

About our work in general

We have repeatedly been exploring particular themes, via the media of video, film and photography. These themes, drawn from everyday life, relate to the perceptions of time and/or space and memory.

The approach and realisation procedures (ways of working) have an interwoven and fundamental influence on our work. We are working towards the presentation of a stimulus (in video and photographs) which relates to the viewer's past/future experience of the subject. This interaction between the stimulus and the viewer/participator becomes, at its best, an event. Using 'Journeys' as an example: part of the material being shown here to the public is itself the result of some reactions to our basic material.

Biographies

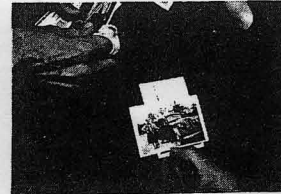
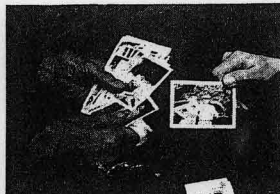
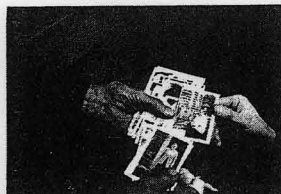
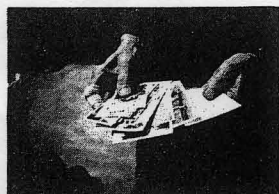
Else Madelon Hooykaas

- 1942 Born Maartensdijk, The Netherlands
1958-62 Rotterdam Kunst Academie
1964-69 Studied, worked and exhibited as a photographer/visual artist in Paris, London, Brussels and America.
1970 Journeyed through Russia on the Trans-Siberian train and stayed in a Zen Buddhist monastery in Japan.
1971 Published a photodiary Zazen.
1972 Chance meeting with Elsa. They started working together.
1971-72 Made Polaroid photosequences and silk-screens based 'On time' - shown at Galerie Fiolet, Amsterdam, 1975.

Elsa Stansfield

- 1945 Born Glasgow
1962-65 Glasgow School of Art
1965 Migrated south
1965-67 Ealing Technical College, School of Art and Photography
1968-70 Postgraduate studies, Slade School of Fine Art, Film Department
1970-72 Started the conversion of first warehouse to studio, whilst working in different capacities on various films.
1972 Began working on projects with Madelon. The partnership was called 'White Bird'.
1975 Moved studio to Wapping warehouse. Awarded a GLAA fellowship for film/video research with the Slade School of Fine Art, Film Department.

Both are continually travelling between Amsterdam and London and consequently are obsessed by journeys.



From Memory, 1975

Film and video works since 1972

Daydreams, 1972

8-minute experiment in colour and black & white film. Shown privately in Amsterdam and London.

One of these days, 1973

30-minute film - Nederlands Omroep Stichting (Netherlands TV), 1973; London Film Festival, 1973; Cork Film Festival, 1974.

A film for Pandora, 1974

15-minute fragment of a larger work (to be realised).

About bridges, 1975

22-minute film - Sveriges Radio (Swedish TV), 1975; Film International Rotterdam, 1975; 4eme Festival International du film de court métrage et du film documentaire, Maison de la Culture, Grenoble, 1975; Stedelijk Museum Amsterdam, 1975.

Moving, 1975

Video tapes and photographs of the white room. For the opening of the White Bird studio, Wapping - Open Space (Studios), London, 1975.

What's it to you?, 1975

2 monitor video event with photographs and participation - Third Eye Centre, Glasgow, 1975; Scottish video symposium, Glasgow Film Theatre, 1976.

Memory, 1975

a series of video/film research tapes - Slade School of Fine Art, London, 1976; Architectural Association, London, 1976.

Bibliography

Else Madelon Hooykaas. Zazen (photodiary). Ankh-Hermes, Deventer, Holland, 1971; Wilhelm Barth Verlag, Wellenheim Obb, Germany, 1972; Omen Press, Tucson, Arizona, USA, 1974.

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Willem K Coumans. 'Fotografie als medescheppende factor (2)'. Foto, vol 27 no 6, Amersfoort, June 1972, pp 32-35.

Else Madelon Hooykaas. 'Polaroid photo-sequences'. Creative Camera, no 99, London, September 1972, pp 318-319.

Jan Bank. 'Maniertjes in televisieportret'. De Volkskrant, Amsterdam, 27 September 1973.

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Guy Jamais. 'Säng-bäddningen'. Foto och Filmteknik, no 1, Stockholm, January 1975, pp 22-23.

Rolf Mager. 'Else Madelon Hooykaas laat in haar fotografie graag vragen open'. Adformatie, vol 3 no 9, Amsterdam, 6 March 1975, pp 16-17.

Elsa Stansfield. 'From Dream to "memory"'. Film Video Extra, no 5, Greater London Arts, winter 1975, pp 14-15.

Willem K Coumans. 'De tijdmaschine van Else Madelon Hooykaas'. Foto, vol 31 no 1, Amersfoort, January 1976, pp 23-25.



design by
Francoise Berserik

printed by
Premier Press, London