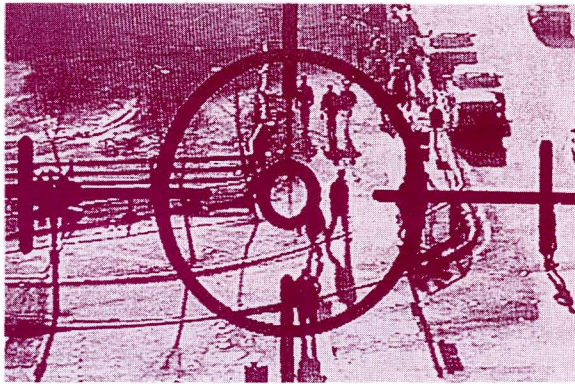


electronic images

Starting on Tuesday 26 January, Filmhouse begins regular weekly screenings of recent video work featuring some of the most advanced computer-generated images. These programmes will include work from Scotland and many other countries and, whenever possible, will be attended by speakers who are well informed about (if not the creators of) the work being screened. Some of the programmes will be drawn from Film & Video Umbrella's *Computer World*, *Art & Science* and *At the Edge of the World* programmes. We believe that these regular screenings will fulfil a demand that clearly exists to bring new work to Edinburgh audiences and if they are as successful as we expect, they will be expanded.



Tuesday 26 January at 6.15 only

Made In Scotland II

Made In Scotland II is a compilation of videotapes containing the very best work produced by artists in Scotland during 1988/89. It is intended to feature and bring to the attention of a wide, international audience, the growing activity by artists in Scotland in the medium of artists' video and television.

All the work was made at Duncan of Jordanstone College of Art, either by practising artists under the auspices of The Television Workshop, or students from the post-graduate course in Electronic Imaging. **Introduced by Stephen Partridge whose work is included in this programme.**

Video works by artists have only recently been found on our TV screens in any substantial way, and it is not at all clear if this will continue. Advertisers, on the other hand, have blatantly borrowed ideas from artists which, if only in a backhand way, illustrates the potential that the work has in reaching an audience. Over recent years, a number of artists have endeavoured to find ways of communicating directly with the public and this compilation, demonstrates the determination to bypass those systems and markets which only serve to limit or place restrictions on how the work is seen. A number of works in this collection demonstrate a high degree of technical skill and, more importantly, illustrate the almost infinite variety that video offers in the translation of ideas into visual form. The potential for the author/creator to direct closely the process of realisation can result in a very personalised expression where concerns and obsessions are clearly communicated. It is quite difficult to make a successful combination of short works. Too often the effect of one is overshadowed by whatever follows. In this case several of the works contrast with each other, not in conflict, but rather as a presentation of equally valid points of view so that they may be seen both individually and in combination. - Anne Ridley, Made In Scotland II catalogue.

Video everywhere serves only this end: it is a screen of ecstatic refraction. As such it has nothing of the traditional image or scene, or of traditional theatricality, and its purpose is not to present action or allow self-contemplation: its goal is to be hooked up to itself. Without this circular hook-up, without this brief instantaneous network that a brain, an object, an event or a discourse create by being hooked up to themselves, without this perpetual video, nothing has any meaning today. The mirror phase has given way to the video phase. - *Jean Baudrillard.*