

David Hall 61 Fairmount Rd London SW2 01 674 0593

The Video Committee
c/o Sue Grayson
Serpentine Gallery
Kensington Gardens
London W2 3XA

13th December 1974

Dear All,

Here are my proposals (as far as it is possible to describe at present) for The Video Show May 75.

TAPES.

I would like to propose three $\frac{1}{2}$ " (EAIJ1/CCIR) 15 minute tapes which have, or are being made specially for the show. One is completed which I briefly describe below, the other two I am currently working on and prefer not to attempt description as yet. Suffice it to say they will be engaged in the related perceptual functions.

This is a Video Monitor is built around an initial take of a girl's face describing the perceptual functions of the monitor on which she appears (this could equally well apply to any video monitor). Sound synchronisation wavers slightly throughout which relates to a section of her description. At the end of this initial take the camera cuts and a 'no-signal' noise appears (an intrinsic property of videotape). The take is repeated, shot off the first. A third is shot off that, and a fourth off that and so on. Each time sound and vision progressively change their characteristics. The 'no-signal' noise is doubled, trebled etc. At each take a section of the image of her face appears to amplify which ultimately becomes a series of light patches (referred to in her recurring description as true of any TV image anyway). The sound progressively blurs and multiplies its reverberation as it is re-recorded on mic from the monitor speaker. Effectively, the 'concrete/perceptual' aspects of the monitor are progressively identified and reidentified by the tape process and her description.

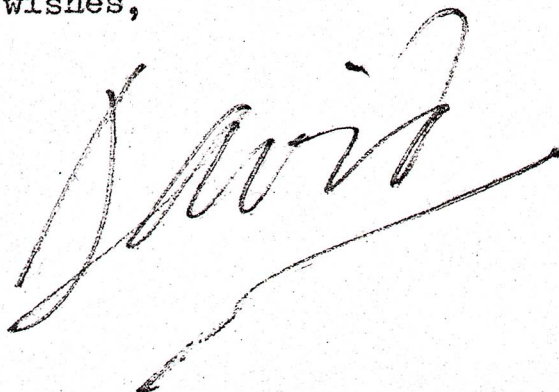
(Provisional stills for this tape are attached).

INSTALLATIONS

Progressive Recession (1) is a piece intended for around one week. It involves the use of a closed circuit system (no VT recording) and all details are attached.

One Hundred and One TV Sets should be considered effectively as only half of mine as it is specifically a joint proposal from Tony Sinden and myself. Details of that are also attached.

Best wishes,



David Hall 61 Fairmount Rd London SW2 01 674 0593

Video Committee
The Video Show
Serpentine Gallery.

13/12/74

PROGRESSIVE RECESSION (1) Proposed installation, Serpentine 1975.

Equipment and materials requirements:

9 basic CCTV camera bodies (B/W), 7 10mm lenses, 2 Zoom lenses,
9 20/24" B/W monitors (all should be the same size), 18 UHF coax plugs.

Coaxial cable: 133ft total in lengths: 1 x 3ft, 2 x 5ft, 2 x 9ft,
2 x 13ft, 2 x 38ft. Lengths preferably pre-made up with UHF plugs
fitted.

Plus approximately 6 two way mains extension cables and adaptors.

Construction material:

Shelves for monitors (cameras sit on top of monitors)

One length for monitors 1-7, 18ft x 2ft x $\frac{3}{4}$ " chipboard, and two separate
ones for monitors 8 and 9 each 2ft 6" x 2ft x $\frac{3}{4}$ " chipboard (all made
from 2 8ft x 4ft sheets). Shelf supports from 2" x 2" timber: one
frame 18ft x 2ft under long shelf, with vertical 'legs' every 3ft
front and back, each 4ft high. 4 x 4ft legs supporting shelves for
monitors 8 and 9 with 2'6" x 2ft frames under each (total 2" x 2"
for shelf supports 146ft). Base of legs held either by fixing to floor,
or by tying all round with 2" x 1" (total approx 60ft).

The need for this shelf construction is eliminated if the appropriate
number of 4ft high plinths are available.

Corridor construction: Assuming that an existing corner is available
as a backing and end wall (ie. monitors 1-7 back up to existing wall,
and monitor 8 to end wall) the requirement will be to build a
hardboard partition on only one side, and an end piece.

To do this would require: 8 sheets 6ft x 4ft hardboard, and 150ft 2"x2".
This would only constitute a single 'skin' partition. Double the amount
of hardboard would be required if clad both sides.

Budgeting this installation is largely dependent on whether or not the
equipment can be borrowed free of charge, and whether or not construct-
ion materials have to be specially bought.

If, in the unlikely event, that equipment has to be hired, my lowest
quote so far is £250 for one week.

Hopefully discounting that, the balance (including my fee) would
approximate as follows:

Chipboard, hardboard (for single skin), supporting timber
Carpenter's fee
Transport and etc.
Sundry extras

£180.00

David Hall.

PROGRESSIVE RECESSION (1)
A CCTV Installation

© DAVID HALL 1974

Walking along the corridor, the image of the viewer's back (from camera 9) on monitor 8 at opposite end, recedes as viewer moves closer.

Simultaneously; whereas the viewer 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.

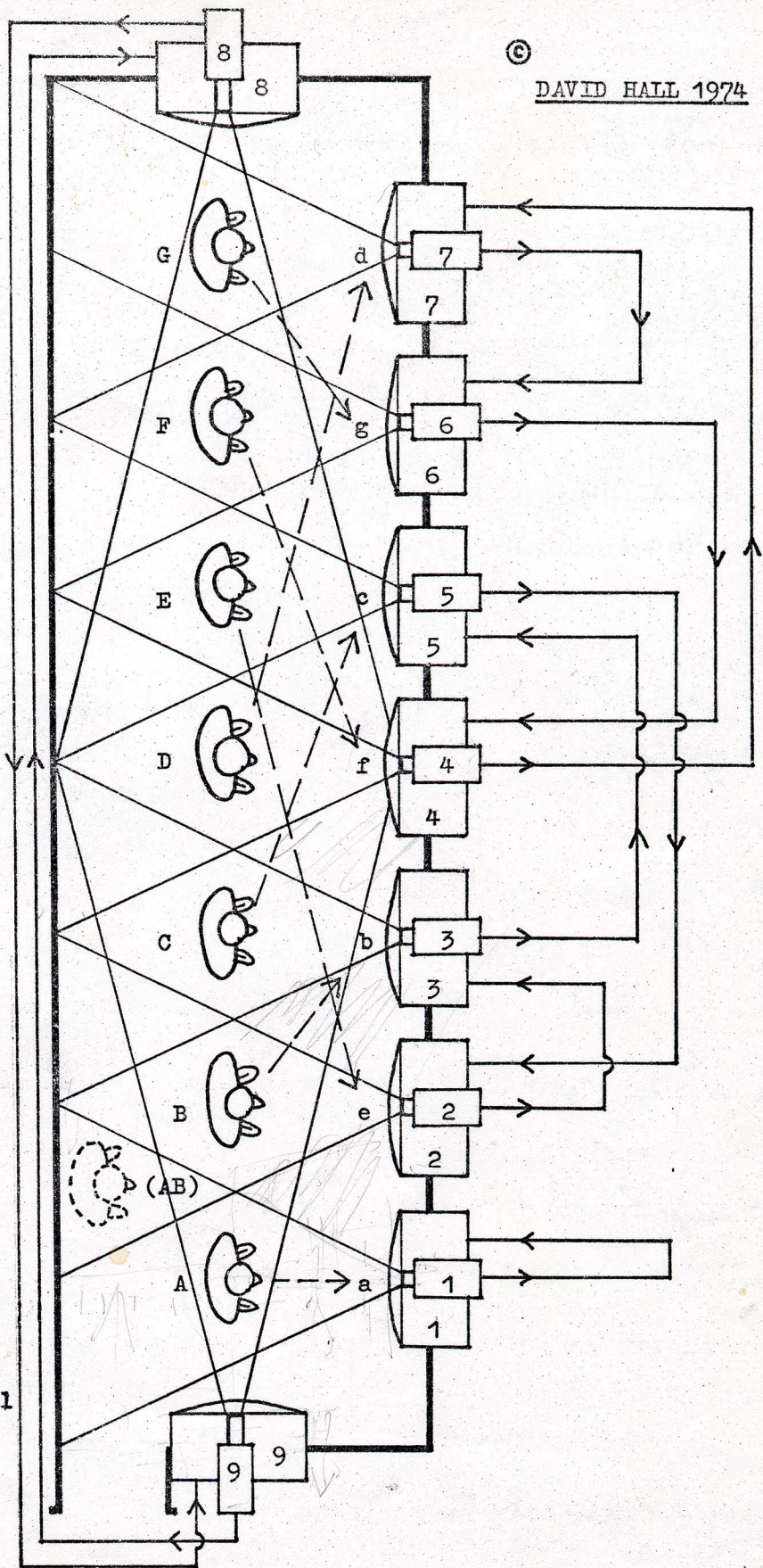
He does not then see his image again until he reaches this last monitor in position G, at which point his image is one monitor ahead (6) on the return journey; at F two monitors ahead on 4; and at E three ahead on 2. When reaching the end at position A his image again appears on monitor 1. The end-wall monitor 9 has the same effect on the return journey as 8 had on the outward journey.

Those are the primary relationships at the given positions.

In actuality; moving from A to B to C etc., he would see partial images moving simultaneously through monitors 1 and 3, 3 and 5, 5 and 7 etc., as he moved from one lens field to the next. If he moved along the corridor, for instance, behind the described positions and nearer to the wall (as at AB) his complete image would appear on two alternate monitors simultaneously (1 and 3 at AB).

In addition, each individual image on monitors 1-7 would move in the reverse direction to that of the viewer, and the overall accelerated progression. Also, the receding images on monitors 8 and 9 would be complimented by a continuum of 'inserted' images of themselves (and the viewer's recession) seen by the facing cameras 9 and 8.

In the likely event of more than one viewer being present, the added complexity of images would heighten the relative spatial juxtapositions.



- 9 x basic CCTV camera bodies
- 7 x w/a (10mm) lenses
- 2 x n/a or zoom lenses
- 9 x 20"/24" CCTV monitors
- Coaxial cable and UHF plugs
- Mains cable, plugs and sufficient mains outlets.
- Monitor supports built insitu (or stands)
- Corridor construction: Approx 6ft x 20ft- built insitu around monitors.
- Or 8ft x 24ft with monitors free standing

The Video Committee
The Video Show
Serpentine Gallery.

13/12/74

ONE HUNDRED AND ONE TV SETS

DAVID HALL / TONY SINDEN

A joint proposal for an installation at The Video Show May 1975.

(The following details are supplementary to an initial letter from Tony Sinden).

The required equipment and materials will be: 100 used home TV receivers, 1 receiver/monitor, 1 ½" VTR, cabling and sufficient Dexion (or similar) to support the receivers. Plus a suitable space to house the receivers in fairly close proximity.

All receivers will have short simple single wire aerials and will be receiving BBC/ITV broadcast signals. Visually and aurally the sets will phase and contrast. Picture 'quality' will inevitably vary in reception and stability (We staged a similar event using 60 receivers at the 'Survey of the Avant-Garde' show, Gallery House, 1972). In this instance there will also be the addition of a receiver/video monitor plus VTR machine. Essentially the function of this monitor will apparently be much the same as the other receivers (it will be set amongst them). But it will be 'broadcasting' prerecorded off-air material either 'nearly' in-phase through to totally out of phase with the others. At other times it may show totally unrelated information.

It will be important that we are present at all times to facilitate these variations, and also to frequently rearrange the physical juxtapositions of all the sets (probably inviting public participation) as an out-of-context home TV sculptural environment. It will be an ongoing process piece.

It is suggested that this installation be running for at least one week. A budget has been prepared with this in view.

Working on the assumption that the one VTR and one (20/24") receiver/monitor will be supplied free by the Serpentine the rest of the equipment and material, plus artists' fee and assistance would approximately balance as follows:

Hire of 100 second-hand working TV receivers and transport
Purchase of 100 VHF plugs and sufficient short wires
Mains cabling and adaptors
Assistance in fitting
Hire of Dexion support structure

(Artists' fee integrated)

TOTAL £225

David Hall/Tony Sinden.

Stills from Gallery House installation 1972 enclosed.