VIDEO ART 78

An International Festival of Video Art

An exhibition organised jointly by the Herbert Art Gallery
and the Media Centre, Faculty of Art and Design, Lanchester
Polytechnic, Coventry, with the assistance of
the Arts Council of Great Britain

Video Tapes
Installations
Performances

VIDEO ART 78

Herbert Art Gallery and Museum, Jordan Well, Coventry
6 – 21 May 1978

Abramovic	Frake	Meigh
Ambrosini	Froese	Mori
Atherton	Hall	Partridge
Barnard	Harding	Pezold
Bauermeister	Hoey	Rosenbach
Belloir	Hoover	Serra
Brufton	Jonas	Steele
Bruszewski	Kos	Tarlo
Byrne	Kreische	Viola
Cameron	Krikorian	Waterman
Critchley	Marshall	Weibel

Tape Library
Many of the tapes in the continuous 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

Introduction

A show such as this has been long overdue in the Midlands.
The past four years has seen a number of video shows across
the country, always missing the region. This is now rectified
by a comprehensive and thoughtful selection of work from
artists throughout the world, of varied reputation and standing.
Watching video works can be a very testing experience on
first exposure, especially in a situation such as this. The
language of the video artist is very different to that of the
broadcasters' with which we are so accustomed. More time
and effort is asked of the spectator. He must be prepared to
think for himself if he is to receive any benefit from, or
comprehend, the range of insights and sensations that are
being offered.
Artistic activity with video has developed from novelty and a
foundling condition, into maturity in a very short period of
time. Only fifteen years have gone by since the first true
video pieces were executed, but conceived as a peripheral
concern. Now many artists are working exclusively in the
medium, and many others use it as an integral and useful tool
in their activities.

The exhibition is divided into three types of work, or format:
tapes; installations; and performances. All the installations
and performances (with one exception) are by British artists,
mainly due to economic realities. Foreign activity is however,
well represented in the tape section.

Steve Partridge 1978

Using video and Video Art: some notes

David Hall

Our curiosity has no bounds. We need to absorb information constantly. Information that gives each of us identity and positions us in the world. Knowledge has countless sources, from the private to the public. Of the latter, the Mass Media are of course the most accessible. These media dominate our lives, and television most of all. TV because it presents the most complete illusion widely in use so far. We know it is only a facsimile of the world, yet we have adjusted for that in our desire to be informed – to have instant contact (albeit one-way). Our preconceptions of what a TV set should give us are a direct result of what we have allowed ourselves to be conditioned to expect. Indeed, it has become part of reality for many rather than seen as the interpretation of it by a few. However, the chink in this monopolistic situation first appeared when comparatively low priced TV recording equipment came onto the open market in the mid-sixties. It was aimed initially at industry as a managerial aid or promotional device cashing in on, hence perpetuating techniques already well established in broadcasting. But inevitably a vast number of independent users, with very diverse views as to its potential, also emerged at the same time.

Unlike experimental/underground film, which has a history that stretches back to the innovations of ciné pioneers before its commercialisation, early independent video had no such precedents as TV had fallen into the hands of governments and big business at the point of its inception. Consequently, at first, this reversal of roles produced a great deal of low grade stuff by people simply amazed that they could conjure facsimiles of the telly-hero programmes they had worshipped for so long. Or, here was the idyllic way to materialise narcissistic pursuits. Others with more outgoing concerns rightly saw, and still see, its use and development in community work. Still others saw it as a direct political tool and produced programmes about people and events either not covered, or unfairly treated, by the Mass Media. Artists too were among the first to recognise its potential both in the possibilities of its unique properties and, in some cases, of its significant relatedness to contemporary culture through TV.

Continuing for a moment with a broad look at these categories of independent activity (though often any distinction is blurred at the edges); socio/political work is undoubtedly necessary and beyond dispute, but in many cases the method/structure/treatment (not content) is handled in a way which is directly analogous to that traditionally employed by the very establishment it implicitly, often overtly, deplores. Alternative attitudes portrayed through any medium demand an equal reappraisal of the condition of that medium – particularly television with its well-entrenched criteria. Reappraisal and a necessary 'demystification' do not automatically come simply with alternative content; they can only occur when simultaneously uprooting and questioning the form. Of course such analysis does not stand for much alone, but it offers a potentially endless expansion of the medium's vocabulary, hence capabilities, necessary to a fresh creative development. Some video-makers would suggest that this implied disruption takes it into obscurity, and beyond the apprehension of their audience. But that attitude could be considered as much a patronising assumption as the classic 'give the public what we think they want' cry which attempts to excuse most of the broadcasters' output.

These observations also apply to artists using video whose work has for a long time been collectively, and wrongly, titled Video Art. In fact, whereas the plastic arts, hotly pursued by film, have undergone such a scrutiny of their roles as 'media' (forefronting critical analyses of the established conventions towards, primarily, the integration of form and content as an autonomous whole), the surprise is that only a comparatively small number of artists working with video have emerged with this as a criterion. Acceptance of it as a secondary medium – a convenient recording and/or presentation system for ideas otherwise realised – is an attitude adopted by many more. And perhaps most dominant of all in the art world are those who flirt with both, neither committed to the first nor admitting to the second. Justifications of the latter suggest that video is the only medium for its realisation, yet among other things take little account of powerful extraneous connotations that inevitably occur. The reading of independent video will continue to fall victim to its ever-present forebear, broadcast television, unless alternative models are implicated through the work itself.

Primarily then, my contention is with the use of Video Art as a generalised label for a great deal of art work involving video technology to whatever ends. Artists' Video might be a more appropriate all-inclusive title, though even here it could not fairly place multi-media work for instance, where video is often only incidental to the whole. Therefore the indications are that any attempt to make a generalised appraisal is a fallacious task since it is virtually impossible to find any common basis from which to begin. Too often enthusiastic writers have mistakenly constructed notions of a related endeavour on the presumption that simply the *use* of the technology presents a common factor of some

ideological, conceptual or aesthetic significance.

However, it is possible to tentatively consider further that area of artists' video which we might now call Video Art proper. But first it should be noted that whilst the use of video by artists began over a decade ago (heralded as early as 1959 by *Ereignisse für Millionen,* a happening by Wolf Vostell using TV receivers), it is only in recent years that more critical objectives have emerged to identify Video Art, though nevertheless pockets of activity have been going on since the beginning.

Firstly, a number of artists working in this context recognise the need to integrate the *actual* properties as an intrinsic condition of work, notably those peculiar to the functions (and malfunctions) of the constituent hardware – camera, recorder, and monitor – and the artist's accountability to them. These include the manipulation of record and playback configurations; immediate visual and audio regeneration; the relative lack of image resolution; signal distortion; frame instability – often purposefully induced by misaligning vertical and horizontal frame locks; random visual noise; camera 'beam', 'target', focus, vidicon tube; and so on. Equally, some have considered that the video product, manifest on the monitor screen, cannot be regarded as a perceptually insular phenomenon. The dominant tangibility of the object presentation system is an irrevocable presence which in itself contributes from the outset to the dissolution of the image. To choose to ignore this paradox as an unfortunate discrepancy of technology, rather than to acknowledge it as an intrinsic state of the video matrix, already suggests a polarity between art work using video, and that which constitutes Video Art.

Secondly, the most evident response to the initial encounter with the technology is its intrinsic capacity for instant image feedback. An abundance of work has been produced based on this, and it would seem to be the origin of some of the most important video art so far. However, there has been considerable disparity in the way this unique technological phenomenon is regarded and utilised. It has been used as the initial stage of 'abstraction' in what are known as synaesthetic or videographic tapes, the camera looking at the monitor which is recycling that camera's output. The feedback here is then often incorporated into the use of sophisticated video-synthesisers, editing and colourising devices. Almost without exception the tapes in this genre present complex synthetic imagery which, while not a normal experience on broadcast TV, tends if anything to corroborate the mystique convention by the development, deification and utilisation of increasingly sophisticated hardware available to, and operable by, only a

few. Equally, this in turn produces the inevitable obscuration of any immediately perceivable evidence of the creative process as is also the case on television.

Thirdly, a proliferation of work has also emerged from the adoption of the triangular feedback configuration. Camera looks at artist or participant looking at the monitor image of himself fed live from that camera – the analogical mirror – a mode for behaviour reflex. Many tapes, live closed-circuit installations and performances have involved this, and various permutations. It has been explored to the most profound advantage as a system to elucidate systems of space/time triangulation where the viewer (ie in installations) is simultaneously the viewed in a process of self-referring consciousness. However, here again there has been some disparity of intent, notably in many of the tape works. The immediate temptation, when confronted with the mirror analogue, is to become immersed in a wholly esoteric self 'psychoanalysis'. In this case and others (some live performance work), this process of self-identification (the content) rarely conjoins with an identification of the dominant video process (the form), let alone recognises it as an indigenous and consequently irrevocable condition of the work.

Finally, there is work which appropriates and simultaneously juxtaposes familiar narrative devices with alternative codes as a means to re/determine the semiological function of the televisual phenomenon. While this has arguably been an ongoing practice throughout, it is only quite recently that an overtly conscious and critical approach has come to the fore through the work itself. Again, the danger here is that in some cases the concern may be referred to the content alone without regard for those other aspects noted earlier and equally significant to the total experience.

It can be summarised then that Video Art is video *as* the art work – the parameters deriving from the characteristics of the medium itself, rather than art work *using* video – which adopts a device for an already defined content. By characteristics I have meant those particular attributes specific to both its technology and the reading of it as a phenomenon. Video as art largely seeks to explore perceptual and conceptual thresholds, and implicit in it is the decoding and consequent expansion of the conditioned expectations of those narrow conventions understood as television.

© 1978   David Hall

Tapes

Abramovic
Ambrosini
Bauermeister
Belloir
Brusezewski
Byrne
Cameron
Critchley
Hall
Harding
Hoey
Hoover
Jonas
Kos
Kreische
Marshall
Meigh
Mori
Partridge
Pezold
Rosenbach
Serra
Steele
Tarlo
Viola
Waterman
Weibel

David Critchley

Static Acceleration   15mins
Trialogue   7mins
Instruction Limitation   7mins   monochrome

Videotape shows: Serpentine Gallery 1975. Third Eye
Gallery 1976; Gallery – Cavellini, Venice 1976.
Bonnefantenmuseum, Maastricht, 1977. Whitechapel Gallery,
1977. Kunstakademie, Dusseldorf 1977. Performances
include: 2B Butler's Wharf 1976. Battersea Arts Centre 1976.
Faroe Road 1977. Ayton Basement 1977. Audio Arts
Performance Tape 1977.
In videotape, I found the ideal medium to alter time
structures, easily being able to recall a previous action and
pose it in relation to a subsequent related or unrelated
action, which would alter the meaning of either statement.
It also allows an action to be reprocessed by the medium to
point out properties or anomalies inherent in the medium.
In a sense, my work with straightforward tape making has
been mechanical and didactic, looking at the medium for the
properties that differentiate it from other media and from
'life'.

Static Acceleration   David Critchley

David Hall

TV Fighter (Cam Era Plane)   15mins   1977
Vidicon Inscriptions   10mins   1974-5   monochrome

TV Fighter continues to place emphasis on decoding the
illusion/narrative convention as an intrinsic condition of the
work (the manipulation of: primary technical properties;
recording procedures; contextual expectations; and so on).
However in this piece I have deliberately 'overstated' the
convention initially by presenting a series of emotive images
(stock war action). These are subsequently manipulated in a
succession of optical retakes – the camera action attempting
to correlate with that of the original 'action' in its
movements – endorsing and developing primary perceptual
information whilst simultaneously challenging and reshaping
initial connotations.
Vidicon Inscriptions is an earlier work in three parts which
explores a particular property of the video camera. A source
light, or overlit subject, will 'burn' the image into the
photoconductive surface of the vidicon tube. This introduces
the unique facility to record both the passage of time and
simultaneously fix the trace of that continuum.
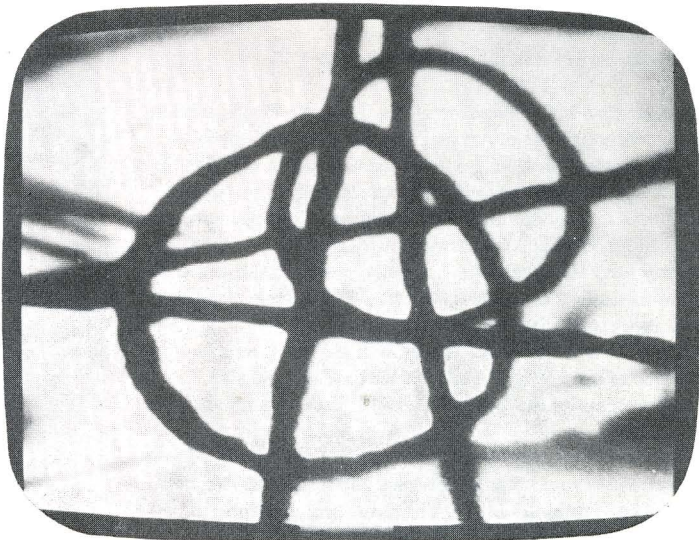
TV Fighter (Cam Era Plane)   David Hall

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Noel Harding

Birth's Child   3mins   monochrome
Three Works for Mind-Body   9mins   monochrome
A Serene Composition Suggestive of Pastoral Repose
17mins   colour

Noel Harding was born in 1945 and since 1973 he has shown
his video tapes and installations extensively throughout
North America, and Europe, in Major shows and personal
one man exhibitions including: The Kitchen, New York,
Centre Georges Pompidou, Paris; Canada House, London;
Vancouver Art Gallery, Canada; Everson Museum Syracuse
New York; Museum of Modern Art, New York.
When you walk along a street and you're in a particular kind
of mood (I've been accused generally of being romantic which
means I value and control), nevertheless if you walk down the
street and you see a tree and it's very beautiful – it's the
identity of it that makes you feel it's very beautiful and it is an
experience you correlate across trees, across nature. The
responsibility of artists to give you that kind of experience
that is as original as the individual tree that you see, that
makes you see every tree.

A Serene Composition Suggestive of Pastoral Repose   Noel Harding

Brian Hoey

Spered Hollvedel   25mins   colour

Born 1950, Hartlepool, Co. Durham. Studied 1968-69
Hartlepool College of Art; 1969-72 Exeter College of Art;
1972-74 Slade School of Fine Art. 1975 worked at Battersea
Arts Centre also part-time co-ordinator of 'Two Borough
Film and Video Project' for some of this time. 1976 with
Wendy Brown, took up joint appointment of Artists in
Residence in Washington, Tyne and Wear.

The title of this tape, 'Spered Hollvedel', means universal
spirit and refers to the Celts deep communion with
nature and their common ground with other peoples whom
they communicated with and still others with whom
encounters would have been more difficult, but not
impossible. 'Spered Hollvedel' relates to (but is not about)
megalithic planetary observations, relationships between
Asian and Celtic music and the legendary tribe of Welsh
speaking Red Indians. 'Spered Hollvedel' is a celebration of
an ancient culture's survival and continuing relevance to the
modern world.
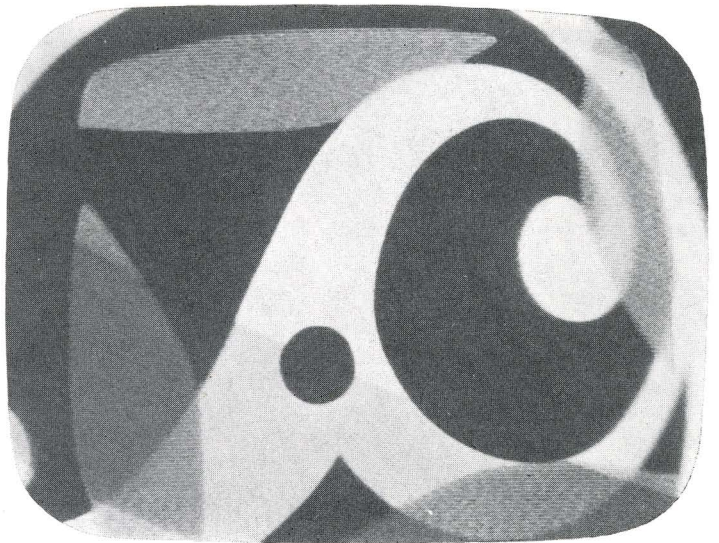
Spered Hollvedel   Brian Hoey

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Stuart Marshall

Go Through the Motions 1975 6mins
Mouth Room 1976 8mins
Arcanum 1976 7mins monochrome

Go Through the Motions consists of a single shot of a mouth
which mimes to a tape loop speech track. At first the mouth
appears to be speaking until it suddenly freezes. From then
on a play is set up between speech and mime, live sound and
commentary which involves the patterned semantic
deconstruction of the speech loop.
Mouth Room has for its image track an extreme close-up of
the interior of a mouth. The sound track, which consists of
various recordings of ambient sound made in large resonant
environments is played into the mouth and re-recorded after
being acoustically modified by the vocal cavities.
Arcanum shows an image of a speaking mouth repeating a
statement which is accompanied on the sound track by a
different repeating statement. The actual spoken loop slowly
bleeds into the sound track until it has completely replaced
it. In the process neologisms and mutated words are
produced which partially marry with the speaking mouth.

Go Through the Motions Stuart Marshall

Alex Meigh

Horizontal 15mins
Video is Drawing 10mins monochrome

Born 1950, Bromley, Kent, England. Studied Trent
Polytechnic 1973-74, Newcastle Polytechnic 1974-77

Horizontal is an exploration of some of the inherent
properties of video. It aims to join movement with the senses
of touch as well as those of sight and hearing. The
recorded images are of a man-made pathway through a wood.
Particular sections have been recorded from the monitor
with the vertical roll disturbing the image. These have been
re-recorded so that more movement is incorporated in the
whole.
Video is Drawing, Drawing: the act of representing objects by
lines drawn. Line: in TV, the path traversed by the electron
beam or scanning spot in moving once from side to side
(horizontal scanning) or from top to bottom (vertical
scanning) of the picture. – Scource, Chambers Everday
Dictionary.

Marceline Mori

La Belle et la Bête 10mins 1977 monochome
Deuxième et Troisième Identitées 10mins 1977

Studied, and now lectures on video art, at Sorbonne
University, Paris. Exhibited tapes in France including the
St Charles Centre, Paris. Is publishing a research paper on
British Video Art for the Georges Pompidou Centre
La Belle et la Bête is an exploration of combining two
distinct experiences. The first being the reflection seen on
the surface of a TV receiver screen, and the second provided
electronically when the set is switched on. The tape is
constructed around an integration of images and sounds from
the 'internal' and 'external' spaces both implied and occupied
by the receiver.
Deuxième et Troisième Identitées: Two monitors face each
other, on each is the same prerecorded image – a self-portrait.
This preliminary set-up is used to reproduce (artificially) the
spatial conditions of a reflection of oneself in a mirror
(opposite to the normal reflex). On the surface of one
monitor small mirrors are placed reversing the reflex a
further stage. The tape is an interplay of these phenomena.
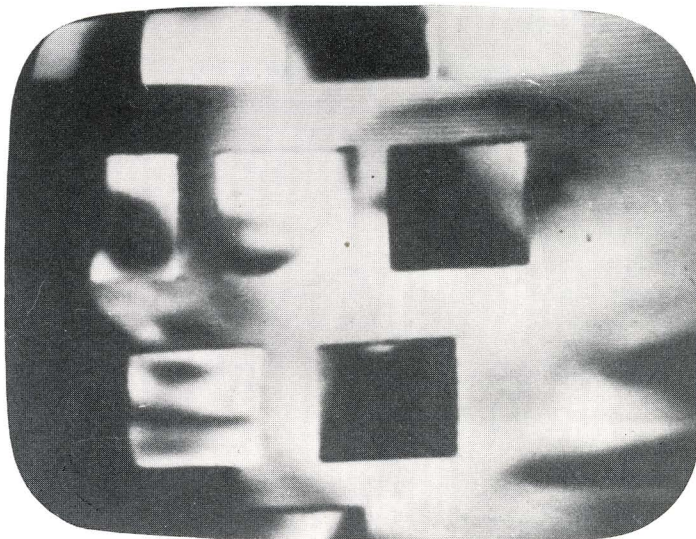
Deuxième et Troisième Identitées   Marceline Mori

Steve Partridge

Monitor 1 10mins silent 1975
Easy Piece 6mins 1974
Interlace 15mins 1975 monochrome

The tapes in this show are examples of the first phase of my
work in video. They are largely concerned with an exploration
of the video process per se. In *Interlace* I have tried to
manipulate and modify process-generated imagery into some
understanding and reflection upon the medium itself. A
broadcast programme was recorded and then re-recorded
optically with the frame 'rolling over', sections 'frozen', video
signal overmodulated, etc, this process being repeated a
number of times or cycles. *Monitor 1* is a careful reorganisation
of time scales and images of a revolving monitor, 'existing' in
several layers of time and space, and produces a disorientating
illusion.
Since making these tapes, I have principally been involved
with installations, (see *installation section*).
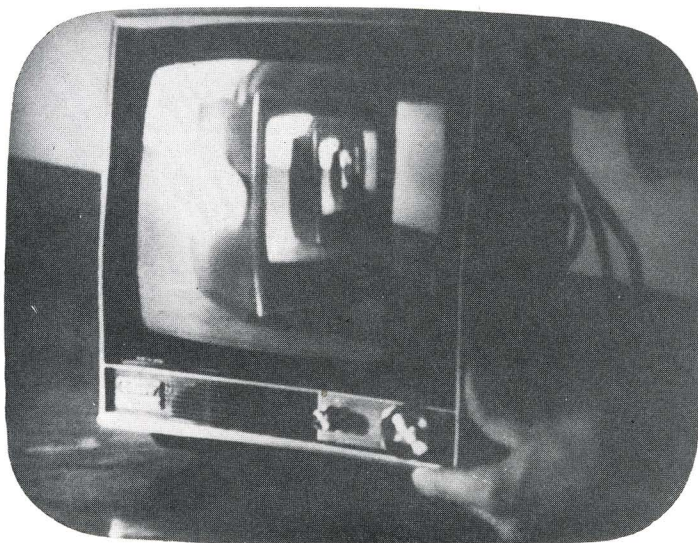
Monitor 1   Steve Partridge

Installations

Barnard
Brufton
Froese
Hall
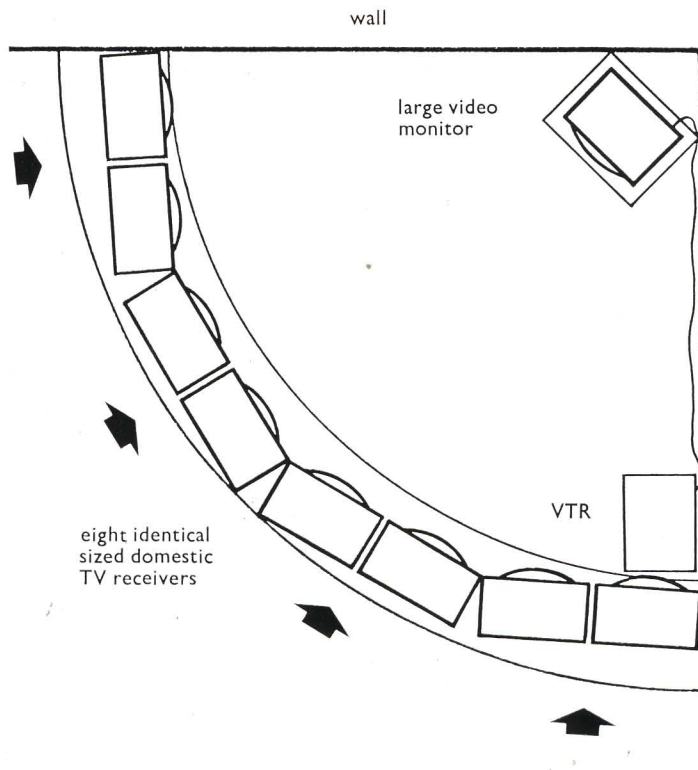Krikorian
Marshall
Partridge

David Hall

The Situation Envisaged

Eight domestic TV receivers are placed side by side at eye
level on a wall-to-wall support in a quarter-circle across the
darkened corner of a room (taking the corner as the centre
point). Each is facing away from the viewer and into the
enclosed space, and each is tuned to a different broadcast
channel from the next. Hence the viewer hears a loud
conglomeration of sound, and sees only the projected glow
beyond and above the line of TV sets.
However, on approaching them, the screen of a video monitor
can be glimpsed (in the corner) through a small gap between
each alternative receiver. On it is playing a videotape, the
content of which is difficult to decipher since the gap is so
fine that it restricts the visual field to only a narrow vertical
section of the screen, the four possible viewpoints each
rendering a different strip visible – suggesting an attempt to
assemble the information coherently as the viewer moves
from viewpoint to viewpoint. In doing so the tape time
continuum is broken. Expectations of a narrative progression
are both implied and rejected according to the structure of
the tape – sometimes phasing (by coincidence) with the move-
ments of the viewer, other times not. The image fragments seen
have private/domestic connotations rather than public/TV.
The intention is an exploration of time/space concepts in the
reading of a prescribed physical context and a 'removed'
synthetic context as presented through the TV medium,
primarily by an upheaval or reversal of roles (TV relative to
viewer) at different levels of attention. The work may be
seen as a number of distinct parallels, or as a complex of all.

David Hall has shown sculpture, film and video in numerous
international exhibitions. Recent video showings include:
Experimental Film Festival, Knokke, Belgium 1974;
Serpentine Gallery, London and America Haus, Berlin 1975;
ICC, Antwerp, Belgium and the Tate Gallery, London 1976;
Cavallino Gallery Venice, Bonnefantenmuseum Maastricht,
and Documenta 6, Kassel, Germany 1977. He made works
specifically for broadcast on Scottish Television in 1971, and
BBC TV in 1976. He has been involved in organising a number
of video shows, is a founder member of London Video Arts,
writes on video and has contributed regularly to Studio
International. He established, and is currently Head of, the
Film, Video and Sound Dept., Maidstone College of Art, Kent.

The situation envisaged   David Hall

Tamara Krikorian

Vanitas   two channel installation

The 'vanitas' theme became a popular subject in still life painting during the 17th century in Holland, particulary in Leyden. Objects such as hour glasses, skulls, mirrors, butterflies, flowers, candles and books represented the transience and uncertainty of life. In several of these paintings, the artists' own image appears as a 'vanitas' emblem among other still life objects. Also at this period, portraits appeared with 'vanitas' still lifes on the reverse side of the painting. The choice of reference to Dutch 17th century still life painting lies in the meticulous care with which the painters attempted to reproduce reality. Broadcast television pretends to offer us a similar vision of reality.

This installation is one of three related to the 'vanitas' theme and the transient nature of television and forms part of a project, started in 1977.

Biographical note: Studied music. Worked first in theatre and subsequently in the visual arts. Started working with video in 1973. Has taken part in a number of exhibitions including Video Towards Defining an Aesthetic, Third Eye Centre 1976, The Video Show, Tate Gallery 1976 and the Tenth Paris Biennale 1977. Scottish Arts Council Awards to Artists Bursary 1977. Lectures at Maidstone College of Art and Newcastle Polytechnic.

Stuart Marshall

Excesses   two channel video installation

It is evident that the camera produces a particular view of space according to the rules of perspective and projection, the condition of the intelligibility of that view being the spectator's identification with the camera. Such an identification positions the viewer as the centre of a coherent view of the world which is framed and placed for the eye which can therefore only be the punctual source of this 'vision'. Dominant codes of representation attempt to maintain an identity of represented space and spatial representation (the interarticulation of camera movement, viewing position, narrative structure and character action) through the use of spatial codes (180 degree rules, shot/ reverse shot) so capturing and binding together viewer and viewed.

My recent installation work attempts to examine in particular the relationships between represented space (pro video event) representational space (the monitor image) and the actual spatial deployment of these images (the multi-monitor installation). My intention is not to bind these viewing structures together in order to hold down one space upon another but rather to explore the contradictions produced within such systems of representation between represented, representational, fixed and moving space.

© 1978   Stuart Marshall

Steve Partridge

Sketch for a Square

The piece is installed in a rectangular space. A loop of video tape is stretched around the space in the form of a square. A recording is made onto this loop by a camera and microphone placed in the centre of the square, of the artist describing the space he is drawing out as he walks beside the loop at $7\frac{1}{2}$ ins per second (the same speed as the loop). This is played back on two vtrs and four monitors placed in each corner of the square for the duration of the installation.

© 1978   Steve Partridge

Studied at Maidstone College of Art, and the Royal College of Art. Part-time lecturer at Lanchester Polytechnic and visits a number of other colleges in Britain, and lives in London.
Tapes shown
1975
The Video Show, Serpentine Gallery, London. Palazzo dei Diamanti, Ferrara, Italy. Arnofini Gallery, Bristol.
1976
I C C, Antwerp, Belgium. Artists' Video, Washington New Town. Third Eye Centre, Glasgow.
1977
Galleria Cavallino, Venice, Italy.
Galleria Bonitirer, Milan, Italy.
Video & Film Manifastatie, Bonnefantenmuseum, Maastricht, Holland.
Installations:
1976
Triad, Festival of Expanded Cinema, I C A, London.
Installation No I, Third Eye Centre, Glasgow.
8 x 8 x 8, Tate Gallery, London.
A Spatial Drawing; A Condition of Space,
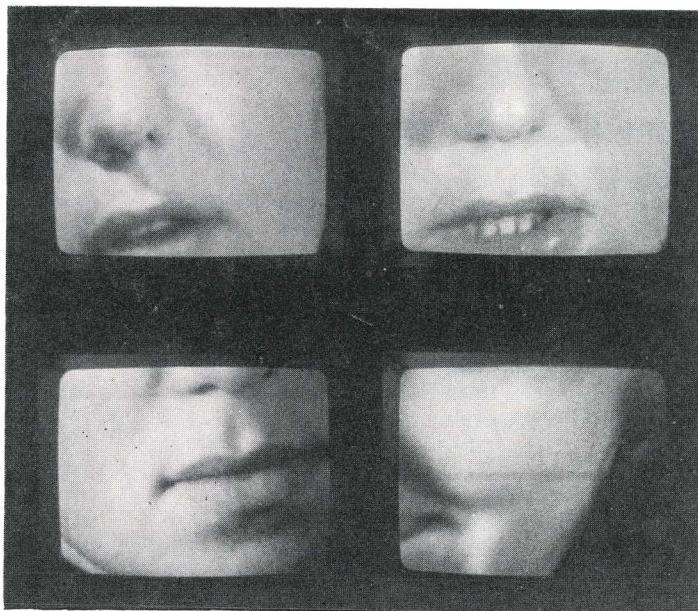2B Butler's Wharf, London.
1977
Delineations, Ayton Basement, Newcastle.
A Coincidence of Space, 10th Biennalle de Paris, France.
1978
Dialogue for Four Players, A I R Gallery, London.

Dialogue for Four Players – Installation   *Steve Partridge*

Performances

Atherton
Critchley
Frake

Kevin Atherton

Born in the Isle of Man in 1950. Studied at Isle of Man College of Art 1968-69 and Leeds College of Art 1969-72. Is visiting lecturer at a number of colleges of art throughout the country.

Recent exhibitions and performances

1976 Double Vision – a week of video performances, Garage Gallery, London.
Two Places/Two Performances – a week of video performances, Mueseum of Modern Art, Oxford and Institute of Contemporary Arts, London.
Wards to the I C A – slide performance, Institute of Contemporary Arts, London.
Some Features of Support – performance, 2B Butler's Wharf, London.
1977 One for the Arts Council – performance, Battersea Arts Centre, London.
Drying Out – sound performance, Faroe Road, Studios, London.
Interview – performance, Ayton Basement, Newcastle upon Tyne.
1978 Pacing it – slide performance, Project Arts Centre, Dublin.
In two Minds – video installation, Spring Show II, Serpentine Gallery, London.

I want my work to start by asking questions, not only about itself but also about the time and place that it finds itself in. My basic material is my own body and its extensions in the form of voice and gesture. These I then put through the technical process of video recording to produce 'off-spring' of myself in the shape of sounds and images, so that I can then manipulate them in a way that normal reality denies me. Contrary to escaping from reality I am looking for ways of 'getting at it', in order to touch the pulse that runs through us all but has perhaps been forgotten. If I can do this I am fulfilling the potential of art to comment on the condition of being alive, which is common to all and which, if it is to be worthwhile, needs to be constantly redefined.
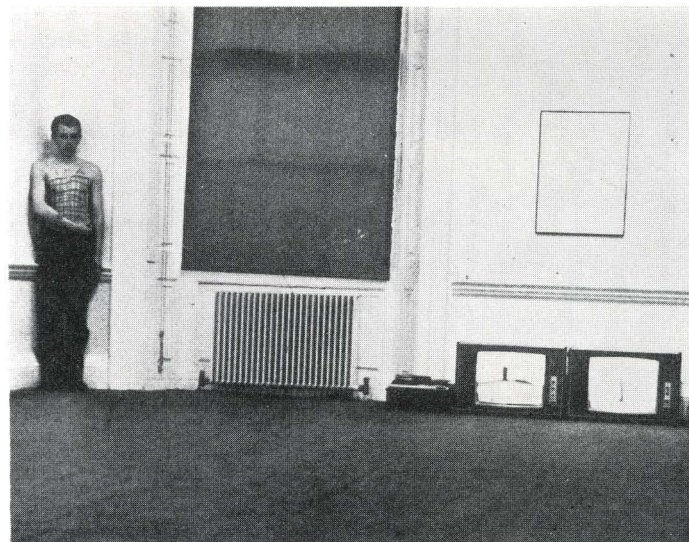
*Two Places/Two Performances   Kevin Atherton*

*A work opened up – Performance Battersea Arts Centre 1976   Kevin Atherton*

David Critchley

The Tortoise and the Hare

After a long stretch of work about time and its relationship with performance, videotape and film-making, I am now interested in other factors affecting the viewing and reading of a piece of work. The contradictions that exist between the various elements of a work need not necessarily clarify or relate positively to any other given element in the work. The way that the relationship is framed may alter the reading from one moment to the next, and a coherent positive relationship may be turned round to become a negative antithetical relationship which can relocate each separate element's integrity throughout the progress of the piece in time.
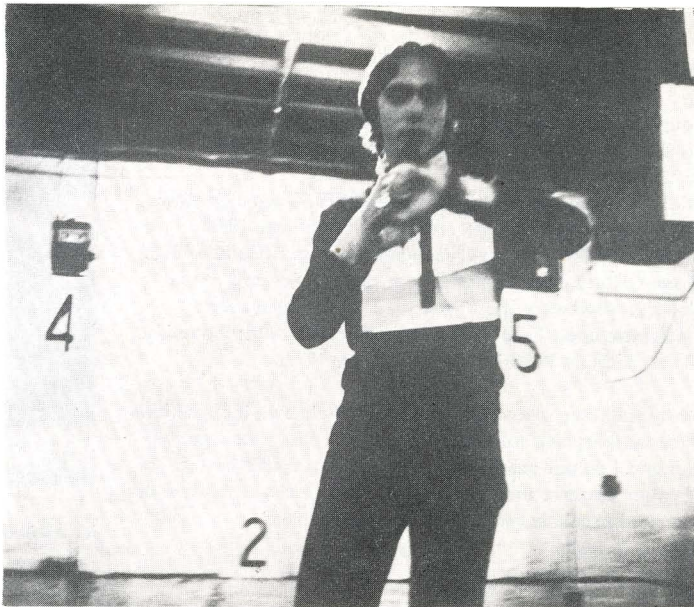
'A five minute retrospective in four parts', 2B Butler's Wharf, October 1976
David Critchley
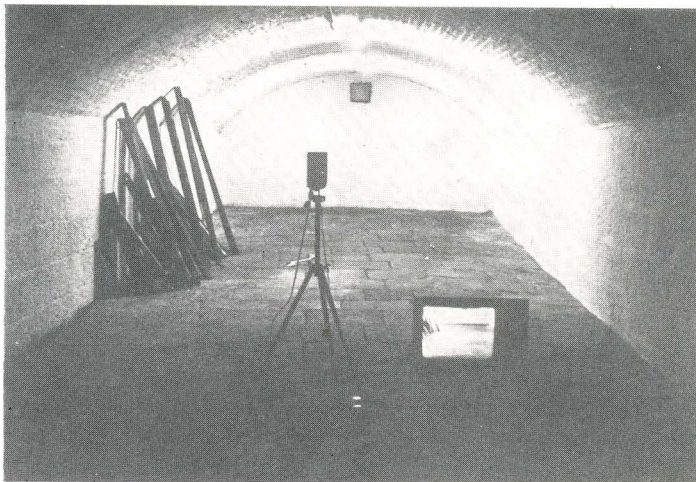
Performance at Ayton Basement · David Critchley

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