

WORK PROVIDED (video)

## The Arts Council and North East London Polytechnic

### Application Form

Please read the information sheet before completing this Application Form. The completed form and supporting material should be returned to the Arts Council to arrive not later than 24 September 1982.

1. Name and address for all correspondence

Steve Hawley,

2. Telephone number during working hours

Brighton 729286

3. Age

30

4. How long have you lived and worked in this country (if not a British National)?

n/a

5. Please send supporting material with this Application Form. Each item must be individually labelled including precise format and running time of videotapes and format and running time of films. Indicate the number of items in the check-list below:

Videotapes (These must be either ¾" U-matic, VHS or ½" EAIJ open reel high density Rover only)

One (Bad Reasons 20 min., This is not a rehearsal

5 min., Drawing conclusions -the science mix 7 min

films (including gauge)

slides/photographs

Six (Strict Tempo, a video installation)

publications

other items

WORK PRODUCED (video)

Wind 1981 b/w 9 min

This is not a rehearsal 1981 col 6 min

The extent of three bells 1981 col 5 min

Those flashes of insight which 1981 col 14 min

Bad reasons 1982 col 20 min, comprises

The undistributed middle and other fallacies in the home 1981

We have fun drawing conclusions 1982

Divers divers, can I have your attention please 1982

New laws of chess 1982 col 10 min

Strict tempo (a video installation at Brighton Polytechnic) 1982

TV! Scream 1982 col 3 min (in collaboration with Tony Steyger)

Drawing conclusions -- the science mix 1982 col 7 min (in collaboration with Tony Steyger)

May 82 New Contemporaries, IOA

May 82 Brighton Open Studios

Jun 82 Independent Video Festival, IOA

Jul 82 First International Video Festival, Small Galleries, London

Projected Showings

Oct 82 Tate Gallery

Compilation tapes have been purchased by Sheffield Polytechnic Art Library and the British Council (the latter as part of an experimental film and video retrospective to be held in Japan this autumn).

Reviews "New Contemporaries - videos" Tamara Krikorian, Art Monthly

7. Please enclose a description of the work you intend to undertake (with your reasons) and the benefit you see working at N.E.L.P. would have on your work if awarded the bursary. This should be a typed original on A4 size paper.

AUG 82

8. Signature

Steve Hawley

Date 13/7/82

Please note that signing this Application Form indicates acceptance of the conditions contained in the information sheet.

6. Use this space for a curriculum vitae, including education received and subsequent relevant experience (lists of work produced, exhibitions and showings, publications etc.)

Born Wakefield 1952

Keble College, Oxford 1970-71 (Philosophy, Politics & Economics)

71-77 Worked in insurance office, Leeds.

78-79 Bradford College, Foundation Course.

79-82 Brighton Polytechnic, Fine Art

Showings (video except as stated)

Feb 81 New Contemporaries, ICA (Photographs)

Feb 81 Sheffield Expanded Media Festival (film & video)

Apr 81 Coventry Events Week 4 (film & video)

Jun 81 LVA at Air Gallery, London

Jul 81 LVA at Air Gallery, London

Oct 81 Bracknell Video Festival

Nov 81 Northern Young Contemporaries, Whitworth

Dec 81 Bradford College

Jan 82 Basement, Newcastle

Feb 82 Sheffield Expanded Media Festival

Mar 82 Video Technology & Practice, Serpentine

Apr 82 Coventry Events Week 5

May 82 New Contemporaries, ICA

May 82 Brighton Open Studios

Jun 82 Independent Video Festival, ICA

Jul 82 First International Video Festival, Chenil Galleries, London

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Aug 82

8. Signature

*Steve Hawley*

Date 13/9/82

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For the past two years I have been making mostly short videotapes (five to ten minutes) although I have also worked with photographs and video installations. I now want to produce a longer ( $\frac{1}{2}$  to  $\frac{3}{4}$  hour) piece in addition to the short ones, and working at N.E.L.P. would provide the stability in working conditions to enable me to do this.

Rather than send the whole of my video work to date, I've selected three pieces on the enclosed tape which give a fairly representative sample of the kind of tapes I've been making recently. "Bad Reasons" was begun while I was a student and has been completed since I left college. I have long been intrigued by the arcane rules of logic, and the three linked pieces are an attempt to dismantle the process of reason, and to focus on its limitations and strengths. In the "Undistributed Middle..." a man obsessively constructs syllogisms (all incorrect), the conclusions to which are 'true', or at least not verifiable by rational means alone. "We Have Fun Drawing Conclusions" looks at the suppositions on which our adult lives are based; an imaginary reading lesson provides the premisses, and the conclusions follow inexorably. In the third part, "Divers Divers..." a series of logical arguments is taken apart by editing and reconstructed into a rhythmical pattern (music -- almost the antithesis of reason) whilst the chaos of a swimming pool is structured by the same process.

"This is not a Rehearsal" again uses editing but in two different ways. In the first half a process or flow is continually interrupted and returned to the beginning; in the second half short segments of video picture were overlaid with my own multi-tracked voice and a piece of music was 'composed' on the editing equipment. What interested me especially was that the music was not laid down beforehand as with a rock video, or afterwards as for a film soundtrack, but arose as an integral part of the editing process. Similarly the soundtrack to "Drawing Conclusions -- The Science Mix" was (apart

from the use of a drum machine) made up of the soundtracks to the ~~two washing machine adverts, either isolating short segments or~~ running together repeated sections but using these with pictures from the 'wrong' advert. Both adverts use science as the magic selling agent but in different ways, the hard, not to say frightening approach of Hotpoint leading twenty years later to the quasi-mystical treatment in the Zanussi commercial.

"Bad Reasons" was originally three separate pieces, linked in theme, which I re-edited and combined into a trilogy; the longer piece I now want to make is conceived of as a whole, but using techniques and ideas that continue from my earlier work. In particular I want to employ music and narrative but in a way that welds these with the visual content, not just a video with soundtrack -- in effect a kind of video opera. The piece will be episodic but the separate elements will be linked, probably by a narrator, and the episodes will be based (as all my work is) around the way we interpret what is going on about us, especially when mediated through photographs, conversations, television, books, or our own memory. I particularly need access to accurate editing and good sound studio facilities in addition to a portapak and studio time, which working at N.E.L.P. would provide. Ideally I should also like to use 16mm film equipment to make an animated sequence, in the same way that I have used Super 8 animation in a previous video, "New Laws of Chess". I anticipate using the students at the Poly as a resource (if they're willing!) to act and operate cameras, in the same way that Richard Layzell did when he held the video bursary at Brighton Polytechnic.

Running side by side with the longer piece I also want to make some shorter tapes, which will generally be one person, (myself) talking in close-up to the camera. At the moment I am planning two; one about school reports, and one around an incident when I was asked by a stranger in the street to impersonate her bearded French

lover. These will be narrative but employing video language (editing, chroma-key) to throw out the wider implications of the particular stories. I want to draw on common experience and popular culture, but then make readings and extrapolations from that which veer far away from the source (as in "We Have Fun Drawing Conclusions").

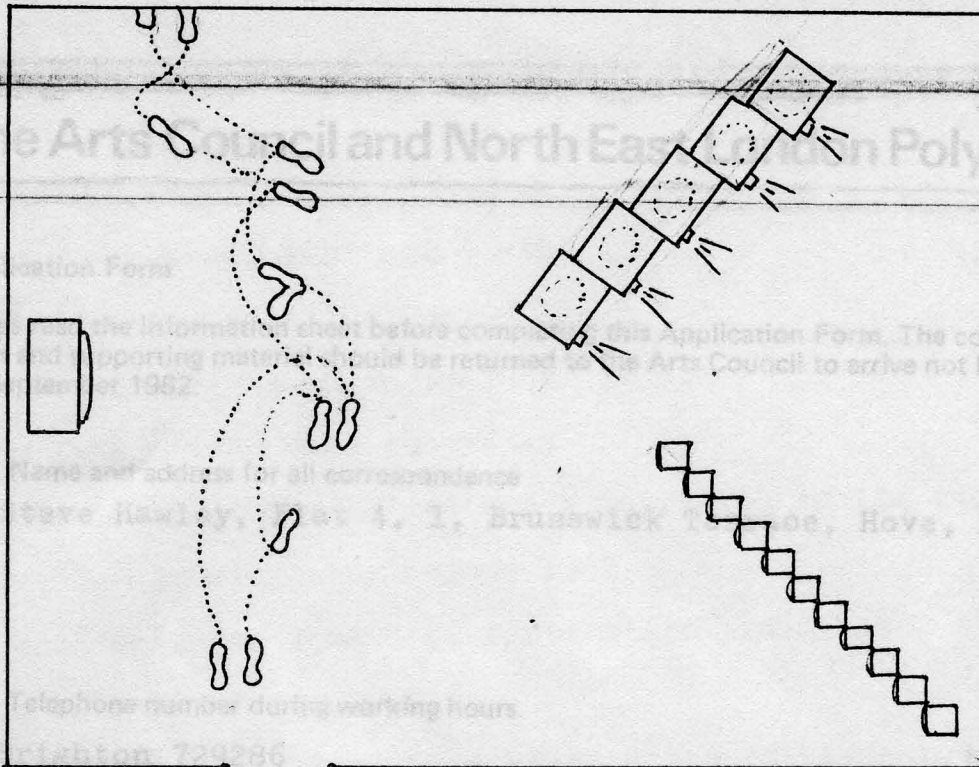
I am working as well on a photographic piece, or number of pieces, each of which will be a series of colour photographs shot from a video screen depicting apparently random images or samples taken from television or video programmes (made by me, or rather faked by me). Shorn of the video language of of movement, fades and edits, the photographs concentrate on the object-like quality of the TV image, and its ability to distance the viewer from the events it portrays. They will also use that same video language but translated to photography. So in a short series I can 'fade' from one photograph to another or artificially key in a scene behind the video image in a photograph.

*Steve Hawley*

On the b/w monitors appears myself talking at low volume about the process of taking photographs of sunsets, and the feeling of using the shutter to 'freeze' time. The picture locks at intervals into still frame. On the colour monitor a couple dance in a park to the Harry Lime Theme, but in addition to the picture locking into still frame the music also stops and restarts, but at different points to the dancing couple. Intercut with the dancers is a wind-up gramophone playing the record, which also freezes periodically into an immobile blur.

slide projectors

colour  
monitor



b/w monitors

"Strict Tempo", a video installation. Brighton Polytechnic 10.5.82-14.5.83

11 b/w monitors, 1 colour monitor, two VTR's, five slide projectors

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