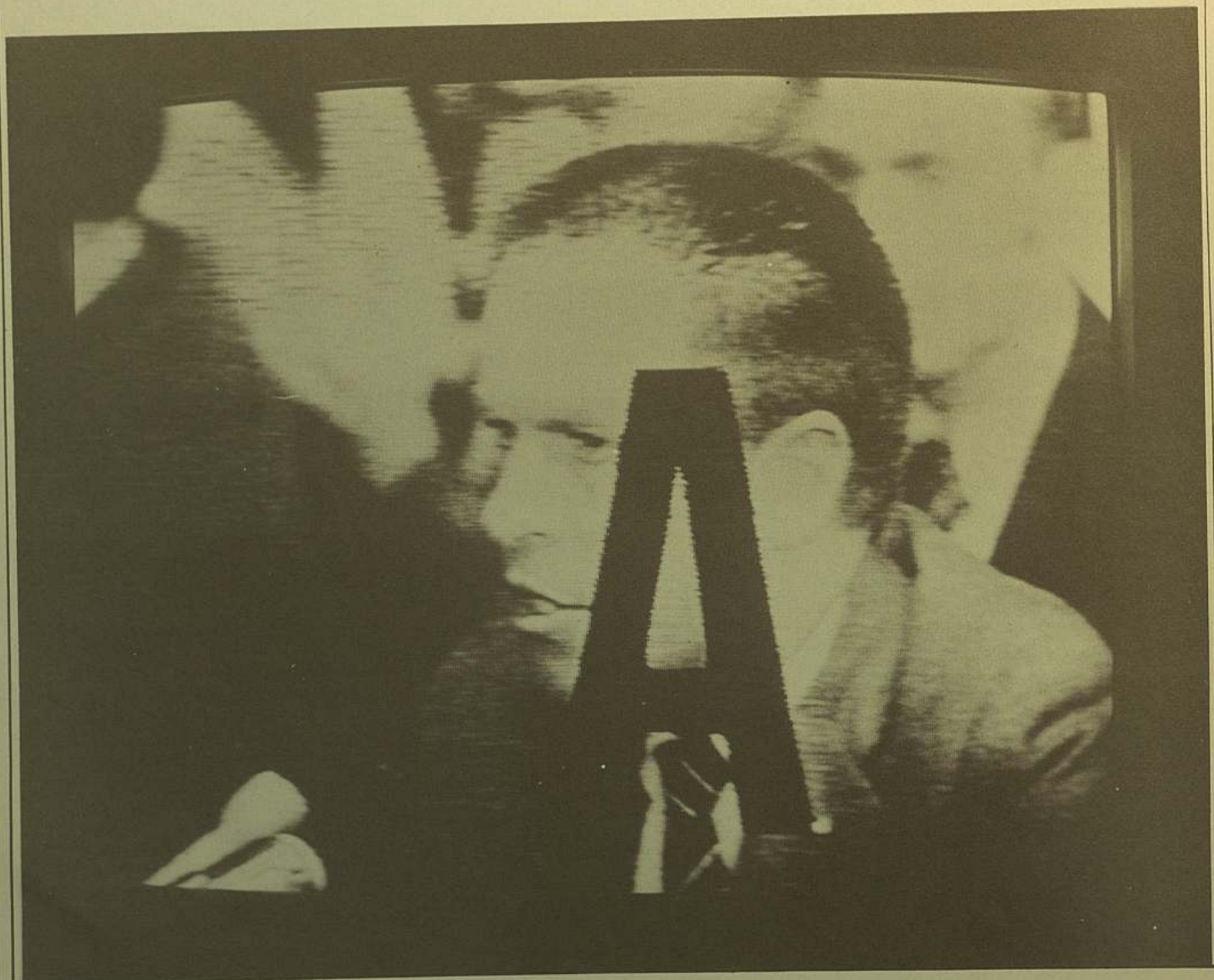
WILLOUGHBY SHARP PERFORMING "FULL WOMB," AUTO LAUNDRY, ONSET, MASS. PHOTO: RALPH MERCER.

KEITH SONNIER

Castelli-Sonnabend Tapes & Films, 420 Broadway, New York 10012, USA

Animation 1, 1973, colour, 14 min., sound

Animation 1 is made with a computer, "Scanimate", that is able to control the scan lines of a television and to cue information into certain lines. The computer is programmed for three independent visual transformations or channels, similar to audio "tracks". One programme of the tape is off-air, using television images, predominantly the questioning of Haldeman by Sam Dash, with the accompanying soundtrack. A second track is done with Kodaliths, like film negatives. These were placed in front of a lit screen and shot with film that could shoot negative type. The third track involves numbers and letters - 1, 2, 3, 4 and A, B, C, D - which cue in information for the entire tape. Thus, showing these as images is like revealing the outline for a script, each figure representing a section of it. The playback of the machine is based on moves divided into four parts, each of which can be animated in a different way. Because "Scanimate" cannot store information or play more than one part simultaneously it had to be run through three separate steps in making the tape.



JOHN STURGEON
11 Dudley Avenue
Venice, California
90291 USA

b. 1/6/46
Springfield, Illinois

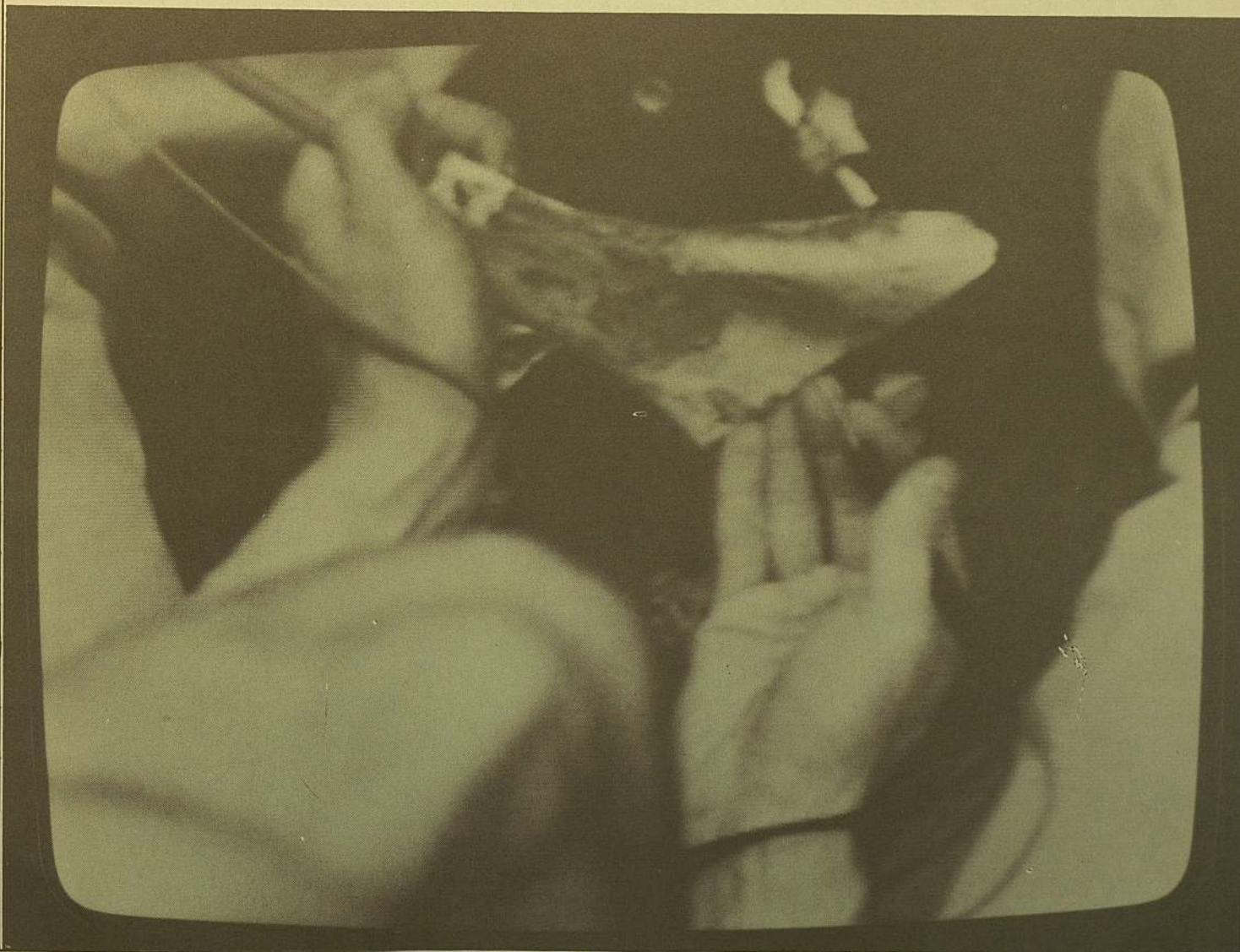
B.F.A./ painting / University of Illinois / 1968
M.F.A./ painting / Cornell University / 1970

Exhibitions: video

- 1975 Art Video Camel, (the Camel Award), Milan & Florence, Italy
1975 Biennial of Contemporary American Art, Whitney Museum of American Art, NYC, NY
Southland Video Anthology, Long Beach Museum of Art, Long Beach, Ca.
- 1974 SPIN 411, Mark Taper Forum Lab Theater, Hollywood, Ca.
Eight West Side Artists, California State College, San Bernardino Ca.
CA. 90291, Baxter Gallery, California Institute of Technology, Pasadena, Ca.
- 1973 American Center, Tokyo, Japan
Tenjo Sajiki Theater, Tokyo, Japan
Nelson I.C. Gallery, University of California at Davis

SELECTED WORKS 1974		date	time	standard
1	Water piece (untitled)	12/74	7:11	B/W EIAJ
2	NOR MAL / CON VERSE	6/74	4:18	"
3	Shirt	6/74	6:06	"
4	Hands Up	3/74	9:18	"

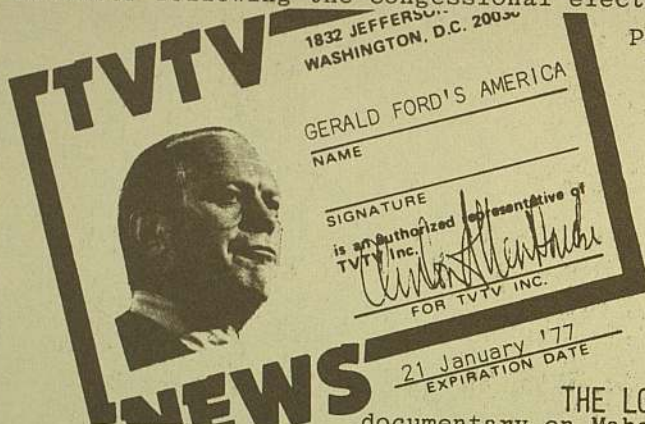
still from Hands Up, 3/74 B/W



TVTV

Post Office Box 48-455 Los Angeles California 90048 USA

GERALD FORD'S AMERICA: A series of four thirty-minute programs focusing on the first hundred days of the Ford administration. They are the product of an experimental alternative Washington Bureau set up in September 1974 and disassembled in November following the Congressional elections.



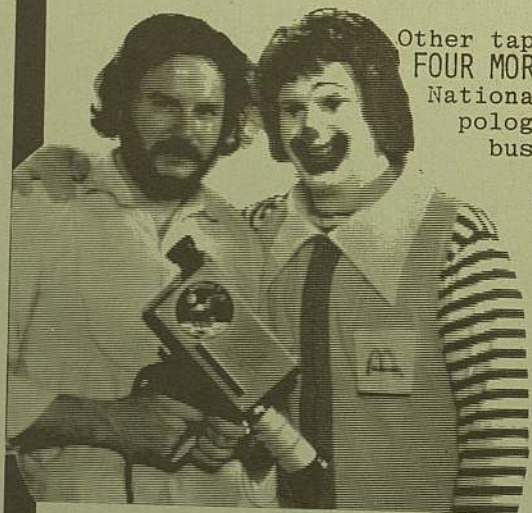
Part I **WIN** focuses on the President and the Presidency and the country's infatuation with both. It follows Ford on a campaign trip across the country in search of votes for his Republican Party and support for his economic program. Part II **CHIC TO SHEIK** focuses on the Washington social scene, following a social columnist to a White House Tea, a party at the Iranian Embassy and other affairs.

THE LORD OF THE UNIVERSE is a 60-minute verite documentary on Maharaj ji, the 16 year-old guru, and his followers. It focuses on Millenium '73 held at the Houston Astrodome and billed by the Guru's publicists as "the most significant event in the history of mankind." The program was the first produced with half-inch videotape to be broadcast nationally in the US. It recently won the Alfred I. duPont/Columbia University Award for excellence in broadcast journalism.



Other tapes in the Library Section include:

FOUR MORE YEARS TVTV's coverage of the 1972 Republican National Convention at Miami Beach; and **ADLAND** an anthropological documentary of the American TV advertising business.



Since 1972, when we covered the national political conventions with porta-paks, TVTV has been concentrating on the production of Non-Fiction Television. Our strategy has been to demonstrate, through example, what good alternative television might look like. By using whatever channels will get programming shown in as many places as possible, we feel it may be possible to build audience recognition for a particular style and approach to information which transcends the quirks of a particular outlet. Thus we believe that building an enclave within the existing system is a viable strategy for change.

We feel that our experience can in some way form the basis of a more general pattern and not just be unique to us. Certainly the broadcast of TVTV tapes has established technical precedents which others can capitalize on.

One of the more important things we've learned as a production group is that our choice of program topics has to be political --not in the sense of favoring a particular ideology, but in seeing each production as an important program and a demonstration of different approaches to producing TV.



Name:

W.O.R.K.S. CLIVE ROBERTSON RICK HOLYOKE
PAUL WOODROW SU ROBERTSON

Address:

Box 1758 Main P.O. T2P 2L8 Calgary, Alta., Canada

Titles:

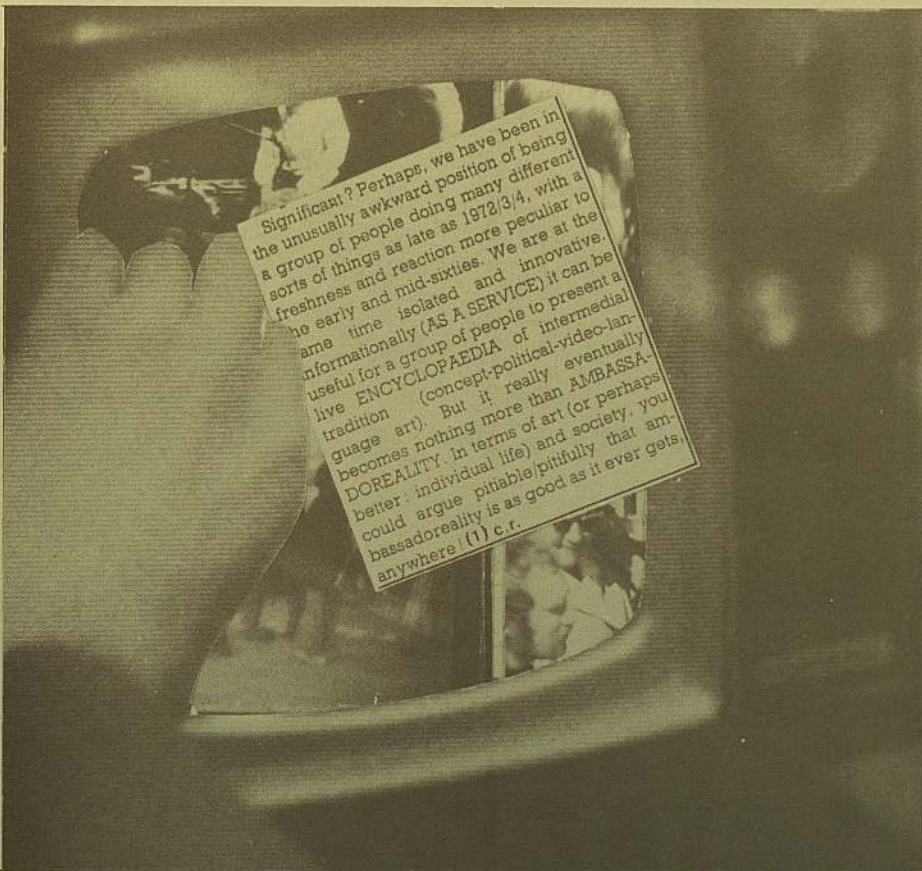
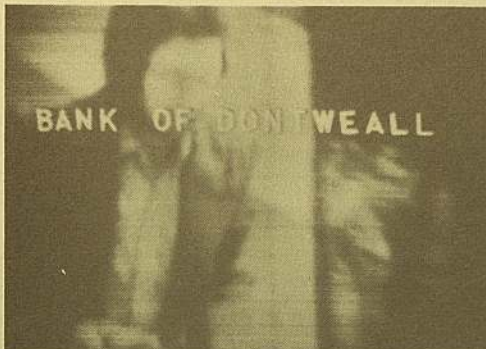
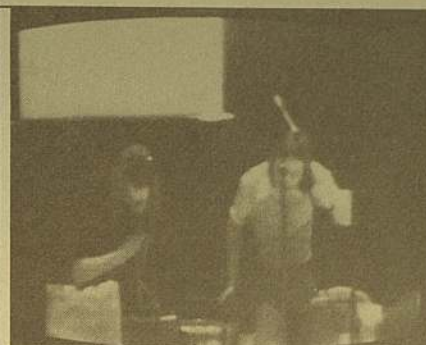
"W.O.R.K.S. AT EASE" (30 min)

"ALL IN THE W.O.R.K.S." (30 min)

Both half-hour tapes are compiled from the following materials in our possession.

Author(s) name is underlined.

* denotes Cable T.V. broadcast.



1. TRIPLE ROLL OUT - with Harold Pearse, Randy Williams, Gary Coward, Paul Woodrow. 18 min. 1971, Montreal.
2. COVER-UP - with Harold Pearse, Paul Woodrow. 15 min. 1971, Montreal.
3. CHARACTER GENERATOR - Paul Woodrow. 15 min. 1971, Montreal.
4. REAR-VIEW MIRROR - with Clive Robertson, Paul Woodrow. 30 min. 1972, Calgary.
- *5. PARTIAL COMPOSITION - 2nd Preparation. Clive Robertson excerpt: 20 min. 1972, Calgary.
- *6. W.O.R.K.S. AMONGST THE EASELS with Cable T.V. (Bob Howes) various. excerpts: 20 min. 1973, Calgary.
7. ROOM IDENTITY TRANSFER - with Su Robertson, Clive Robertson. 20 min. 1973, Calgary.
8. W.O.R.K.S. CONCERTS AT VEHICULE, MONTREAL (Allan Bealy, Vehicule), various. 90 min. (3 x 30) Montreal, 1973.
- *9. KANANASKIS ROAD - Nolan Sullivan, Alan Carter, Rick Holyoke, Clive Robertson. 23 min. 1" 1". V.C. 1973, Calgary.
10. PLANETARIUM W.O.R.K.S. CONCERT, Clyde McConell, Brian Cayford, Rick Holyoke, W.O.R.K.S.. 120 min. (2 x 60) complete concert for "Conceptographic Reading" 1" IVC. 1973
- *11. A CONCEPTOGRAPHIC READING OF OUR WORLD THERMOMETER by W.O.R.K.S.. Exhibition of 56 artists activities. 6 hrs. (6 x 60) 1" IVC. Tape 1: Films and video
2: Concert (see 10)
3: Events
4: Events
5: Street performance
6: Documentation + studioworks. 1973, Calgary.
- *12. LIVE LICE with David Smith, Bill Rowat, Rick Holyoke, Clive Robertson, Paul Woodrow. 52 min. +30 min. 1974, Calgary
- *13. WE APOLOGISE FOR THE DELAY- Rick Holyoke, Clive Robertson, Paul Woodrow. 47 min. 1974, Calgary. 1" IVC
- *14. WESTERN MUSIC IMPROVISATION COMPANY - Paul Woodrow, Clive Robertson, Eugene Chadbourne. 120 min. (2 x 60) 1" IVC 1975, Calgary.
- *15. WESTERN MUSIC IMPROVISATION COMPANY - Rick Holyoke, John Reid, Miles Kissinger, Paul Woodrow, Eugene Chadbourne, Clive Robertson. 60 min. 1" IVC 1975, Calgary
16. IN THE SINGULAR Clive Robertson. 60 min. 1" IVC 1975, Calgary

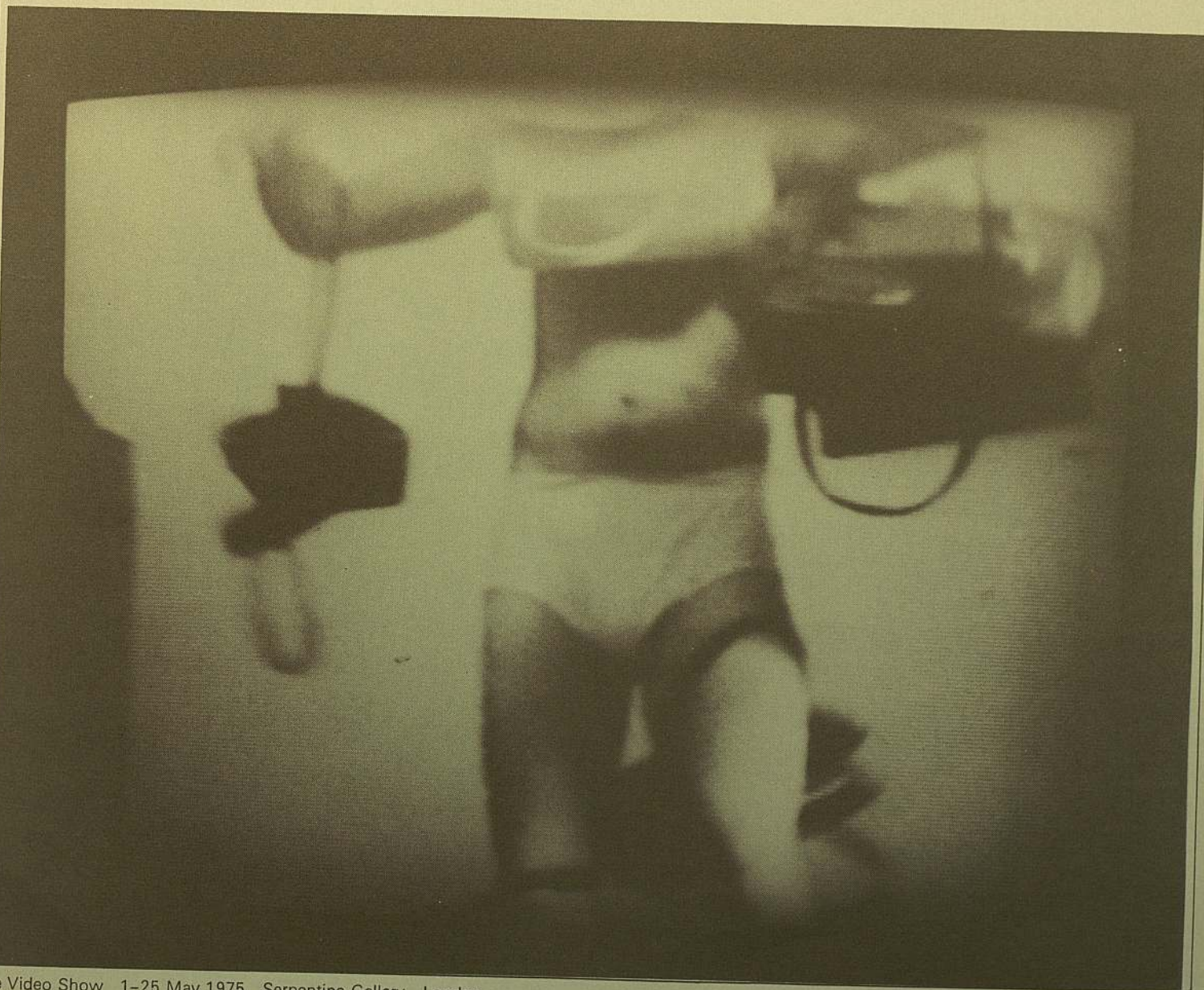
(1) ART & ARTISTS - Nov 1974

WILLIAM WEGMAN

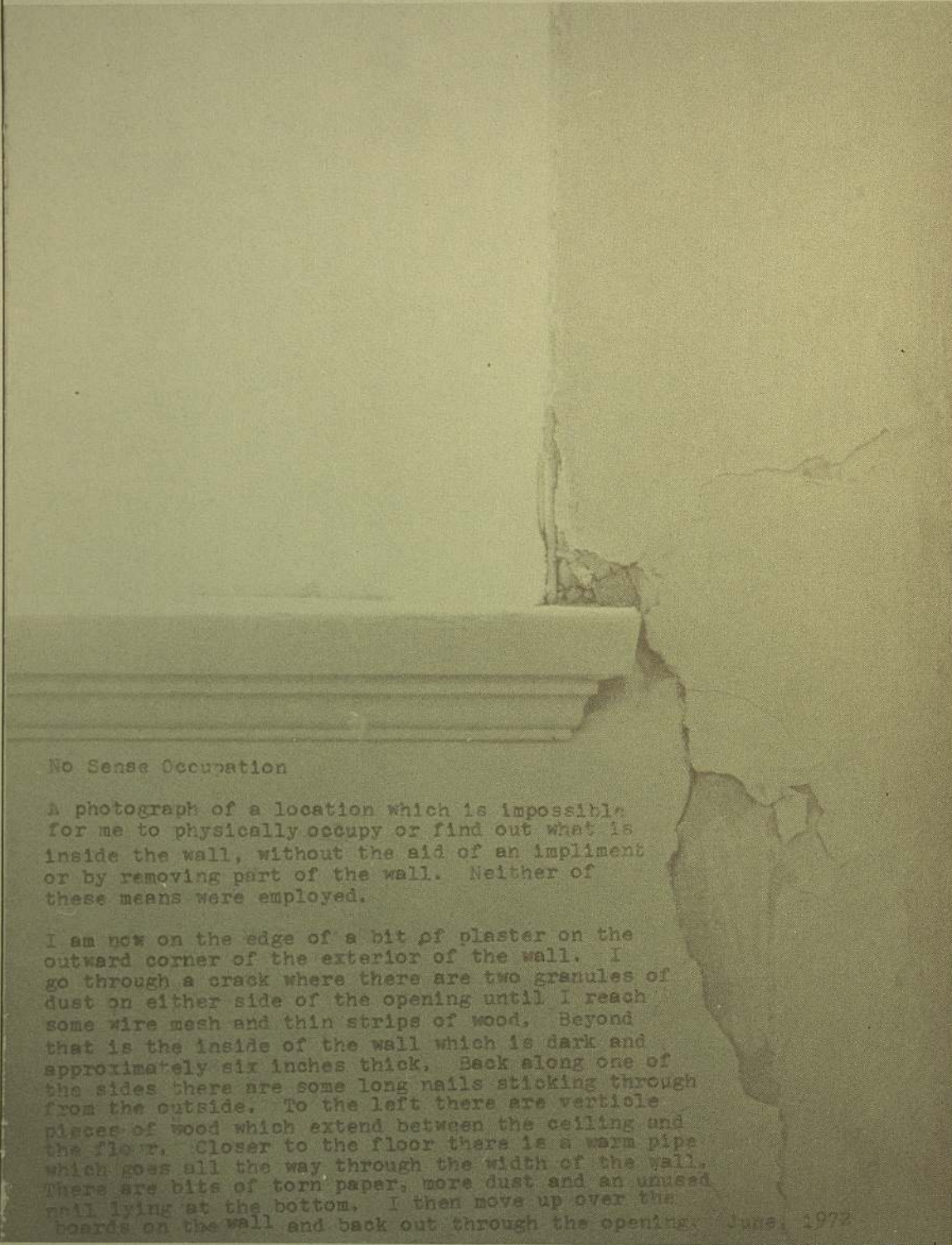
Castelli-Sonnabend Tapes & Films, 420 Broadway, New York 10012, USA

Selected Works, Reel 1, 1970-72, b & w, 30 min., sound

In his videotapes, Wegman plays with situations related to commercial television - performing in front of an audience, facing the audience directly, using vehicles such as comic routines, advertisements, demonstrations. The structure of the joke changes substantially from reel to reel, each of which is taped as a unit. In the first reel, much of the humor is based on the incongruity of something behaving in an unexpected way. One means is the personification of inanimate things. For example, in one segment, a light fixture leaning into the frame says, "I think Randy's gonna be sick". Then a standing light fixture falls over. Another uses pottracted expectation to lead to a climax - there is a long shot of a plunger on a television set. The camera stays on it until, all of a sudden, it loses suction and falls to the floor. A variation involves the uses of parts of the body; in one segment, Wegman is sitting in a chair, only his bare stomach in the frame while he hums a song, his nipples becoming eyes and his navel a mouth. When he raises his arms, the character changes, and he hums in falsetto



DOUG WATERMAN HALIFAX NS NO SENSE OCCUPATION



No Sense Occupation

A photograph of a location which is impossible for me to physically occupy or find out what is inside the wall, without the aid of an implement or by removing part of the wall. Neither of these means were employed.

I am now on the edge of a bit of plaster on the outward corner of the exterior of the wall. I go through a crack where there are two granules of dust on either side of the opening until I reach some wire mesh and thin strips of wood. Beyond that is the inside of the wall which is dark and approximately six inches thick. Back along one of the sides there are some long nails sticking through from the outside. To the left there are verticle pieces of wood which extend between the ceiling and the floor. Closer to the floor there is a warm pipe which goes all the way through the width of the wall. There are bits of torn paper, more dust and an unused nail lying at the bottom. I then move up over the boards on the wall and back out through the opening. June, 1972

telewissen-gruppe

d 61 darmstadt pfannmüllerweg 17 a tel 06151-76299

"deutschland - deutschland - a look at german heroes" - 1974 30 minutes



show what you see

tell what's on your mind

produce your own television

with these video stills and slogans we offered our video equipment to the public in several major cities from nuremberg to paris. together with people who never held a camera before we recorded "peoples own television" and thereby gave evidence everybody is able to express himself in video.

we now work with school classes and help them to produce a video show called "teamwork" which is being broadcasted in the first german television program. it shows new ways of self determined learning. the students give their experience to others by video.

we just start work with a federal agency which wants to improve the education of adults by self learning processes through video.

thus our approach to video is not art but the art of using video as a tool of consciousness. more brains shall understand and use the audiovisual media which are now in hands of only a few.

we like to cooperate with progressive artists. So we took part in:

1972 documenta 5, kassel, germany

1973 biennale de paris, france

1974 projekt 74, cologne, germany

the group was founded 1970 by private initiative, uses sony portapacks and ivc editing.

PETER WEIBEL

1090 VIENNA NORDBERGSTR. 16/22 Austria

EPISTEMIC VIDEOLOGY III 1975

The video system is the physical implementation of one of the most characteristic features of man: self-reference, which is the basis of consciousness.

Turing Machines - recursive functions - selfreproducing automata.
the image of the image:

what happens if I show the image to the image (if I turn the camera on to the monitor)? Virtually an endless line, an infinite recursion, images referring to images. Is this logic of self-reference also a logic of self-knowledge? or even a logic of self-consciousness?

If I show an image to an image, does the image then know the image? Can I write then as in the case of "Smith knows that he is Smith"

$E(y) (y = s \ \& \ K_s(y = s))$ $E \dots$ exist $K \dots$ know

"the image_i knows that it is the image_i"

$K_i(s(i)) = s(i)$

introducing the special operator "s" for
'it itself'

when I mean

"the image_i showing the image_i shows the image_i showing the image_i -"?

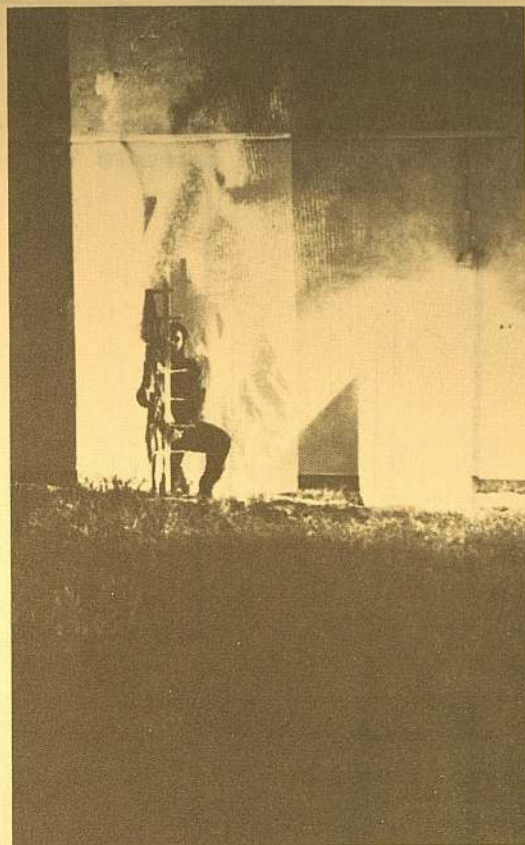
The 'knowing image' of the video system shows that the relation between image and object (signifiant and signifié) is a recursive function, that means that a knowing image imagines knowing as the image knows or the knowing imagines, that is, man is picturing all his images in objects as victim of his self-recursive, self-reflexive imagination.

NIGEL ROLFE.

1 FACTORY COTTAGES, DIPPENHALL,
FARNHAM, SURREY.

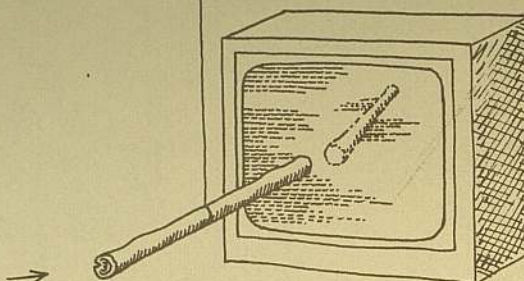
SCULPTURE AS VIDEO TAPE.
OBJECTS PROJECTED AND PRESENTED.
SPRING 1975. (15 MINS.)

MAGPIE. (ILLUSTRATED)
SUMMER 1974. (20 MINS.)



CAP VIDEO ^{RTC-30'}

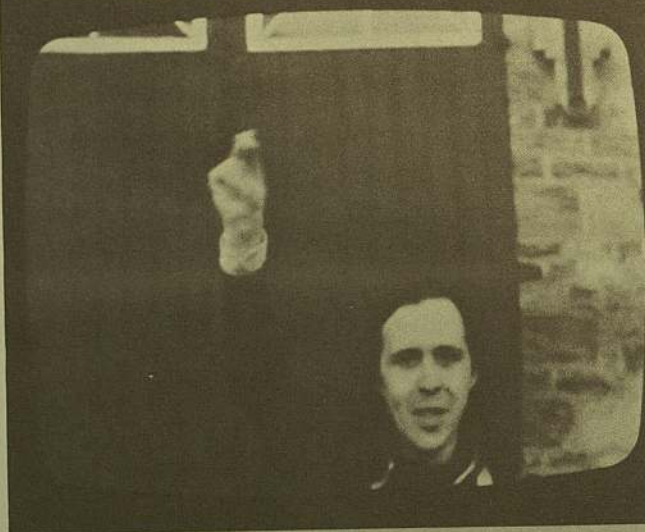
REALITY - tube (or stick, plank, pipe,...) hanging in the middle down a thread in the axis of the screen.



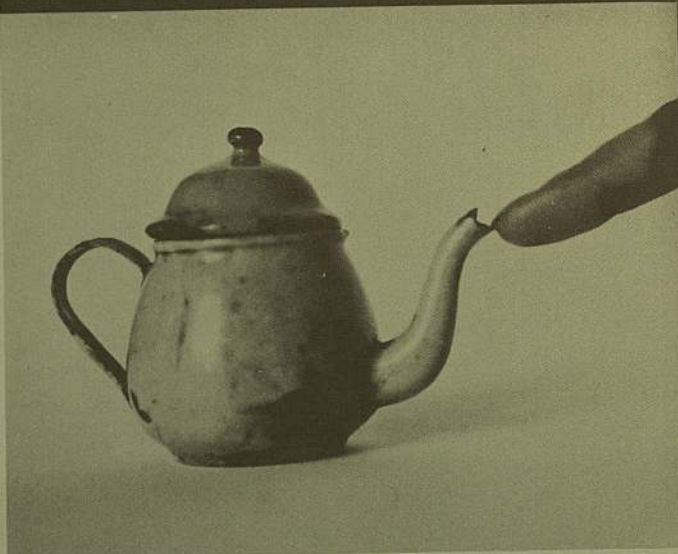
VIDEO - on tape: movements of a tube (or stick, plank, pipe,...) hanging in the middle down a thread and filmed in the axis of the camera (time: no limits).

N.B. THE REALIZATION "TUBE-VIDEO", IS FREE.
NO COPYRIGHT - ONLY THE MENTION "LENNEP", IS NECESSARY.

LIZÈNE



NYST



COURTOIS



EVARD



CAP : c/o LENNEP - MUSÉE D'ART MODERNE - 9, RUE DU MUSÉE - B.1000 BRUXELLES.

Susanna Bailey.

Winchester School of Art
Movements I and II of A SPACE IN TIME.

running time; I (composite tape)4 minutes
II(complete tape)7 minutes



A mobile sculpture.
A Space in Time
Susanna Bailey.

PETER BLOCH



WHAT IS TV?

25 MINS/COL/I973
TELECAST: LWTV MAY 3 1973

THIS PROGRAMME WAS MADE FOR THE LWTV "ACCESS" SLOT, SPEAK FOR YOURSELF. THE IDEA BEHIND THE PROJECT WAS TO ATTACK - IN AN OBJECTIVE AND CONSTRUCTIVE MANNER - THE ESSENTIALLY UNDEMOCRATIC NATURE OF BROADCAST TV. WE ALSO WANTED TO ILLUSTRATE SOME OF THE NEW USES TO WHICH TV COULD BE PUT, SUCH AS CABLECASTS AND ORACLE DATA TRANSMISSIONS.

"ALTERNATIVE" TV HAD ALWAYS BEEN ATTACKED FOR LOOKING SLOPPY, SO WE AIMED TO PRODUCE A PROGRAMME THAT WOULD BE ACCEPTABLE TO THE BROADCASTERS. TO DO THIS IN COLOUR MEANT THAT WE SPENT FAR TOO MUCH TIME AND ENERGY ON PRODUCTION PROBLEMS AND RESEARCH INTO TIME BASE CORRECTION. THE RESULT WAS THAT THE CONTENT SUFFERED AND WE PRODUCED A BASTARDISED AND AT TIMES IRRELEVANT PROGRAMME. THE INFORMATION THAT THIS EXPERIMENT YIELDED IS, HOWEVER, STILL PROVING TO BE OF GREAT VALUE.

A PROGRAMME BY TOM DE WITT, PETER BLOCH AND OTHERS (WHO WISH TO REMAIN NAMELESS)

BROADCASTS

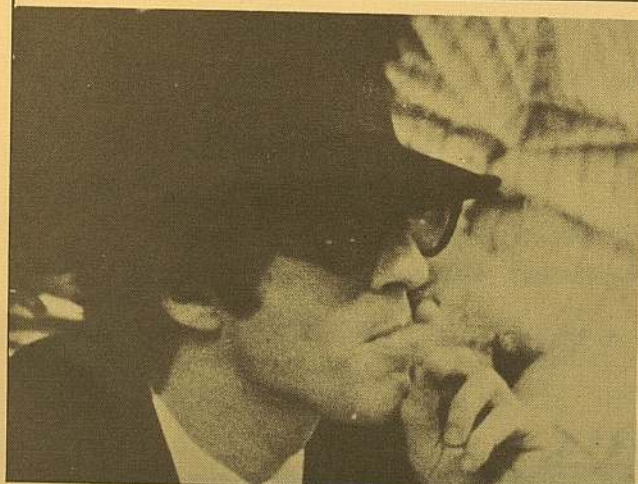
Alternative Media Project (AMP) - presented by 24 Frames who describe themselves as 'video freaks' whose members believe that television is too formalised and too rigid both in its organisation and content. They advocate multiple channels, access for all and more experimental visual approaches.

WOULD YOU BUY A USED TV SET OFF THIS MAN??

ONE OF THE POTENTIAL BENEFITS THAT COMMUNITY TV HAS TO OFFER IS IN THE FIELD OF CONSUMERISM. WHILE A LARGE NUMBER OF AMERICANS HAVE HAD DIRECT EXPERIENCE OF LOCAL CABLE TV, WE IN ENGLAND HAVE BEEN RESTRICTED TO THE FIVE SO CALLED EXPERIMENTS, TWO OF WHICH HAVE HAD TO CLOSE DOWN THEIR OPERATIONS.

EARLY LAST YEAR THE AUSTRALIAN COUNCIL FOR THE ARTS COMMENCED ONE OF THE MOST AMBITIOUS ACCESS EXPERIMENTS EVER MOUNTED. THE CHALLENGE FOR CHANGE PHILOSOPHY WAS IMPORTED WHOLESALY AND A CHAIN OF TEN CENTRES SET UP. I WAS INVITED TO GO THERE LAST YEAR, AND THIS 30 MIN TAPE DOCUMENTS THE AUSTRALIAN SET UP.

this tape will be shown in the Community TV screening 22 May



JOHN "HOPPY" HOPKINS member of A.L.I.V. (Assoc. of London Independent Videographers)

77 PRINCE OF WALES ROAD, LONDON NW5 3LU, ENGLAND

SELECTION OF WORK 1971-74: 60 minutes black & white

VIDEO SHOW CONTRACT

Please complete, sign and return both copies to the Serpentine Gallery,
Kensington Gardens, London W2 3XA by 28 February, 1975

- (a) The tapemaker agrees that the Arts Council may show the following videotapes at the Video Show to be held at the Serpentine Gallery from 1-25 May, 1975

<u>Titles:</u> "LIVIN' FREE" 1971 "GLOBM-VILLAGE TRUCKIN' 40" 1973 "TITLES FOR LONDON WEEKEND" 1974 "SYSTEMS SEMINAR" 1974	<u>Length (mins.)</u> 17' 36' 40-30" 10-30"	<u>Format</u> EIAJ HiD EIAJ LowD EIAJ HiD EIAJ HiD
---	--	---

- (b) Subject to the conditions shown in paragraph (d) below, the Arts Council agrees to pay the tapemaker a fee entitling the Arts Council to show the above listed tapes in the Serpentine Gallery during the Video Show. The tapes may be shown up to three times. The fee, payable by 25 May, will be calculated according to the timing of the tape for a single showing, at the rate of £12 per hour (part of an hour to be pro rata). The Arts Council has no further rights in the material, which is considered to be the exclusive property of the tapemaker.

- (c) The Arts Council will only assume liability for submitted tapes to the extent of the cost of stock.

- (d) The Arts Council reserves the right to refuse to show any videotape, or to reject any catalogue material, on the grounds of obscenity or libel. In such cases, or where the condition of the submitted tape(s) prevents playback, no payment will be made.

Signed: J. HOPKINS

Date: 1-3-75

FURTHER OPTIONS OPEN TO THE TAPEMAKER ARE:

- i) Inclusion in library section

Please sign below if you want your tape(s) made available in the library section
.....✓.....

- ii) Inclusion in composite reel. Please indicate in appropriate box if you want a complete tape (up to 15 mins.) Title: J.H. composite.....☒

and/or agreed excerpt(s) from your tape(s) to appear in the composite programme ☐

- iii) Acceptance of cassette in lieu of payment

Please sign below if you would prefer to receive a Philips cassette copy of your tape in lieu of the above mentioned fee

...I'LL WAIT TILL I CAN SEE HOW IT CAME OUT

- iv) Please sign here if you wish to collect your tape(s) from the gallery✓.....

Or if you wish to have tape(s) returned by recorded delivery
(after 20 April for all other formats or after 25 May in the case of Philips cassettes)

MUSIC

Has any music been recorded in synchronism with your tape(s) ?

YES ~~NO~~ (delete as appropriate)

Signed on behalf of the Arts Council:

Director of Art

Date:

DISCLAIMER

IMAGE DEGRADATION & ELECTRONIC INTERFERENCE by PHILIPS ELECTRICAL

ALIV recommends
minimum of £12
per hour, every
hour on the hour

→ This is a rip-off.

EDITED AT:
FANTASY FACTORY
01-834-6524 ext 758

DISTRIBUTED BY:
CENTRE FOR ADVANCED TV STUDIES

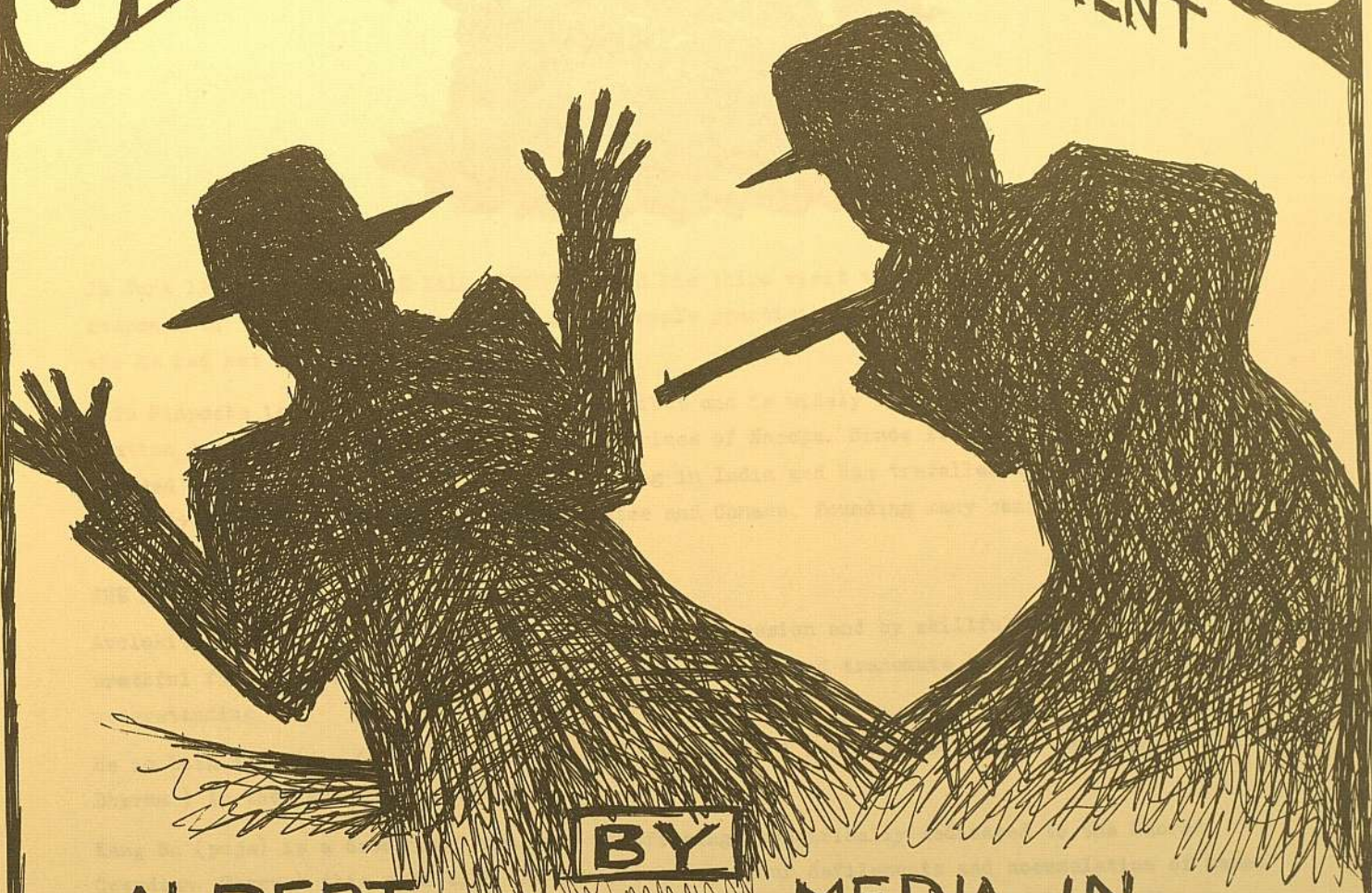
15 PRINCE OF WALES CRESCENT,
LONDON NW1 8HA ENGLAND
UNTIL FURTHER NOTICE

ALBERT HUNT

SPRINGFIELD HOUSE, WHITEHILL GREEN, HOLMFIELD, HALIFAX, YORKS
THE 'UNTEACHABLES' 35-45 mins.

THE UNTEACHABLES

A VIDEO ENTERTAINMENT



ALBERT
HUNT

&

MEDIA IN
EDUCATION GROUP
(former BRADFORD ART
COLLEGE THEATRE GROUP)

SPONSORED BY THE
IBA, BRADFORD COLLEGE, COMMUNITY
ARTS & YORKSHIRE ARTS ASSOCIATION

FURTHER DESIGN AND COMMUNICATION(CAMERAMAN:PAUL FRAME)

56 PRINCE OF WALES RD., LONDON NW 5

MAHAKALA PUJA. APPROX: 20 mins



In June 1974 THE VENERABLE KALU RINPOCHE paid his third visit to the United Kingdom - in response to the enthusiasm generated among people practising Tibetan Buddhist meditation, who he had met on his previous trips.

Kalu Rinpoche is a lama from Kham, eastern Tibet and is widely renowned as a Kagyupa meditation teacher specialising in the Six Doctrines of Naropa. Since leaving Tibet he has founded a monastery at Sonada, near Darjeeling in India and has travelled and taught extensively throughout Europe, the United States and Canada, founding many centres.

THE MAHAKALA PUJA (KANG SO)

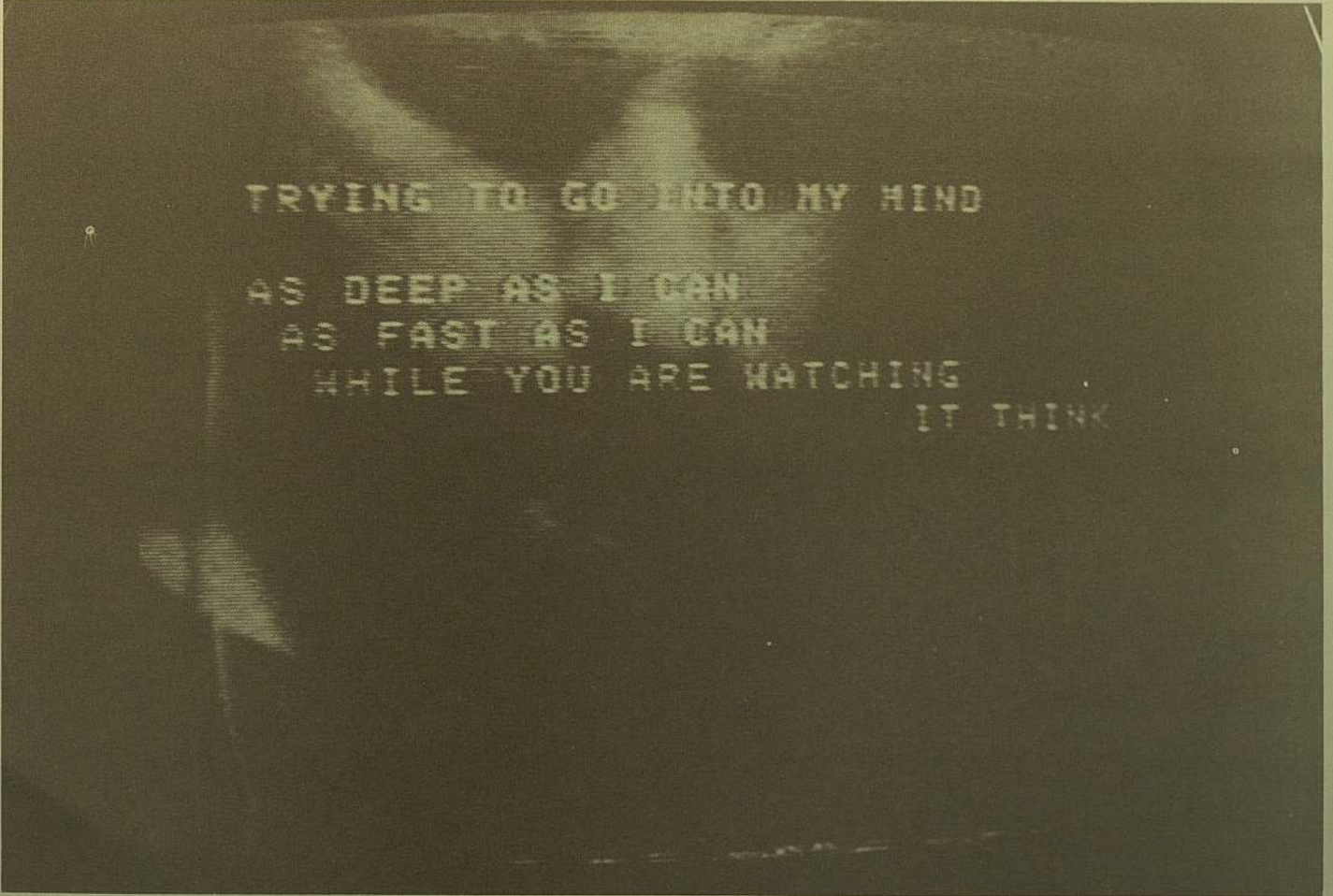
Avlokiteshvara (Chenrezig) out of His infinite compassion and by skillful means, rose in His wrathful form to subdue our anger and ignorance - ego - and transmute them into compassion and understanding.

He is both the yidam (the deity manifesting the means) and the Cho Kyong (guardian of the Dharma) in the Vajrayana tradition.

Kang So (puja) is a devotional practice of offering, specifically dedicated to the Sacred Guardian. Through this puja both the purification of our defilements and accumulation of means necessary for the enlightenment of all sentient beings is skillfully gained through the practice of visualisation, mantra and meditation.

Kalu Rinpoche performed the Mahakala Puja with his monks at Friends Meeting House, Euston Rd., London NW 1. It is a rare privilege to be allowed to photograph devotional practices of this nature and we would like to thank both Kalu Rinpoche and the Venerable Chime Rinpoche for their permission to make this tape.

DOUGLAS DAVIS
80 WOOSTER ST N.Y.C. 10012 USA
STUDIES IN MYSELF
II, 1973 30 MINUTES



TRYING TO GO INTO MY MIND

AS DEEP AS I CAN

AS FAST AS I CAN

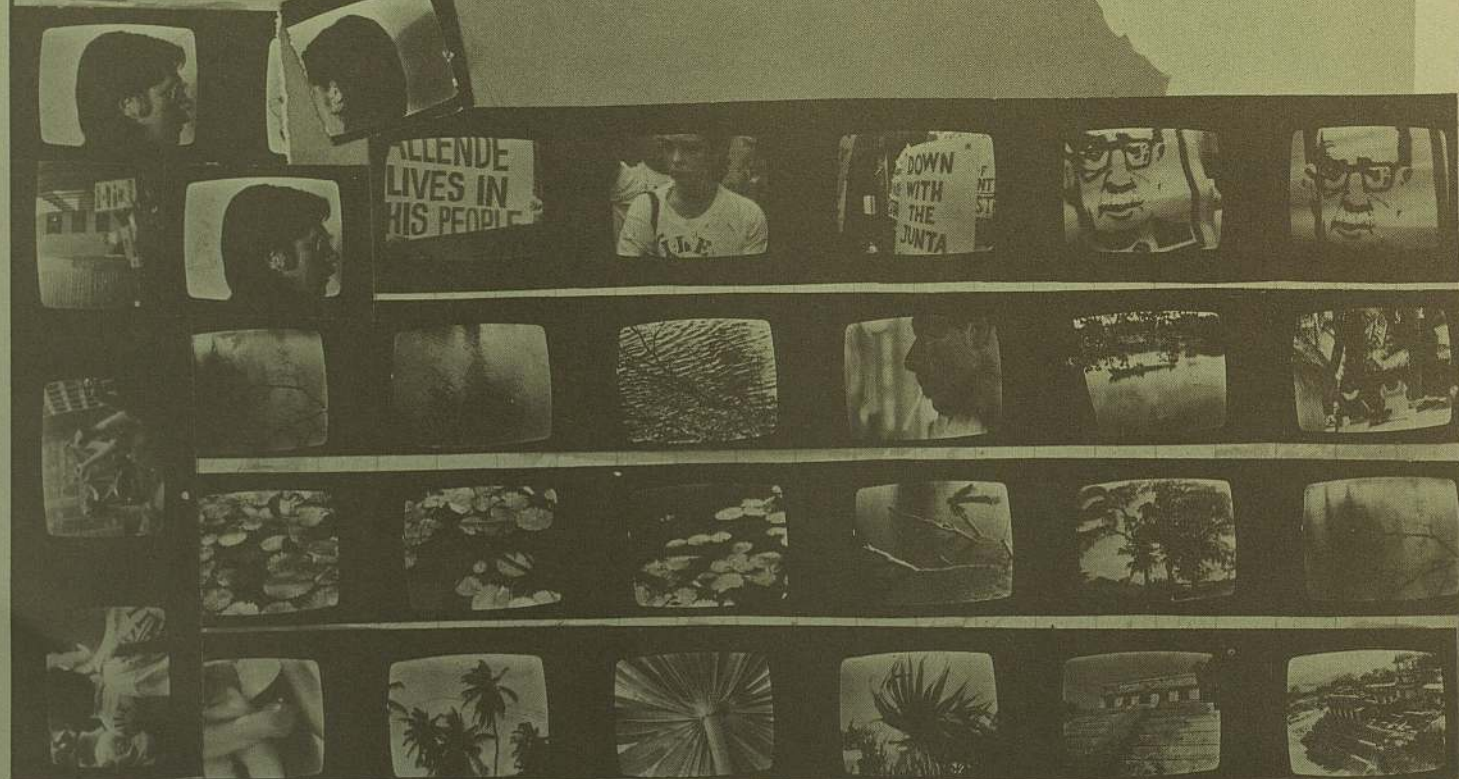
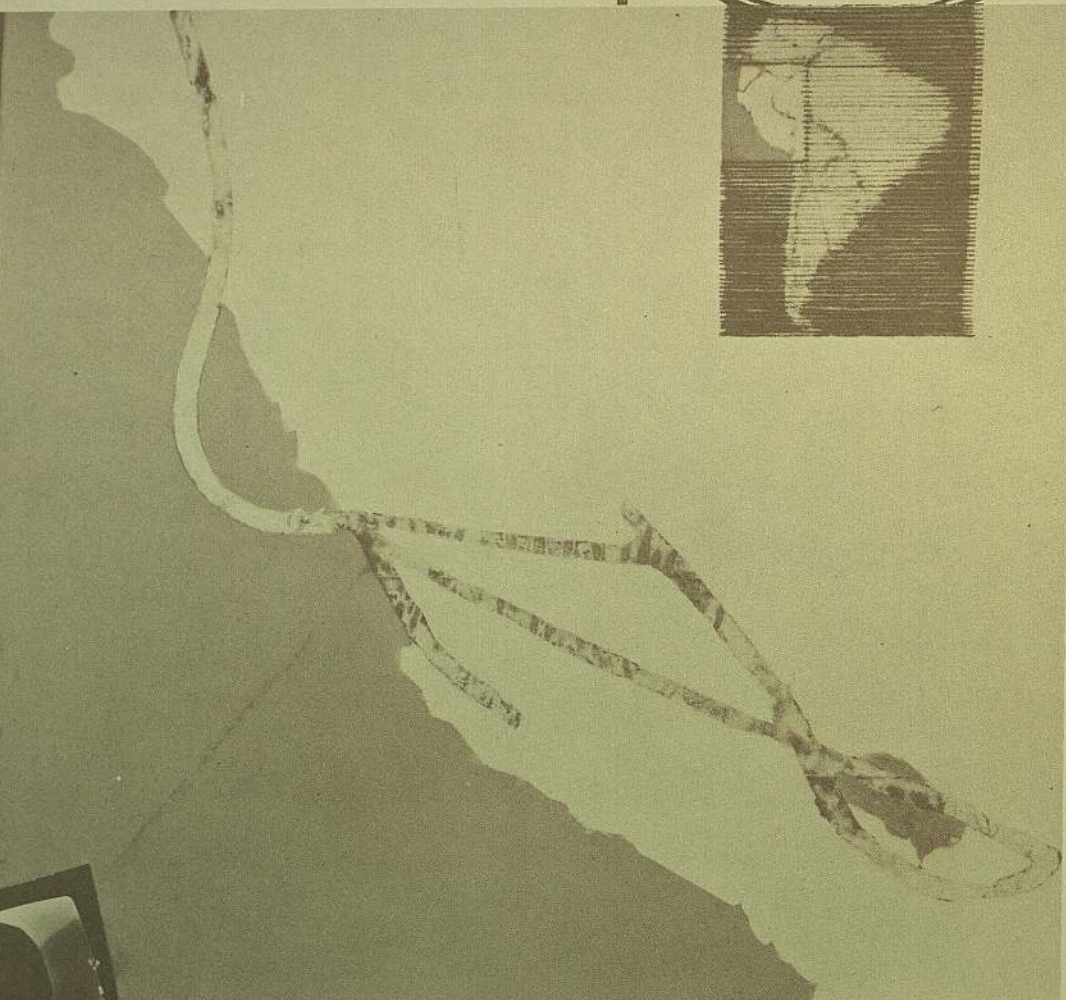
WHILE YOU ARE WATCHING

IT THINK



DOWNEY
WHITE ST. N.Y. 10013
"MOVING" (28 MIN.)

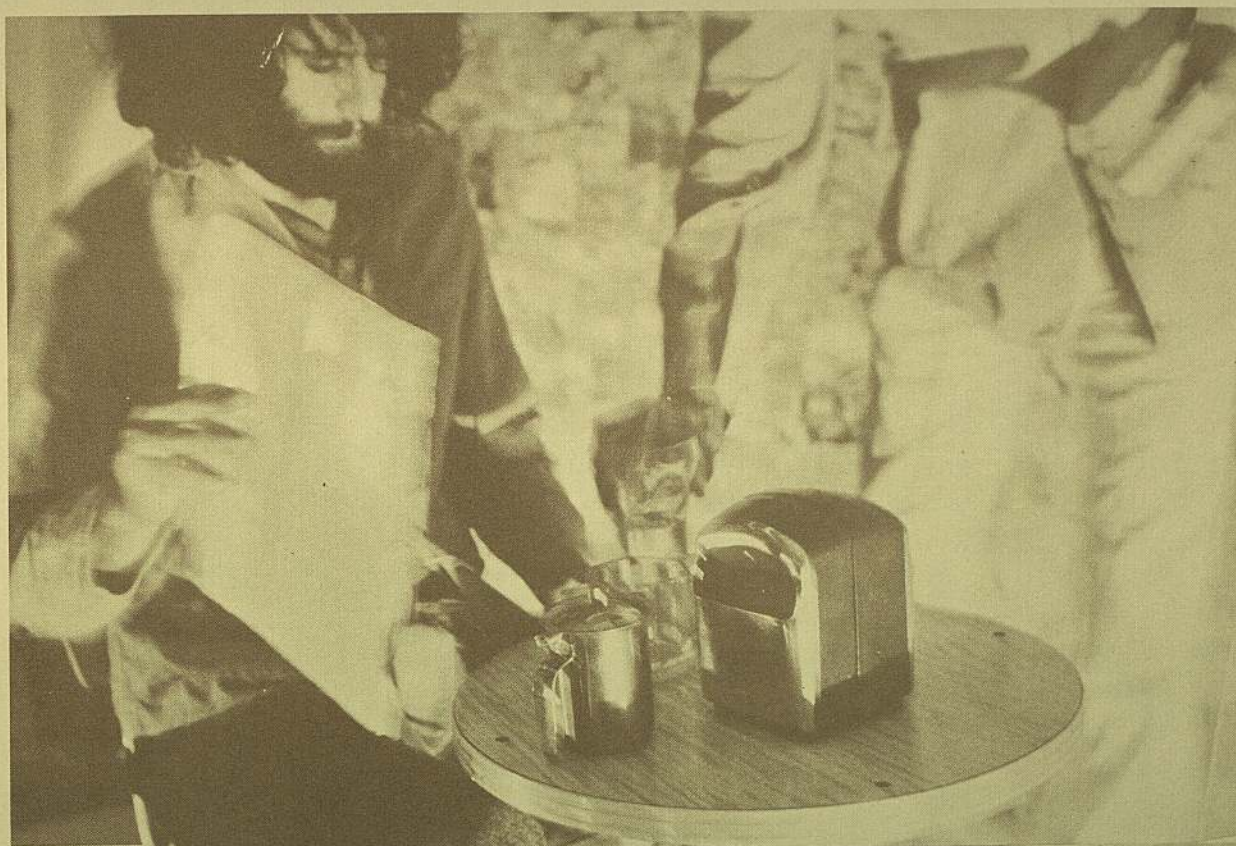
VIDEO TRANS AMERICAS
JUAN DOWNEY
39 WHITE ST., N.Y.C. 10013



HOWARD FRIED

16 ROSE ST. SAN FRANCISCO, CALIFORNIA USA 94102

SEA SELL SEA SICK AT SAW SEA SOAR running time 50 min.
SEA



Robert Goldman
90 South St.
Boston, Mass. 02111

Light in Hand and the Barrier of Glass



UNTITLED VIDEOTAPE '74 (photo: W. HEIDER)

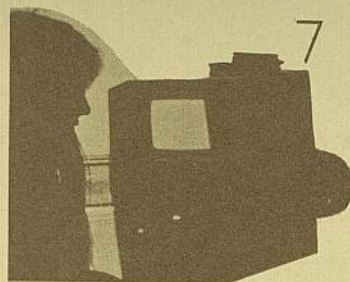
jacques guyonnet

geneviève calame

STUDIO A/R/T

7 bd jaques-dalcroze

1204 GENÈVE



LUCIFER PHOTOPHORE ▷ jg ◁ (20 mn)

LE CHANT REMEMORÉ ▷ gc ◁ (10 mn)



האוניברסיטה העברית בירושלים
THE HEBREW UNIVERSITY OF JERUSALEM



DIVISION FOR COMMUNICATIONS MEDIA IN EDUCATION

היחידה לאמצעי קומוניקציה בחינוך

Name of Group: Video Group of The Hebrew University of Jerusalem

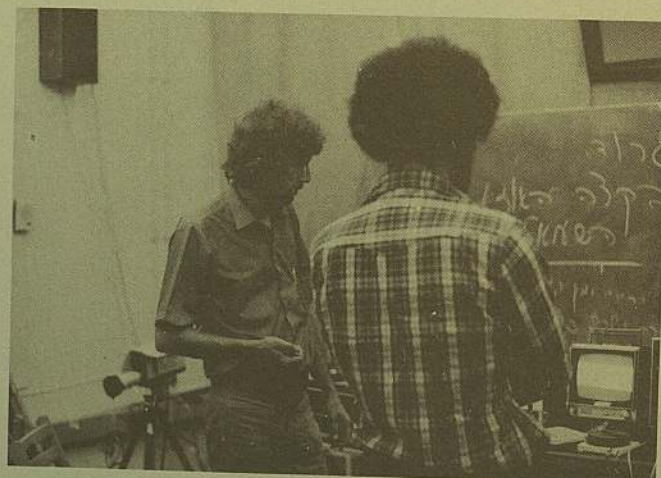
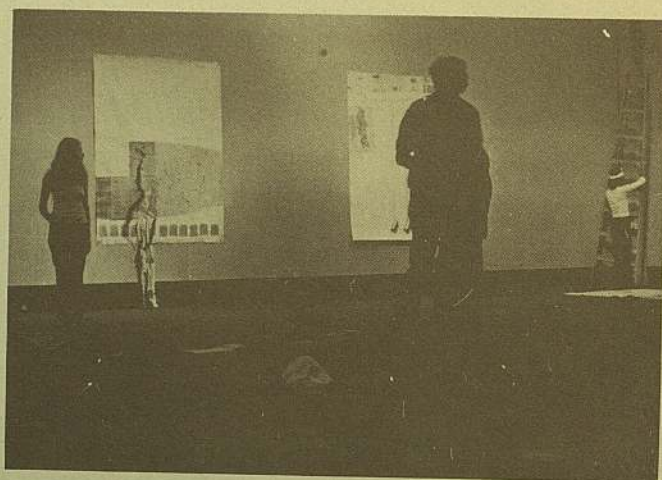
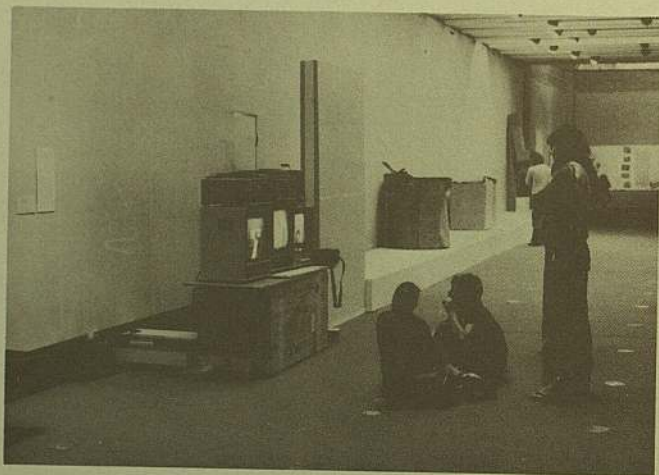
Sponsored by : Division for Communications Media , The Hebrew University
Thomas Strauss, Executive Director
in cooperation with the Israel Museum.

Materials produced May 1974- January, 1975

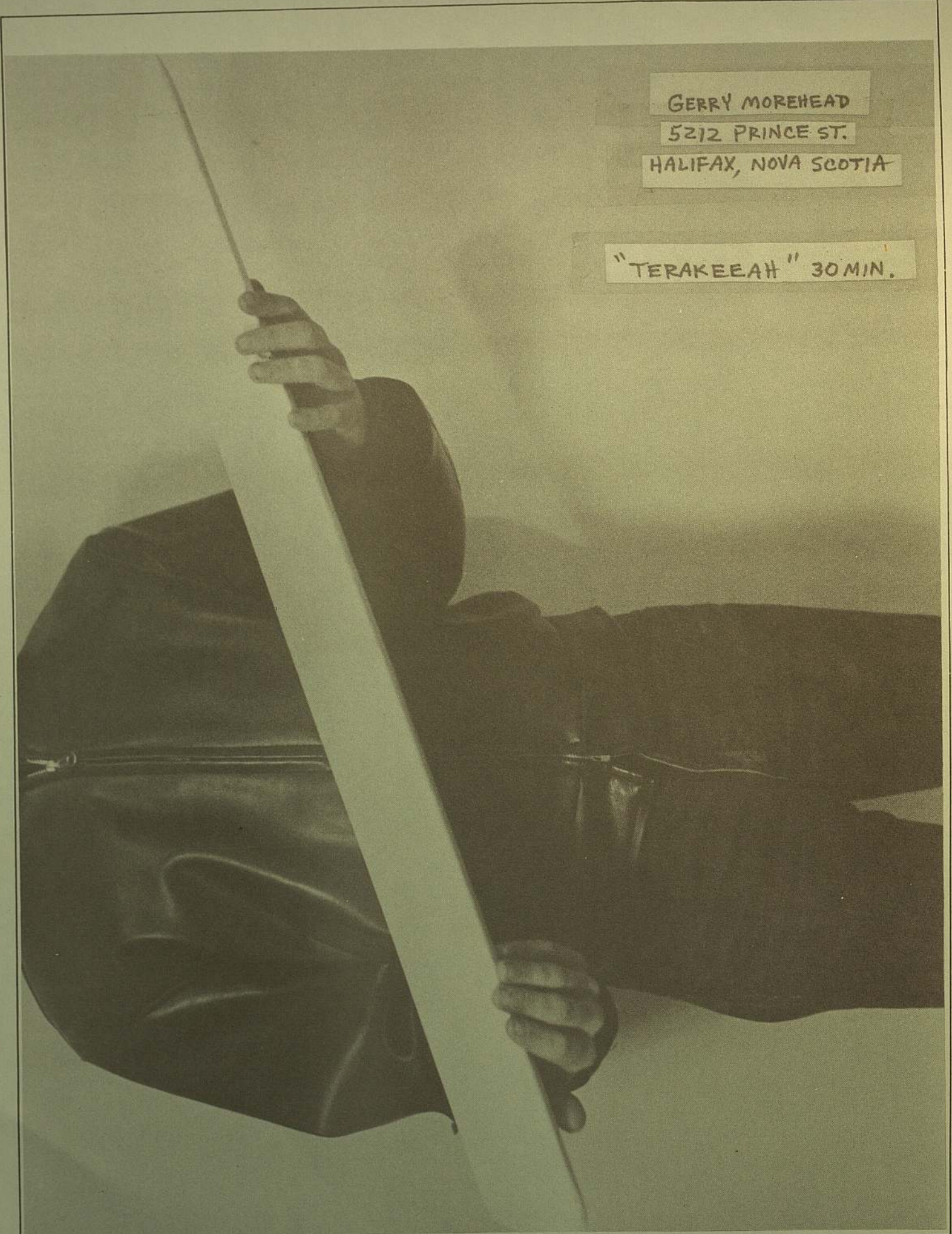
Tape # 1 was originally ~~xxxxxxxx~~ shown in a three monitor -two hour version at the Israel Museum as part of the May 1974 Robert Rauschenberg show.

Members of the Video Group involved in the tapes submitted:

Tom Strauss
Bernie Dichek
Edwin Moses
Dennis Backer



WOLF KAHLEN
STIGMATA

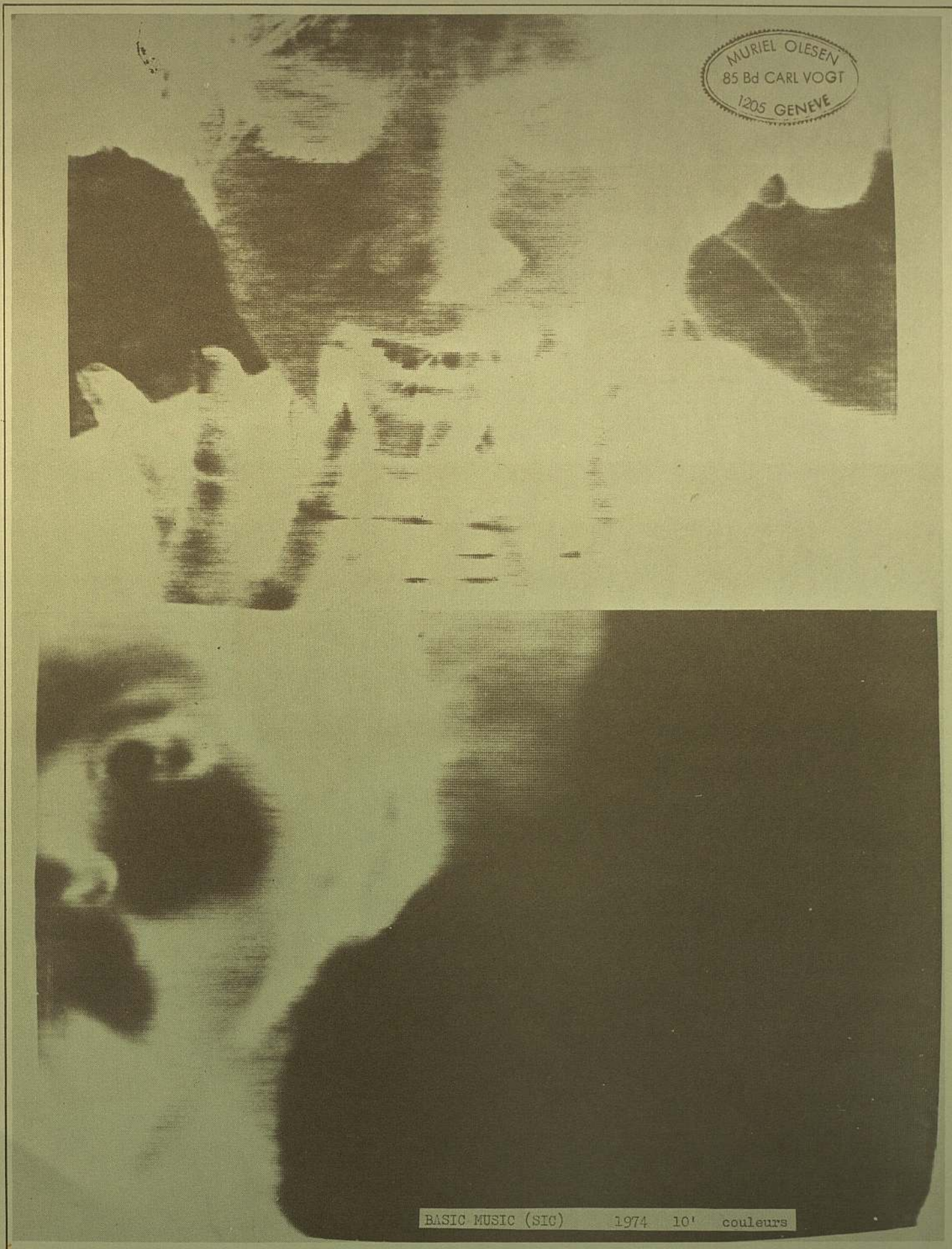


GERRY MOREHEAD

5212 PRINCE ST.

HALIFAX, NOVA SCOTIA

"TERAKEEAH" 30 MIN.



PHILIP K. PERLMAN

295 Seventh Avenue/NYC, NY/ USA

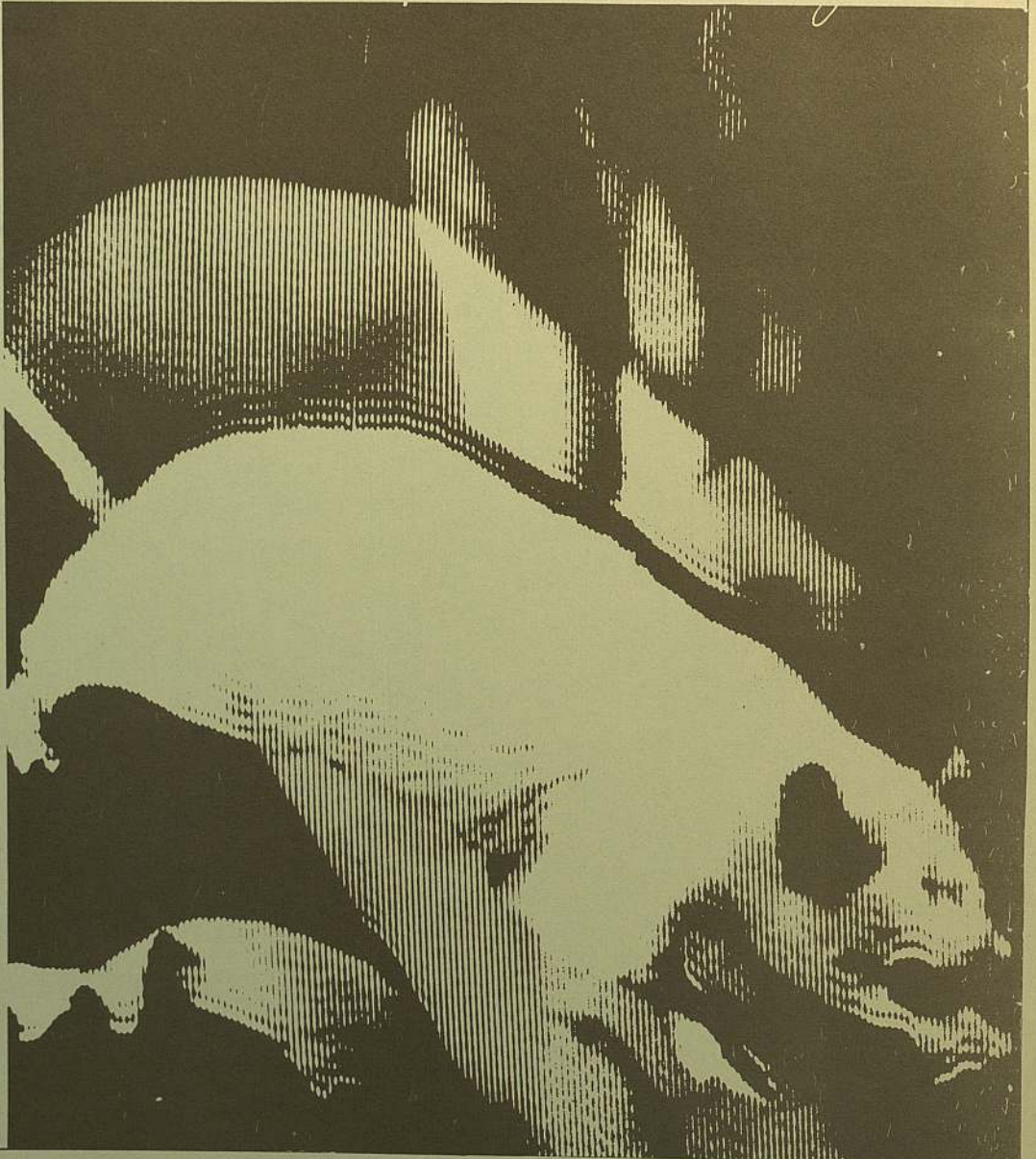
"FOOD" / plus excerpts from "HUMOR" = 2 pieces NTSC B&W total time = $\pm$ 15 min.

"Food" and "Humor" are 2 Of 4 tapes that were employed in an environmental theatre piece called "Bloody Potatoes or Dr. Ratstar's Need" performed in NYC, June '74. "Dr. Ratstar's Need" consisted of 7 spaces designated Food, Water, Sex, Violence, Humor, Null, and Control. Nine actors, working from prepared scripts, occupied these various spaces, the total area taking up some 4500 sq. feet. Four continuously running videotapes with a cycle period of from 10 to 30 minutes were used in the Food, Water, Sex, and Humor spaces. At the same time 7 TV cameras, located thruout the total environment and mixed thru a specially designed 11-input, 5 level video keyer, were displayed via 16 TV monitors. The concept was to create a situation in which the audience was moved thru the total environment based on individual need.

Members of the audience, on selecting an article of food from the "Food" tape, would present the corresponding "gram number" to an actor inside a booth who was only visible via a large wide angle lens. In exchange, they would receive a round cookie in the center of which was a paper phallus-- derived from the Hellenistic priapic rites-- and on which was written a routing sequence and prediction corresponding to the "gram number" previously selected. The sequence directed them thru a series of spaces within the environment. Gram numbers are closely associated with the I-Ching hexagrams.



PHILIP K. PERLMAN



WATERGATE DISTORTED BY THE MEDIA

JEFFREY SPALDING multiple videocopy prompting
censure/erasure of information.

1
NBC SPECIAL
REPORT
WATERGATE
(TITLE-NEWS
FLASH FROM)
TAPE

2
SHOT OF
McCORD
OR SEN. PARKER

3
3rd GENERATION
WITH MORE
INTERFERENCE
HINDERING RECEPTION
OF IMAGES
(SEE IRREGULAR
PERHAPS)

4
A SHOT FROM
LATER IN TAPE WHEN
INFORMATION HAS BEEN
DOWN AND OBLITERATED
MOST OR ALL OF REPRESENTATIONAL
IMAGE". VT. FORMS GEOMETRIC
ABSTRACTION

5
SHOT IN SEQUENCE
BETWEEN 4 AND 6. BEFORE
SNOW SIGNAL IS FORMED BY
VT. IN RESPONSE TO THE COPYING
A FURTHER STAGE BEFORE
TOTAL MEDIA BREAKDOWN.
(SNOW SIGNAL) PERHAPS SHOWS
SOME SURFACE IRREGULARITIES. OR
SHOT OF THE FIRST SNOW SIGNAL BEFORE
THE ONE AT THE VERY END OF TAPE

6
FULL SCREEN
SNOW SIGNAL
FROM END OF
TAPE (NOT FROM
MONITOR IN
STANDSTILL)

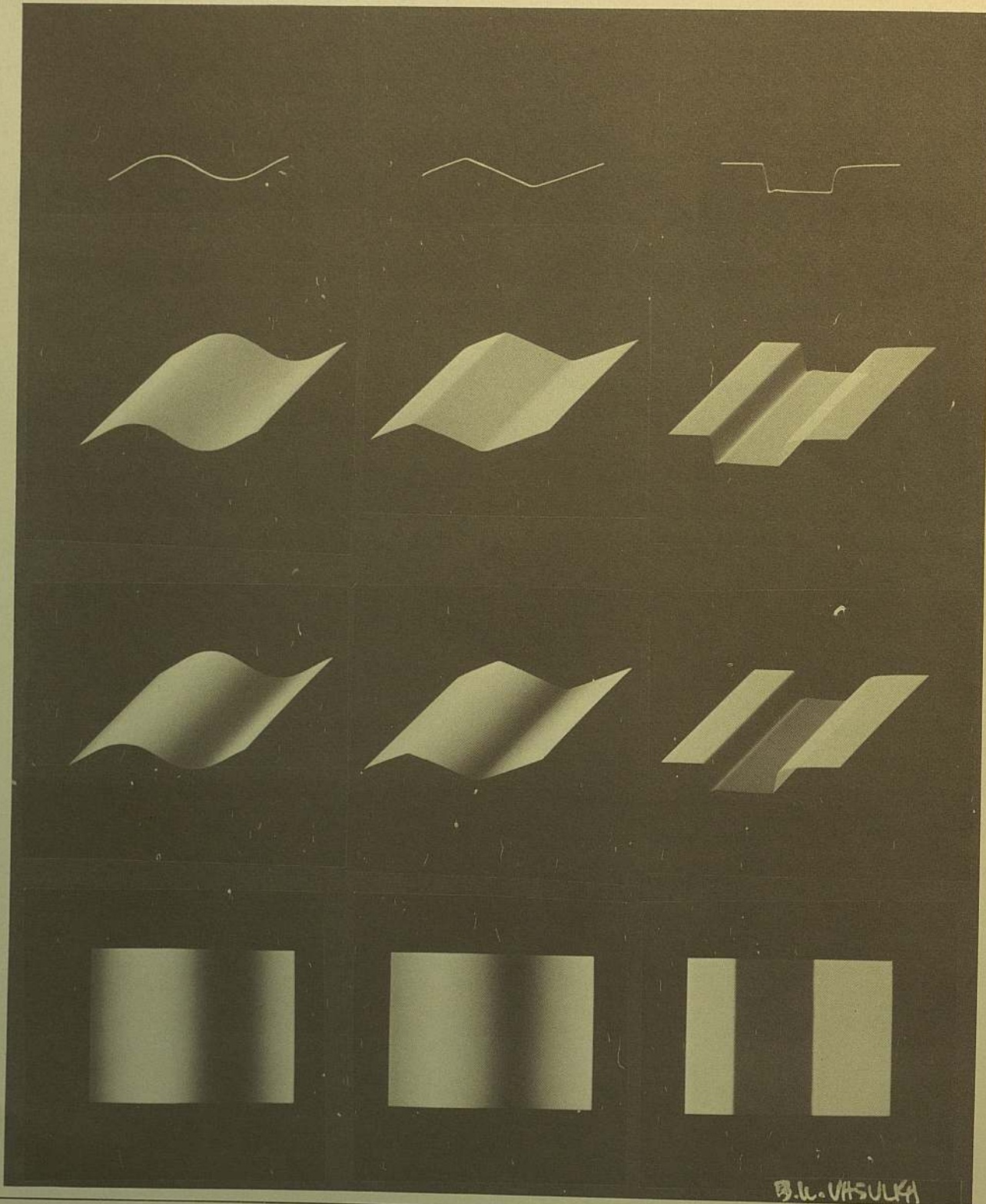
Spalding
538 Herring Cove Rd. #13
Spryfield, Halifax
Nova Scotia, Canada

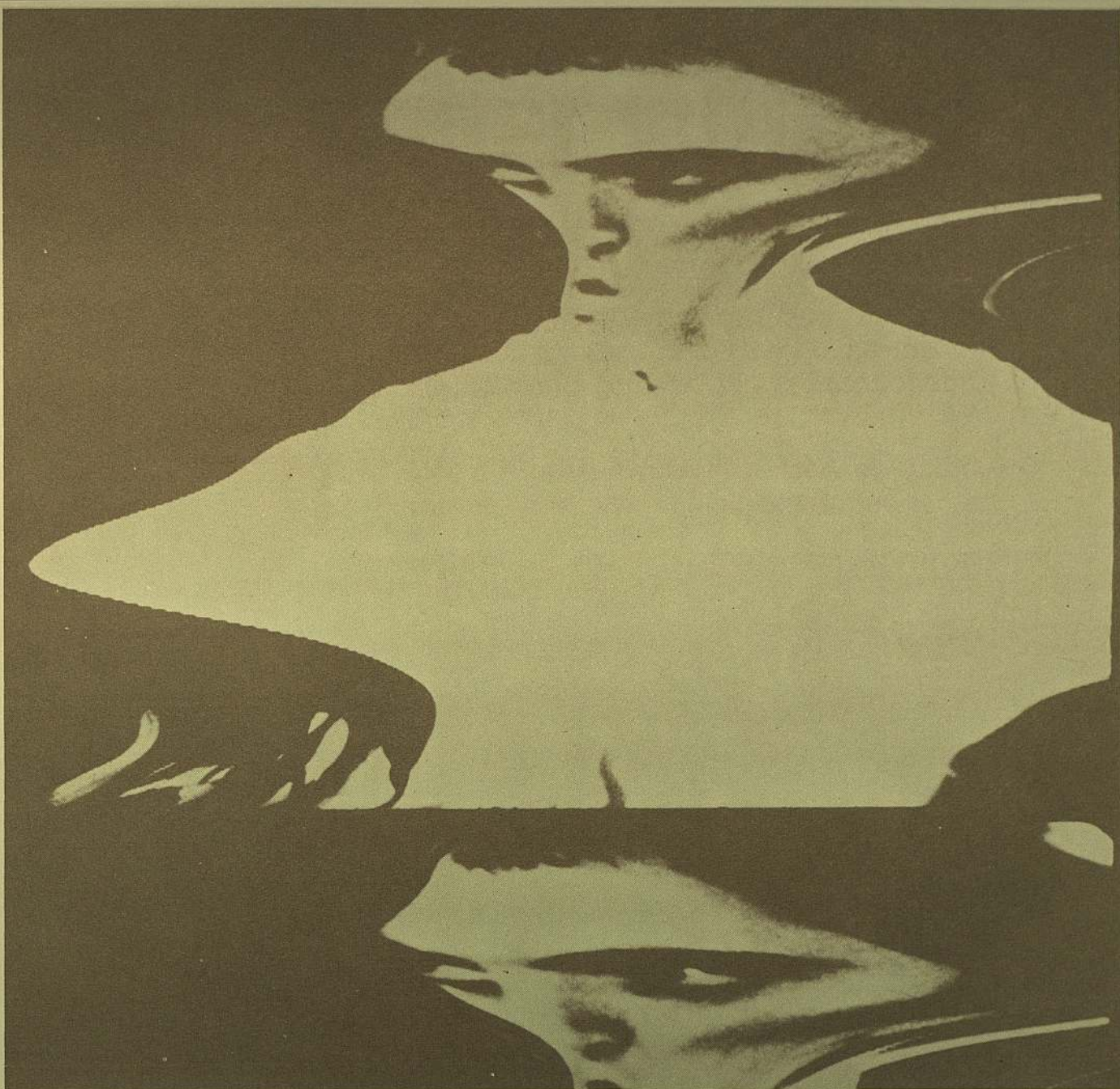
1973
1/2 HOUR

VIDEOGRAPHICS BY WOODY AND STEINA VASULKA
257 Franklin Street, Buffalo, NY 14202

The Vasulkas are pathfinders of the newly developing videographic art scene in North America. They are showing twelve pieces ranging from Solo for Three (4 mins) to Explanation (11 mins). Most of these experimental works were made using the Rutt/Etra scan processor and the Eric Seigel dual colouriser. All were shown at the Knokke-le-Heisst experimental festival in Belgium earlier this year. The Vasulkas - originally from Iceland - are the artists in residence at the Media Centre, State University of New York at Buffalo.

The graphics on this page were produced by Woody Vasulka. They were formed on a Rutt/Etra scan processor by electro-magnetic energy, organised into sine, triangle and square waveforms, synchronised into line frequency of the TV raster. More detailed information on the tapes is available from the gallery staff.





Extract from Time, 1965-66, Monument, 1967, Space in the Brain, 1969

In the short history of video animation the Swedish artists Ture Sjölander-Bror Wikström are the pioneers. Their television art programme Time (1965-66) seems to be the first distortion of video scan-line rasters achieved by applying tones from wave form generators. For almost ten years they have been using electronic imagemaking equipment for an expressive non-traditional statement. It must be kept in mind, however, that Sjölander-Wikström have a traditional and solid artistic background. Howard Klein likens the relationship between the video artist and his hardware to that between Ingres and the graphite pencil. It should be added that real artists like Sjölander-Wikström have a natural relationship to any image-making equipment. In that respect they differ from most cameramen and tape-makers, and they may come back some day as pioneers in other fields of art. In fact, they have already surpassed the limits of video and TV using the electronic hardware to produce pictures which can be applied as prints, wall-paintings and tapestries. They have generously provided new possibilities to other artists, and they are not working alone on a monument of their own. It is significant that the Royal Swedish Academy of Fine Arts recently decided to support Sjölander-Wikström financially.

Björn Hallström (professor, director of the Institute of Technology of Artistic Materials, Royal Swedish Academy Art School, Stockholm)

TURE SJÖLANDER
BROR WIKSTRÖM

Harry B. Levinson Faculty of Art & Design North East London Polytechnic Forest Road London E:17

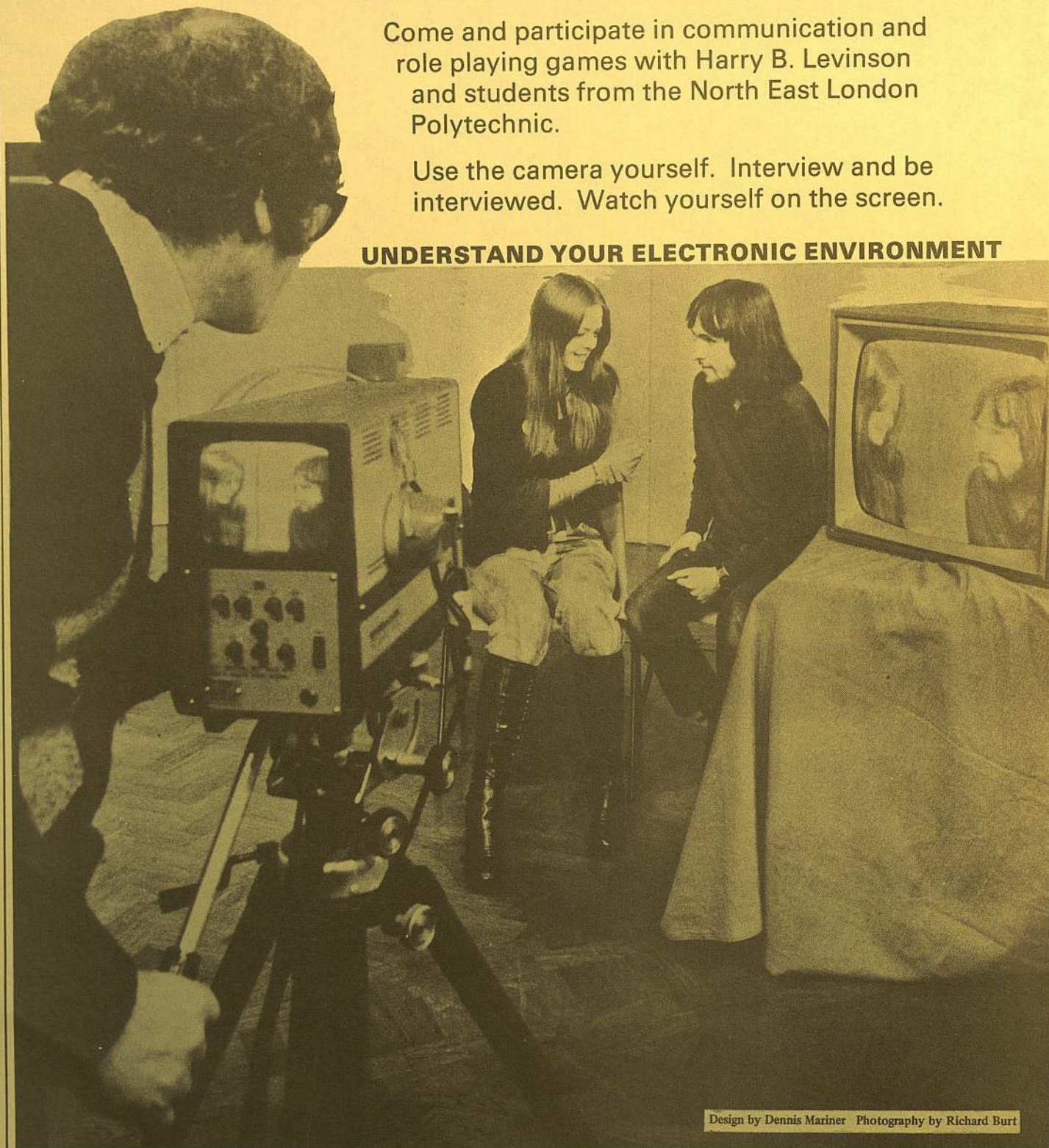
An encounter with video

Who controls the media?
Cameramen? Interviewers? Audience?

Come and participate in communication and
role playing games with Harry B. Levinson
and students from the North East London
Polytechnic.

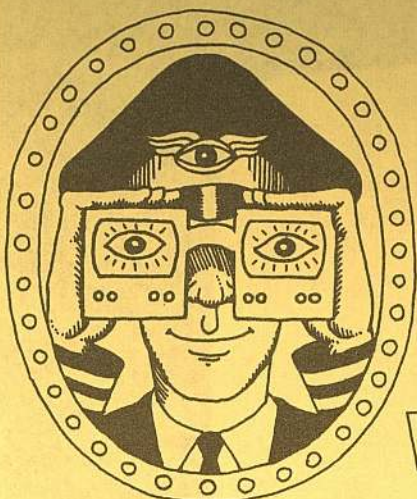
Use the camera yourself. Interview and be
interviewed. Watch yourself on the screen.

UNDERSTAND YOUR ELECTRONIC ENVIRONMENT



Design by Dennis Mariner Photography by Richard Burt

The Video Show 1-25 May 1975 Serpentine Gallery London



THE PHANTOM CAPTAIN EYE-EYE-TV

618B FINCHLEY RD LONDON NW11 7RR

01 455 4564

PHANTOM ARCHETAPES VISION-MONGERY VIDEODODEO

EYE-EYE-TV is the Video Events sector of THE PHANTOM CAPTAIN, one of Britain's leading Alternative performance companies. The Phantom Captain both creates and infiltrates social situations, dissolving the boundaries between 'playing' and 'real life' and between the various media categories. As well as video, we work with theatre and encounter techniques, exhibition formats, printed texts and collage, to realize our basic aims: recreation of the present, mutual illumination, personal growth.

We can instruct people how to use the video medium and we can make tapes as packaged entities for viewing. But our main interest in video is in the experience of making/being in/transmitting/viewing as a total interactive process. We explore the interplay between live player, viewer and canned image. We try to cultivate re-visionary ways of seeing and create multi-dimensional contemplative experiences.

OUR TEAM INCLUDES

PETER GODFREY - founded The Video Basement in Birmingham, Britain's first full-time community access video centre. Has run courses on Video in Youth and Community Work, used it as a tool in professional film-making, lectured on its relevance to contemporary Art movements, and performed with video at various Festivals.

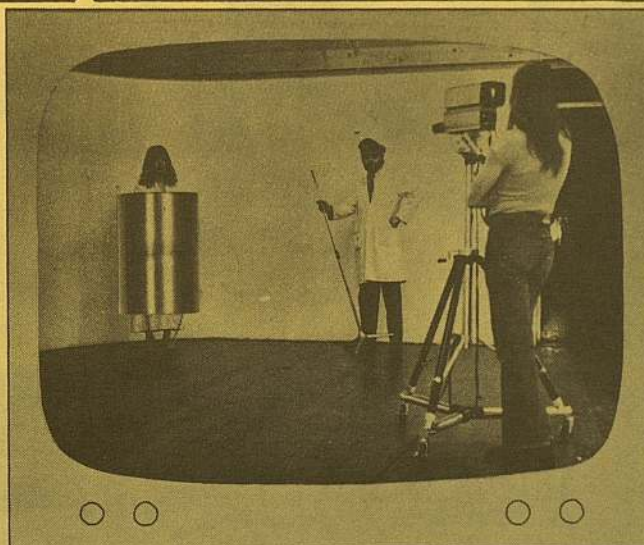
NEIL HORNICK - founder of The Phantom Captain, a director, writer, performer and workshop leader who specializes in encounter-style communication actions. Has used video in group workshop sessions, as well as in performance, infiltrations and direct film-making.

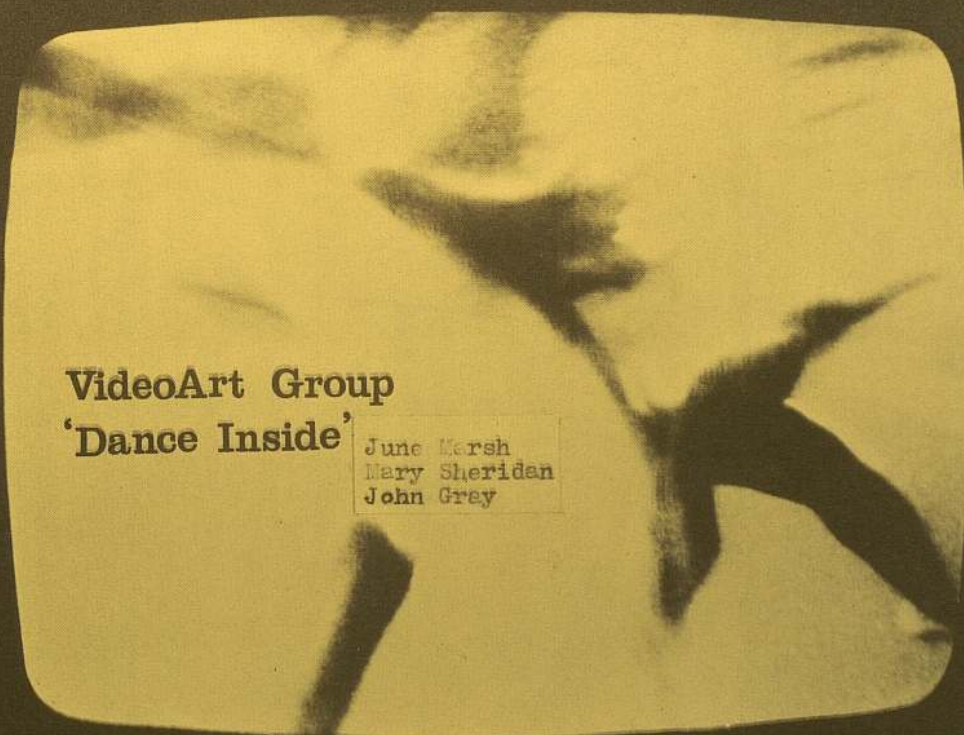
RECENT VIDEO EVENTS

- * VIDEO BASEMENT, BIRMINGHAM
- * SUNDAY TIMES NATIONAL STUDENT DRAMA FESTIVAL
- * INTER-ACTION'S FUN ART BUS
- * BIRMINGHAM ARTS LABORATORY
- * BRISTOL UNIVERSITY DRAMA DEPARTMENT
- * BELGRADE FESTIVAL OF EXPANDED ARTS
- * SERPENTINE GALLERY 'VIDEO SHOW', LONDON

EYE-EYE-TV OFFERS

- * **INSTRUCTIONAL SESSIONS** - introductions to the medium; intensive courses in creative practice (adults and young people).
- * **VIDEO IN GROUP ENCOUNTER** - as a feedback tool illuminating group dynamics.
- * **INFILTRATIONS** - creative reportage, combined video/live action events with and without public participation.
- * **VIDEO SCULPTURE** - the live image as a sculptural element in the environment.
- * **VIDEO TAPESTRY** (or Phantom Archetapes) film-making to commission.





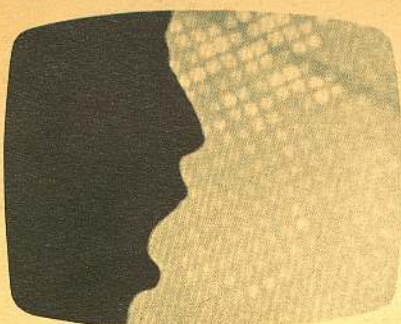
VideoArt Group
'Dance Inside'

June Marsh
Mary Sheridan
John Grey

Video

Times

The Video Show
festival of independent video at the Serpentine Gallery
1-26 May 1975



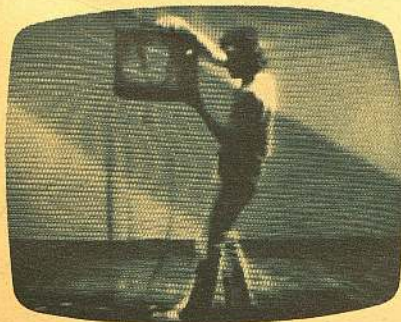
Artists' video



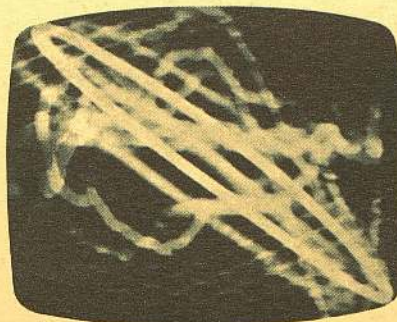
Community video



Performances



Closed circuit installations



Video graphics



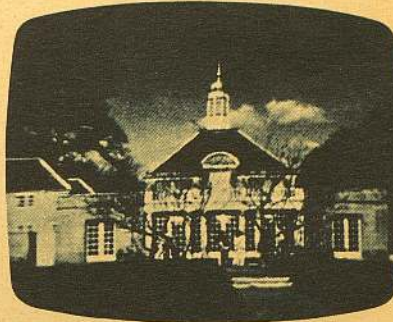
Tape library



Live events you can
take part in



Giant TV screen



At the gallery
in the Park