

TELEVISION

19:4:90

INTERVENTIONS

19:4 :90 TELEVISION INTERVENTIONS

Is a **multi-faceted** project consisting of a series of commissions to artists to produce a work for television; a youth and community project, Telly Pieces; and a touring exhibition which feature all the works made for television and Telly Pieces, as well as a selection of historical works.

19:4:90 Television Interventions, Telly Pieces, and the Exhibition were produced and organised by Fields and Frames Productions Ltd.

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INTRODUCTION

What is Artists' television? Something almost impossible to define except from a personal viewpoint. Artists have been involved with moving images since the beginning of the century, first with film and then with television and video. You have to say television and video, because one existed for far longer than the other. Television broadcasts were first made in the twenties but it wasn't until the early sixties that videotape became widely used as a production medium and even then, only by large broadcasting organisations. In the early seventies artists started to use videotape all over the world as cheaper and relatively low-quality portable formats appeared. What they made became dubbed 'video art' which differentiated it from television for good and bad reasons. Any new development in art gets a label, it is to do with packaging, convenience, and politics and economics, and they are nearly always misleading. Video art is a particularly poor label especially from the perspective of the nineties.

When I started making videotapes in 1974 conceptual art, land art, and art povera, were just some of the movements that were prevalent at the time. Many artists were trying to break the hegemony of what they saw as an art establishment, particularly the gallery system which reduced art to a commodity. I was heavily influenced by this and realised that a work on videotape was pretty far removed from ever being considered as a marketable 'art object'. Also it seemed that if an artist was to be concerned with what was going on all around him and producing work of relevance to the culture, how could he ignore Television? After the first few shows I was involved in took place, a most interesting revelation came to me. The public was interested in Television. People who never went near their local art centre would come out in droves when they heard that there was an exhibition with television. It was their medium wasn't it? Something vital which informed and entertained them every day. They had an opinion about any work that used the medium and were prepared to voice it. This was very refreshing for artists used to isolation and charges of elitism. Here was a medium in which the public had enough confidence in themselves to feel involved. This has sustained my own interest in making works in the medium ever since and also meant that my own attitude to art has radically changed.

Of course the ideal situation in which to show artists' television is on broadcast television, beamed into everyones' home. This aim has proved extraordinarily difficult ever since the first instances which are featured in this exhibition:

Gerry Schum's TV Gallery on W.D.R., West Germany represented in the exhibition by two works, Keith Arnatt's Self Burial and Jan Dibbets' Diagonals; and David Hall's 7 TV Pieces broadcast on Scottish Television. Anna Ridley has produced many artists works since the early eighties (a selection appears in the exhibition); but over the years each project has failed to produce an ongoing commitment by programmers and commissioners that artists should be regularly given commissions to make work. All too often the work is mediated within the context of an arts 'magazine' show, rather than scheduled in its own right and standing alongside and within the diversity of programmes covering the many aspects of human life and interests which make up a healthy TV schedule.

19:4:90 is a further attempt to produce and broadcast work by artists without the need for mediation or explanation by the broadcaster itself. As an event within the context of Glasgow's 1990 Year of Culture it has also a flavour of celebration, evident in many of the individual works. Artists from all over Europe were invited to submit a proposal for a four-minute television 'intervention'. Eventually thirteen were chosen and made between September 1989 and April 1990. Another two were selected from the youth and community project Telly Pieces. Four more were selected from David Hall's original ten TV Pieces made in 1971, and broadcast on Scottish Television in the same year. The works are to be broadcast from April 1990, through to the autumn in cycles, in the 'cracks and crevices' of Channel 4's schedule.

The exhibition consists of three main elements: all of the broadcast works in a large display which sets them in a lively framework; the storyboards from the youth and community project Telly Pieces as well as all the videotapes; and a selection of historical works which help to contextualise and hopefully expand the publics' perception of artists' television.

BRIEF ENCOUNTERS

michael o'pray

It is perhaps television's virtue that it has not been defined or been generally perceived as a medium of art, unlike, say, film or photography. When television is associated with art it is usually as a vehicle of art in some other media e.g. film, Shakespearean drama. In many ways this allows video art which shares the same material base – the monitor and electronic signal, a freedom not offered to experimental film-makers. The shadow television throws on video is not an artistic competitor but as a medium which quite blindly refuses its artistic capacities.

Television in its present form and function is more often than not perceived as iniquitous in its ruthless manipulation of the world it 'communicates'. The latter view is directed equally to the press, although we do not demand of newspapers that they become a medium of art (although like television they can purvey art). Much of this explains why the 'interventions' on show here are so varied. For some of the video makers concerned the novelty and strength of television is that it is not an art form but instead a form of popular culture. So some interventions criticize the future of television, others suggest different types of format for television, others question the very machinery of television, whilst others play with its present-day forms.

When John Logie Baird invented television in 1925, it was the founding moment of what Marshall McLuhan called the 'global village'. Baird could never have imagined that it would become the most universal and most potent of media, where for instance hundreds of millions of people across the world could view the same image at the same time. But the ubiquitous nature of television is matched by its sheer output. No other medium simply pours out a non-stop (often literally with 24 hour broadcasting) flow of images and sounds.

The video works gathered together here were commissioned for a quite unique and adventurous purpose, namely to make an intervention into this unceasing flow of images and sounds. Of course, this flow is structured into programmes which organise televisual time – films, dramas, sports, game shows, soap operas, documentaries, children's programmes, news shows, adverts and so on. While many video artists ignore television and locate their practice within fine-art gallery traditions or agit-prop venues, nevertheless some kind of relationship between them and television is inevitable. The enormous diversity of the video pieces involved in the present show reflects television's own multi-faceted nature and the different ideas of what constitutes an intervention.

In 1971 David Hall's 7 TV Pieces were dropped unannounced into Scottish Television's normal programming over a period of days. This innovative event is in many ways the model for the present one and four of Hall's original pieces have been used again. Hall's witty, beautifully judged reflexive interventions have lost none of their impact. Shot in black and white, they have a stark graphic quality as in *Interruption* which comprises a time-lapsed image of a television burning in a landscape with clouds scudding by on the horizon, the television being consumed by flames until only parts of its frame remain. In *Tap*, the forenamed protrudes from the top right hand corner of the screen which it gradually 'fills' with water and then, at an angle, empties. The use of the screen edge and the 'blank' screen as a surface in which the wiggling line of the water level wavers between a representational image (of the water line) and a line simpliciter exemplifies Hall's interests in the television both as a quite specific medium with its own physical and technical characteristics and as mode of illusion. Alistair MacLennan's *Hit* has a similar reflexivity in that its reference is television as a machine for producing visual illusions. In *Hit* the represented screen (identified as our screen) is smashed and hands come in from either side to tinker with its revealed insides.

In a quite different mode Stephen Partridge's *The Sounds of These Words* explores text and the space between image, sound and its representation as the written word. Partridge manipulates technology for reflexive ends. By slowing down the simple image, using extreme close-up and non-sync sound effects he achieves with wit and style a systematic deconstruction. For Partridge it is the image and its constitution as visual and aural representation that provides the basis for creative experiment. In David Hall's new piece *Stooky Bill* he has shifted his ground somewhat to a bleak but humorous

'fiction' of the moment of television's birth at which the dummy used by Baird in the first primitive transmission asserts his domination of tv's future by tricks and illusions.

One of the mainstays of any culture is narrative. The core values, ideas and belief of a society are articulated by way of stories which in television are produced through formats like dramas, sit-coms, soap operas, films and mini-series. Peter Missotten's *I was looking for you* breaks all the rules of conventional television storytelling with the use of non-sync mismatches between voice and image, narrative ellipses, different pacing and a poetic of the private. These 'other' forms of story-telling remind us of the crudity and narrowness of range and formal devices in television. *Another Victim* by Allan Trotter and David Black merges the narrative with social statement, in this case about unemployment and its effects on personal relationships. Here the influence seems to be advertising itself where a strong clear message can be produced purely visually and with economy and emotional punch. On the other hand, *Close Rap* by Ron Geesin is a funny rework of the tv melodrama. Geesin's homage to Glaswegian life uses an orchestrated voice symphony and pantomime acting and performance to inject an anarchic few minutes into po-faced broadcast tv. In the rather sinister *Crisis, what crisis?* by David Carswell and Sinclair Short have borrowed from the horror genre to suggest through elliptical narrative the disturbing repercussions of the nuclear industry.

One of the genres of television is the sports programme, each with their own style of presentation, their own discourses and visual assumptions. David Mach in a four part piece subtly undermines the realism and conventions of a snooker tournament. The idea of 'returning' to such contests throughout the night is already a muted form of intervention and in tv programming Mach uses this idea to disguise his own intervention to disruptive ends.

Rose Garrard has taken the sophisticated technological processes and effects of video to explore primitive cultural images of Celtic origin in a visual and literary poem, again a format which finds no space in Stooky Bill's TV. Like many other video artists Garrard does not want to confront the image-making machinery of television but rather the nature of those images and what they say. Stephen Littman has also, but in a very different way, used the image as a means of collaging ideas into a low-key critique of the television as part of a domestic smugness where it is one consumable item among many. By using anti-realist spatial relationships between images within the screen frame together with text, he concocts a different mode of televisual expression.

The documentary film movement in Britain led by Scot John Grierson was absorbed into television particularly the post-war Reithian shaped BBC. As a potentially influential tool for social and political change, it has often been compromised by its own position within state institutions e.g. BBC, Channel 4. *George Squared* by Pictorial Heroes is a lively and vivid interpolation of a past radical moment in Glasgow's history with its present, a form of documentation which juxtaposes memory and perception with the loss of political radicalism. Similarly, Prathiba Parmar's *Bhangra Jig* explores in visual superimpositions the Asian experience in Scotland through music in the Asian community set against a girl's isolation and personal feelings as she walks the city. Again, in Raul Rodriguez's *The Faces of Glasgow*, the people of Glasgow are documented through portraiture against its cityscape using fairly basic video effects. The same desire to represent ordinary people on television is revealed in Robert Cahen's warm human and formally delightful *On the Bridge* which engages the attention through the use of sound, distorting lens and a simple but effective image as people cross and recross, walking backwards, a bridge announcing their names to camera.

Finally, Bruce McLean in *Mackintosh 2* uses his own performance art as an intervention. McLean utilises written text and the screen as dramatic frame to create a humorous punning piece. The conservatism of arts broadcasting on television is underlined by McLean's piece.

If broadcast television is one of the important shaping influences on our lives as a means of communication and entertainment and as an insidious purveyor of ideas, beliefs and desires then these video pieces reveal quite dramatically how much of our experience, our dreams and pleasures it fails to represent.

GEORGE SQUARED 1919-1990**pictorial heroes**

'The Revolution will not be Televised – The Revolution will be Live!' – Gil Scott Heron.

'We were carrying on a strike when we ought to have been making a revolution' – Willy Gallacher, Bloody Friday strike leader (1919)

George Squared is a work for the 'Global living rooms' of the Nineties – setting out with the intention of being '4 minutes to shake Television'.

Dedicated to the people of Glasgow – The past comes back to remind us of how history has a habit of repeating itself. In a 4 minute, 360 degree movement (a revolution) around the square itself >> Events relegated to the footnotes of history, caught on a few scraps of fading celluloid or in a photograph, are glimpsed at and a few gestures momentarily caught on the screen...

Equally it's directed at our 'remote-controlled, arm-chair world view' of events happening around us >> catching a revolution in between advertising breaks or watching 'cultural' walls tumbling between mega rock n'roll events for one worthy cause or another. Searching >> Back and Forth and creating a kind of televisual satellite babble, of sound and image >> in a search across the networks for information, entertainment and escape >>

Travelling as we often do, like tourists in the comfort of our living rooms through the events of the past few months, just as in the past we may have sat and watched a world closer to home pass us by from a bench in George Square itself.

We're all seeing history and the people that make it, in a world getting smaller and closer and closer to home...

We are indebted to the following sources, references and influences on the work:

Wim Wenders film *Wings of Desire* (in particular the opening half-hour). The films of Sergie Eisenstein. Skateboards. Mountain bikes. Satellite dishes. TV remote controllers.

Reebok cross-train running shoes. The Community Charge. Malcolm Dickson and Variant Magazine. Cranhill Art Centre's Red Flag. Rodchenko's photographs. Black Levi 501's. Digifx libraries.

Pictorial Heroes is a collaborative venture, developed since 1985, between Glasgow-based video makers Doug Aubrey and Alan Robertson. The title stems originally from a quotation made by Wyndham Lewis shortly after the end of the first world war, in which he observed that the country in which he lived was and never would be a 'land fit for its Pictorial Heroes'.

The name itself is one which is meant to have a deliberate ambiguity and is a response to many of the events which have affected all of our lives during the eighties, and the whirlwind changes of the past year in particular; evidenced by rampant individualism on the one hand and the loss of culture, historical and personal identities in own country and their (supposed) rediscovery in the Eastern bloc.

Tapes made by the Heroes have been shown widely at video and television festivals throughout the world, including the Tokyo Video Festival, The Australian Video Festival, Museum of Modern Art in New York and the London Film and Television Festival. Doug Aubrey currently works as a freelance director and Alan Robertson is a Paintbox artist at one of Scotland's leading video and computer graphic facilities.



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THE SOUNDS OF THESE WORDS

stephen partridge

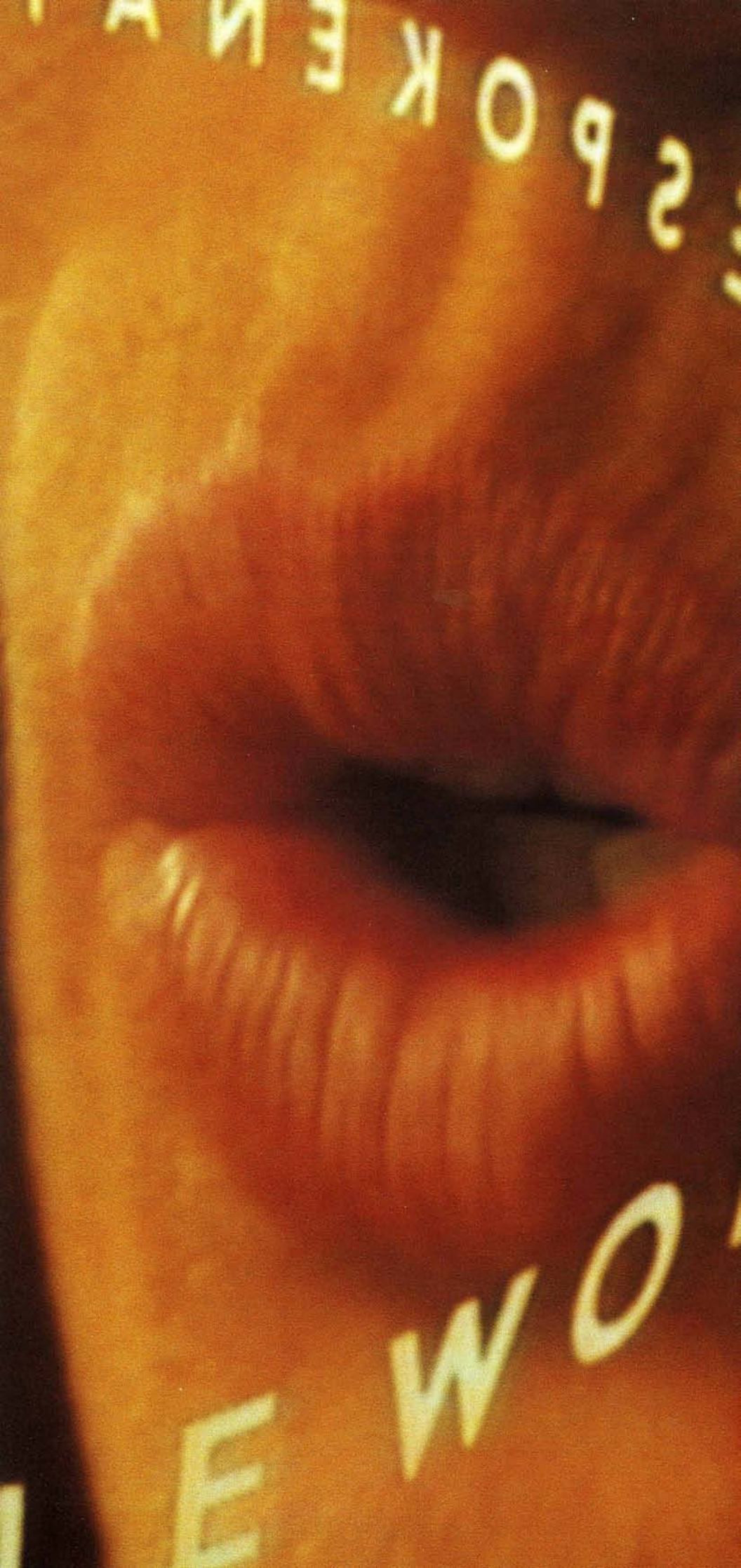
Words fascinate me, they often seem to lose their meaning when repeated or analyzed and become 'only sounds'. Over the past few years I have been making television pieces which use only text and sentences which are self referential, for example:

These letters constitute these words.
These words constitute this sentence.

I am also interested in how when a piece of film or tape is played over and over, and at different speeds how it too loses its original 'meaning'. I thought it might be possible to combine these two interests in one work which would also be relevant to the idea of an intervention in broadcast television. The sound of a woman speaking combined with close ups of her face and mouth are manipulated in post production. The soundtrack is further developed using tape loops and sampling techniques by using only the woman's voice by the composer David Cunningham. The text is created and manipulated in 3D by using Quantel's Cypher caption generator. The result is an unnerving interplay of sound and image which exposes the uncertainties of television information.

Stephen Partridge is a graduate of Maidstone College of Art and the Royal College of Art. Presently lecturer in charge of video at Duncan of Jordanstone College of Art, Dundee, Scotland. His videotapes and installations have been exhibited throughout the world since 1975. He has also organised or curated many exhibitions including *Video Art 78* in Coventry; *UK-TV* in New York the first exhibition of British work in the USA in 1979; the video section of *The National Review of Live Art*, 1988,89,90; and two compilations of video work *Made in Scotland I* and *II*, in 1986 and 1989. At DJCA he established *The Television Workshop*, which acts as a production centre and producer for artists television collaborating on many artists productions with other agencies and producers on an international basis.





ON THE BRIDGE**robert cahen**

A curious mass portrait of Glaswegians centred on the suspension footbridge over the Clyde. The bridge is 'the way of passage' and a metaphor for the movement of the population within the city. The work concentrates upon that moment of passage to create a more intimate 'family album' of some of its inhabitants. The work gives us an image of the identity of the city through the passage of these people both individually and as a group.

Robert Cahen is a director specialising in video art. A graduate under Pierre Schaeffer at the National Superieur de Musique de Paris. He was a member of the Groupe de Recherche Musicales of O.R.T.F. and was in charge of research into video and sound at I.N.A. 1973-76. He has collaborated with I.N.A. producing video since 1972. He has won several prizes with his works at international video festivals, and his work has been broadcast in many countries.



BHANGRA JIG**pratibha parmar**

A young Asian woman walks through the city of Glasgow, once the second biggest city of the British Empire. Her eyes reflect on the wealth symbolised in the concrete textures of the city's architectural icons. Signs of Empire ever present in the stone friezes, imposing cast iron statues of dead colonialists, ornate pillars and the opulence of the marble interiors of Glasgow's City Chambers. Against histories of colonial carnage, we, Asian people build our communities and cultures forging identities of self-affirmation.

Against echoes of colonial memories is the living memory of today's cultures of resistance... through dance and music, young Asian people celebrate desire and self pride.

Bhangra Jig disrupts dominant notions of European culture and offers new meanings of what constitutes national cultures and identities of what it means to be Asian, British and European.

Pratibha Parmar is a video artist, filmmaker and writer. Her videotapes, films and writings explore issues of racial, gender and sexual identities. Her current focus is on creating visual languages which speak to the complexities of her perceptions as a subject of the Indian diaspora. She has edited several anthologies of writings by Black and Third World women and written on feminism and racism and representation of Asian women in the media.

Her videotapes and films include, *Emergence* (1986), *ReFraming* (1987), *Sari Red* (1988), *Memory Pictures* (1989) and *Flesh & Paper* which was shown on Channel 4 as part of the *Out on Tuesdays* series in April 1990. She is currently working on a documentary film for Channel 4 on June Jordan and Angela Davis.



CELTIC IN MIND**rose garrard**

Traces the nature of the 'celt' through past mythology and imagery to present and future possibilities combining original drawings, photographs using the Quantel Paintbox with live action and animation.

"Three years and fifteen exhibitions beyond my formal Art training I stopped. I stopped trying to make 'Sculpture'. I stopped trying to make 'Painting'. I stopped showing. I stopped trying to compartmentalise my interests."

The resulting freedom from what Garrard perceived to be received male wisdom, has fuelled her own quest for a female perspective: the apparent meaning, function and worth of objects and images, the particular language of form and value attached to Fine Art objects. her concern to put under scrutiny the roles of being simultaneously artist and model led Garrard to make a number of Installations/performances in the 70's and 80's: *Surveillance* for the Hayward annual 1978, *Beyond Still Life*. About Time 1980 and *Tumbled Frame* a videowork commissioned by Channel 4 in 1984, for example.

Never hidebound by specific form, her work unites sculpture, painting, sound and moving image and has been widely exhibited in this country as well as Germany, France and the U.S. Her liberating influence on other artists, male and female alike, is demonstrable. collectors include: J. Walter Thompson & Co, Angela Flowers and the Arts Council of Great Britain.





MACKINTOSH 2**bruce mclean**

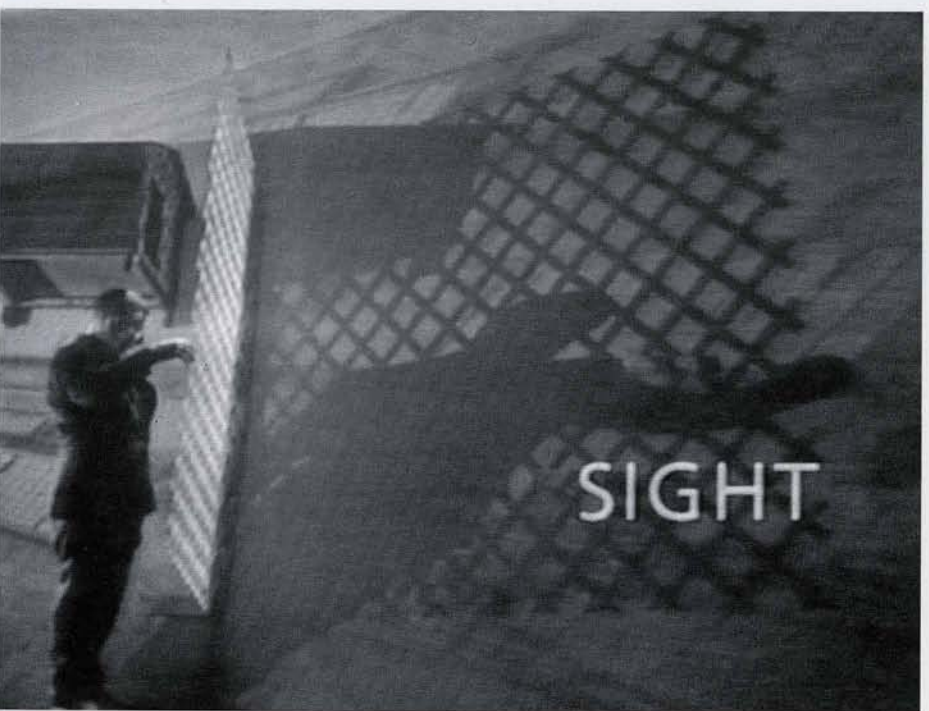
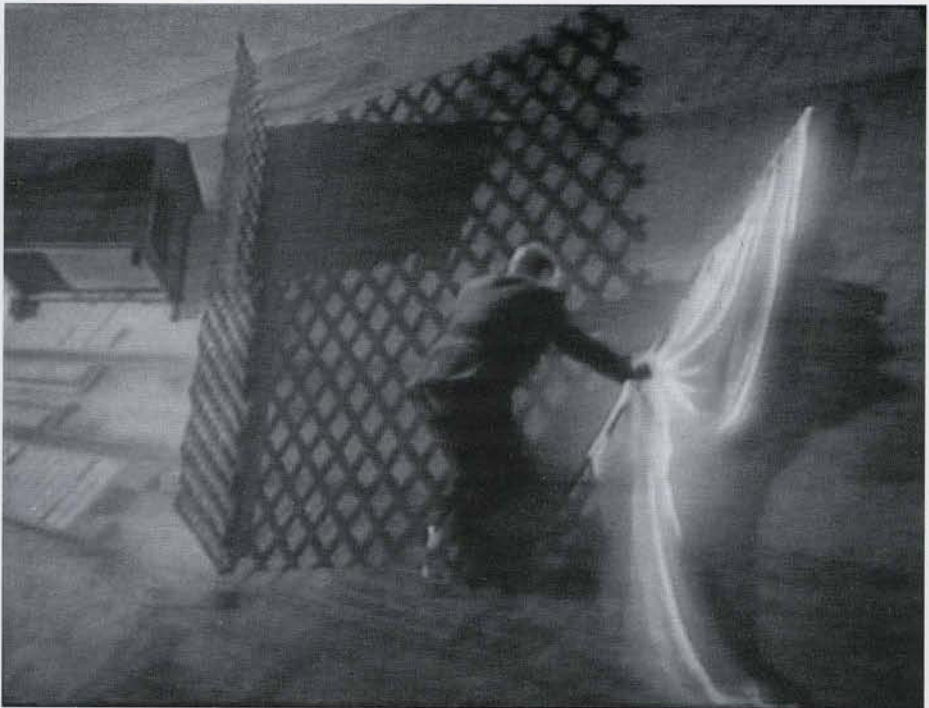
Performed by the artist, drawing together a wry personal view of the ethos of the city and some of the sources of its current emergence once again as a cultural capital of style, art and architecture.

Painter, performer, sculptor, McLean brooks no boundaries. No subject is sacrosanct. His keen eyes for the ironic and absurd is, no doubt, connected to his Glaswegian roots. From Glasgow School of Art he moved to St. Martin's in London when, in the late 60's, the Sculpture School was at its height of radical moves. Collaborations with other artists have been a consistent feature; association with *Nice Style*, the World's First Pose Band, from 1971-74 brought him together with a kindred irreverent spirit, Paul Richards, one of the founder members.

'Event is the catalyst' is a maxim that underpins all of his work.

McLean's drawings and paintings are enlivened by the experience of performance, capturing in a single image a three-dimensional event in time, where the action is expressed by the attack of line and texture. An ambitious performance/sculpture *The Masterwork: Award Winning Fish Knife*, finally saw its premiere in 1979, aided and abetted by Paul Richards and composer Michael Nyman.

Always a thorn in the side of the establishment, McLean enjoys a worldwide reputation exhibiting in many countries and is represented in major public and private collections.



THE FACES OF GLASGOW**raul rodriguez**

A selective portrait of Glasgow, the people and their environment from the child to the senior citizen. The portrait is more usually connected to painting and photography. My idea was to produce portraits on video, with the compositional frame of photography but the mise-en-scene and technology of video. The work combines human scenery faces and people with the urban scenery of Glasgow

Raul Rodriguez was born in Leon, Spain in 1959. He has been working in video since 1984 and has widely exhibited throughout Europe. Many of his works have been made for a broadcast context. Winner of several Video Festival prizes. Presently lives in Madrid.



I WAS LOOKING FOR YOU**peter missotten**

In I was looking for you, I tried to start from a blank in between two television programmes. I did not want to fill that space, but rather, emphasize it. As in cinema, television should clearly reflect its own mechanics, rather than hiding them. The ever convincing flow of images halts and the screen hesitates between different moods, different faces, different settings. One should almost sense those twenty-five other channels floating through the air, struggling their way down through your aerial and up to the looking-glass. The program makes itself vulnerable to interpretation. Instead of an impersonal, self-relying message there's a silent conversation of the screen with itself.

Did you notice? I did hesitate walking to the bathroom.

Did you notice?

Born 1963. Degree of Video-arts at the Higher Institute of Plastic Arts, Saint Lukas, Brussels 1988. Lives in Belgium.



STOOKY BILL TV (1990)**david hall**

John Logie Baird invented television. He had worked in isolation for two years, partly because he could afford no help, and partly because he was terrified that his invention would be stolen. His only assistant was a ventriloquist's dummy called Stooky Bill. Bill spent many hours under intense light in front of various machines which were built from the cheapest materials. Massive cardboard discs embedded with spirals of glued lenses were spun to the point of destruction – glass spraying all over the room. Thousands of volts of electricity were generated through coupling hundreds of batteries – electrocution was a distinct possibility. It was a very dangerous time for both of them. Then suddenly, one day in early October 1925, success. Baird transmitted the first ever recognisable TV image across his attic room. The image was of Stooky Bill. It was a great day for both of them. . .

John Baird, father of the most powerful medium ever, never received proper acclaim. Stooky Bill has avenged him ever since. TV belongs to Stooky Bill.

The opaque. The transparent. The machine. The screen. The Fact as Fiction. Fiction as Fact. First TV, first interruption, first illusion. Dummy illusion, double illusion, the grand illusion. Dummy TV.

Stooky Bill TV was produced on a 30 line spiral lens disc 'camera' / transmitter identical in principle to the original 1925 apparatus.

David Hall was born in 1937. He was a student at Leicester Art College and the Royal College of Art. Until 1989 he was head of Time Based Studies at Maidstone College, Kent Institute of Art & Design. He has worked extensively in sculpture, film, and video. Throughout the sixties his sculpture was shown in major exhibitions in New York, Paris, London, Amsterdam, Tokyo, etc. In the late sixties he began to make films. He has worked with video since its introduction to this country in the early seventies and has exhibited installations, single screen works and related material at numerous international venues including the Museum of Modern Art New York, Documenta Kassell, and the Tate Gallery London. He has had work broadcast by the BBC, Scottish TV, Channel 4, Finnish TV, WGBH / Channel 2 Boston USA, and others. He has toured, lectured and taught in the USA, Canada, Holland, Italy and Poland. He was a founder member of London Video Arts, and was on the organising committee of the first international video art exhibition at the Serpentine Gallery in 1975. His articles have been published in Britain, France, Holland, Canada, and the USA.



CRISIS WHAT CRISIS**sinclair short and david carswell**

An environmental scenario with a big and sinister rhythm:

The West Coast of Scotland, has probably the highest concentration of nuclear and non-nuclear armaments in its boundaries then in any other part of Europe.

It's also a Nuclear Free Zone...

Greenock itself, lies across the Clyde from both Faslane and the American Nuclear Submarine bases at Holy Loch.

In the event of an accident it's unlikely that radiation would extend beyond Faslane's perimeter fence (or so the official guidelines state)...

In a disco, in the centre of greenock a cockroach moves slowly through a night club, filled with smoke, flashing lights and music. It cuts across the dance floor, all the time running a risk from the unpredictable feet of the dancers...

Through out an allegory is being drawn between Big and Small things and how – in some ways we are both a threat (to others as well as ourselves) and are under threat – in the same way that a cockroach may be on a night club dance floor...

We are ourselves at the mercy of things much bigger and just as unpredictable; threatened by the risk of a nuclear accident or environmental catastrophe and left with the fall-out from a legacy of decades of industrial pollution, exploitation of natural resources and explosions in nuclear power stations thousands of miles away...

The lights in the night club become a warning sign, smoke builds up and people dance and disappear, or are seen scurrying around like insects in shopping precinct, while the youth in the night club moves frantically, before vaporizing into the smoke, in a final hi-energy meltdown.

A sinister and shadowy figure emerges...

In one bio-degradable scenario – one of the few things likely to survive a nuclear explosion or serious accident is a cockroach.

Hasn't the weather been behaving strangely lately?

Music on the piece was produced by the Glasgow based *Global*

Manipulators.



ANOTHER VICTIM**allan trotter and david black**

Another Victim is one of the 19:4:90 Broadcast interventions, developed through the *Telly Pieces* project.

It is an attempt to create a 'Blues for Greenock' through a fusion of blues – influenced music and the lyrical nature of 'moving' pictures (Blues Television?).

The scenario is the same as it would be were it taking place in any 'Blues Culture' – the cotton fields of the South of the USA; Paris Texas or during the great depression in Chicago.

Framed and set against a background landscape of industrial dereliction, scarred relationships and communities long since vanished, a very different kind of 'local hero' emerges ghost like from the void left when all the work disappeared and moves through one of the towns once great shipyards, on a final journey home.

A journey undertaken by thousands like the central character, all victims – along with their wives and families, of the decline and destruction of one of the great industrial power bases of Scotland during the late seventies and eighties.

A mini – feature unfolds and a story is told in pictures and music of people who don't and can't communicate any more and of how the kind of things at one time so important to West Coast Working class males in particular are lost; Dignity, the will to fight and a right to work.

Shot in a similar vein to the over – romanticised 'movie-as-lager-commercial' often seen in such slots between programmes (and directed at the kind of now 'fictional' character in the piece) the social comment becomes self evident – dealing as it does with how in destroying a community and it's working traditions and values, people's lives are left empty with only drink, dreams and memories in a town without a 'heart and soul'.

The sound track was scored by the makers themselves and engineered by Andy Boyle at the Glasgow Music Studio.



CLOSERAP**ron geesin**

Closerap is a wrapped close,
the inhabitants are rapt,
close but very far –
the further the better.

Definitions: Close – passageway and stairs connecting flats in a Glasgow tenement. Rap – words spoken rhythmically over a hot rhythm.

The dialect is Glasgob (Ron Geesin).

Theory: Scotland lies at the far end of a cut off peninsula – from Europe. Over-sensitivity to this, coupled with necessarily raw survival methods, has produced a repression of feminine characteristics in both males and females in Glasgow. Creative thinkers of any sort were called 'poofs' and 'queers'. Male to male affection was displayed in a fight. "The next dance will be a fight!" Females were called 'hen', a sort of female with a beard! All this has been tempered now by cultural cross-pollination, but the image remains with me.

Conclusion: Let males and females play their natural roles.

Ron Geesin, self-taught composer, performer, sound architect, writer, lecturer and designer, was born in Ayrshire in 1943 but has lived in South England since joining a jazz band at 17 1/2. Music composing for film and TV includes the first 'blinking eye' Kodak commercial, *Sam Smith – Genuine England* (BBC2), *The Long Ride* (Channel 4), *Scotch Myths* (Channel 4), *The Green-Eyed Monster* (ITV), and feature films *The Body*, *Sunday Bloody Sunday*, *Ghost Story*, *Sword of the Valiant*, and *The Girl in the Picture*. Composer/arranger for Pink Floyd's album *Atom Heart Mother* and Bridget St John's *Songs for the Gentle Man*. Own Albums include *A Raise of the Eyebrows*, *Music for the Body*, *As He Stands*, *Patruns*, *Right Through*. *Fallables* is a book of poems and stories. He describes his live improvisations as 'sub conscious flow', his studio music as 'melodic-electronic' and his life as 'chance careering'. Tony Palmer (Observer) said "behind this manic subterfuge there lurks a powerful musical intelligence" and Robin Denselow (Guardian) said "an accomplished composer and musician, an experimenter on the free-form edge, poet, and a comedian with a taste for the absurd".



HIT**alastair maclennan***Hit's intentions are:*

To question the authority of 'mediated' imagery...

To query the MEANING of TV in the living room...

To focus attention on 'the box' itself, its innards and screen...

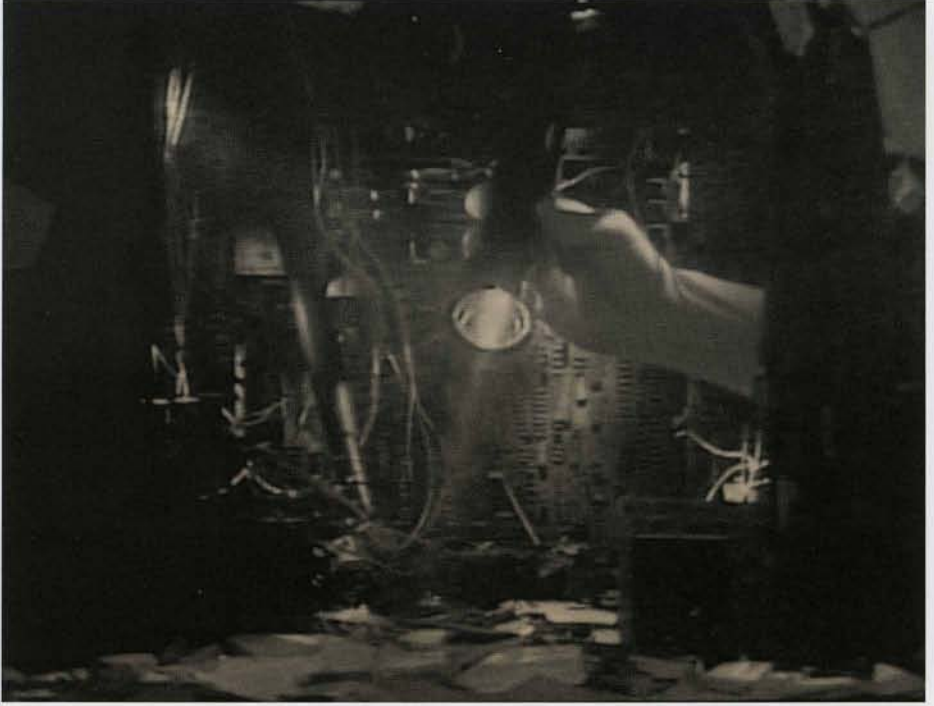
To question present sublimating, pacifying roles of television...

To have viewers 'wise up' to TV escapism (and government's role in perpetuating it)...

To suggest the advisability of unbiased, interactive TV focusing 'here and now' in virtual LIVE time...

Born 1943, Blairatholl, Scotland. Studied Fine Art at Duncan of Jordanstone College of Art, Dundee 1960-1965 and at the School of Art, Institute of Chicago, USA, 1966-1968. Presently Senior Lecturer and Senior Course Tutor for the M.A. Fine Art Course at the University of Ulster, Belfast, N. Ireland. Lives in Belfast.





1999. At home in 1999, the author is shown in a dark room, holding a small object. The image is very dark and grainy, with the primary light source highlighting the hands and the object being held. The background is filled with various items, possibly electronic equipment or tools, but they are mostly obscured by shadow.

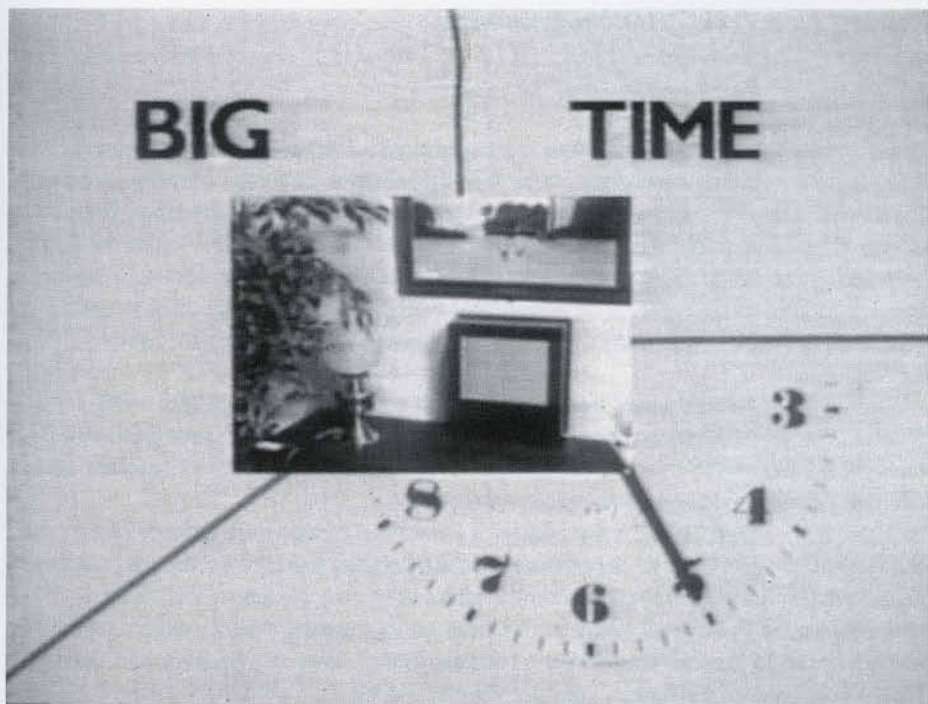


BIG TIME – THE HOUSE**stephen littman**

My work is concerned with the vocabulary of the pictorial space of the viewer and the artist's conception of the world. It uses narrative tensions to explore the world of symbolic reference, trying to understand and exploit the relationship between image, content, form and structure. The work is concerned with looking through collecting devices such as film and video cameras, which focus the viewer and allow a statement to be made.

The work developed out of a unique moment in the development of British Video Art, cross-breeding mid-seventies conceptual rigour with an avowed concern for social critique. The intense themes of the mass media (POWER, GLAMOUR, STATUS) are undermined, ironically enough by turning mass culture's language against itself, as in the fast flowing colorism of *The Winner* or in the nerve-numbing repeat edits of *In The Name of The Gun*. The hallmarks are the sheer energy of the image making, a strong sense of the person as performer, and a technically honed experimentalism. The latest tapes exploit the latent tensions in the works. The multi-screen collage of the videowall piece *On a Clear Day You Can See Forever* is in cool contrast to the subtle shifting from public to domestic space in the *Big Time – The House*. A new mood seems to be showing through, in which the formal logic and synthetic vision of the video language is seen to blend with a focused eye for the human touch. – Al Reese, May 1990.

Stephen Littman is Head of Film & Television production and Tutor in Time Based Studies at The Kent Institute. He also works as a Director in the film and TV industry. He went to Coventry Polytechnic and the Royal College of Art, Environmental Media. He is a visiting lecturer to many colleges in the UK. He has produced programmes with DV8, Robert Cohen, Ballet Rambert, Rosemary Butcher, Impact Theatre, Station House Opera, Sue Davis, Laurie Booth, and Janet Smith. He has co-curated a number of festivals including the National Review of Live Art and Video Positive 89 in Liverpool. His work has been shown extensively throughout the world.



THE CLYDESID CLASSIC

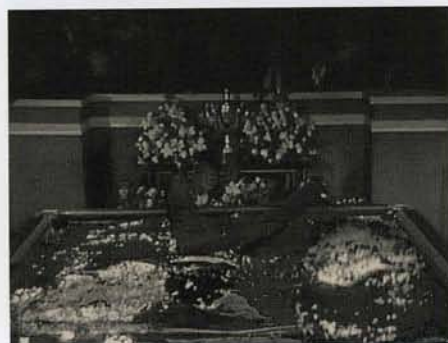
david mach

The Clydeside Classic is in four parts with Ray Reardon and Stephen Hendry.

I have always been fascinated by television coverage of snooker: how the camera angles and shots revolve around the limited confines of the table. Everything is very controlled, perfectly framed, disruptions rarely happen. The table just sits there, a perfect green rectangle in a perfect square. Even the commentator speaks in hushed tones. I wanted to take this game, known and avidly watched by millions of people, and turn it on its head, interrupting the regular flow of television as well as viewers' expectations.

As luck would have it on the first transmission (April 28th 1990), Stephen Hendry, effectively was playing in two finals simultaneously, adding another unexpected dimension to the proceedings. So he became victor of the Clydeside Classic and the World Champion on the same weekend!

David Mach is a graduate of Duncan of Jordanstone College of Art, and the Royal College of Art. An international reputation has found him over the past few years creating his large scale, ephemeral sculptures in diverse venues and cities: a shopping centre in Milton Keynes; a tube train in Amsterdam; a disco, swimming pool and a fountain in Madrid; Tate Gallery, London; Venice Biennale; Barbara Toll Gallery, New York; Leadenhall Market, London; Vienna; Barcelona; Cattle Market Car Park, Kingston; Multi-Storey Car Park, BBC Television Centre, London; Tokyo; Montreal; San Francisco; Paris; Hamburg; Melbourne; Brussels; the converted tramshed, Glasgow.



TELLY PIECES

an introduction

The *Telly Pieces* project was initiated by 19:4:90's Producer Jane Rigby and Creatively and Technically Coordinated by the director Doug Aubrey and cameraman Jak Milroy.

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Its first stage ran from October 1989 till January 1990 and was conducted as a series of storyboard, equipment and screening workshops in selected areas through out Strathclyde and involved in various capacities upwards of 300 people in the 15-20 age range.

In February, Production (and stage #2) began on eight* short 4 minute pieces selected from the completed storyboards (all included in this exhibition) and which were shot on Hi-band with a breakneck production deadline of 6 weeks.

The production of these pieces drew on the goodwill of many from the Film and Video Industry in Scotland and provided crew placements for graduates from both Duncan of Jordanstone College of Art's, Electronic Imaging Course and trainees from the Scottish Film Training Trust, working alongside those who's ideas were being realized.

The end of stage 2 of the project resulted in the completion of the following:

On Top Of Ole' Pokey by John Gordon (Possilpark)

Just Another Life by Sharon Gillespie (Possilpark)

Concrete Living by C.Forester (Red Road Flats)

A Day in the Life of 2 Lampposts by the Lamppost Lilies (Possilpark)

Another Victim by Allan Trotter & David Black (Greenock)

Crisis-What Crisis? by Sinclair Short & David Carswell (Greenock)

Selective Vision by a group of 6th formers form Greenock High School.

*The eighth work *Deago's Rap* (Greenock), was unable to be completed due to certain 'legal' difficulties encountered by the author in the course of the project.

From the completed pieces, *Another Victim* and *Crisis - What Crisis?* went on to stage #3 to be developed as full broadcast pieces (and are included in the main programme), the 7 pieces which make up the *Telly Pieces* programme are also included in the screening section of this exhibition and are due to receive exposure at Video and Television Festivals World Wide.

TELLY PIECES

a first bite

When eighties watchwords like 'Access', 'Experimental' or 'Alternative' are used in relation to the television medium in Britain (and the nationwide obsession with giving everything a 'Wee badge' is indulged in), we are inevitably either found heading into areas of production considered to be outside the 'Mainstream', turning left into the output of the underfunded and often uninspired 'Community Workshop Sector' or sent heading up the obscure landscaped cul-de-sac of the much maligned (often justifiably so) semi-detached world of 'Video Art'.

Alternatively we head up the fast lane of 'Youth Television' a tag for everything from music clips to any form of 'Popular Culture' programme making that appears to take risks – either in terms of its 'Alternative' content or use of technology and which, most importantly has that essential element called 'Style'.

Label cults withstanding, – the thing all the above approaches to the medium have in common, is a search for something 'different' and 'alternative' or 'radical' solution to production and how things should be done.

Considering each of the areas in terms of its output, one inevitably ends up thinking of either relevant 'documentary' (in the case of the community sector); a 'purist' or 'elitist' – art activity (in the past, often made by those from disciplines such as sculpture or performance art); or in the last instance (and often linked to the above by its use of technique), the fast moving effects-driven, hi-tech Street-Porter (rather than Street-wise) output of a few 'mediacrats', often ironically still tied to a tradition of documentary making and invariably based in London or temporarily located in the 'provinces' (ie Scotland), while 'Culture' remains an important nineties occupation in a city like Glasgow at least. . .

Criticism aside however, when enlightened workshops, progressively thinking Media-pundits, producers, funding organisations and programme controllers occasionally do take risks and undermine the pigeonholing which many use as a convenient way to dismiss many of the more radical areas of New Television, the results are often challenging and surprisingly watchable.

Equally significant in an era of deregulation and growing worries about the quality of television, such approaches are a viable economic option (in the search for cheap, innovative programming) – as this show, recent broadcasts on Channel 4, projects in production with BBC Scotland and various others prove.

On a grass roots level, in a small one-off project such as the *Telly Pieces*, the seedlings of such enlightened vision: cultivated and developed on a diet spent zapping between Pop-promo's (a dying form), the output of Video rental shops, Soap Opera's, Global spectacles and mindnumbing Game shows, in between times spent sitting it out on employment 'training' schemes and seeing the downside to the decade of plenty.

A lifestyle experienced by many in those areas where *Telly Pieces* was located and where quite often the vision and views of many who claim to make and represent such a 'generation' (both in Youth, Popular Culture Programming and the Workshop sector) find their output falling on DEF ears.

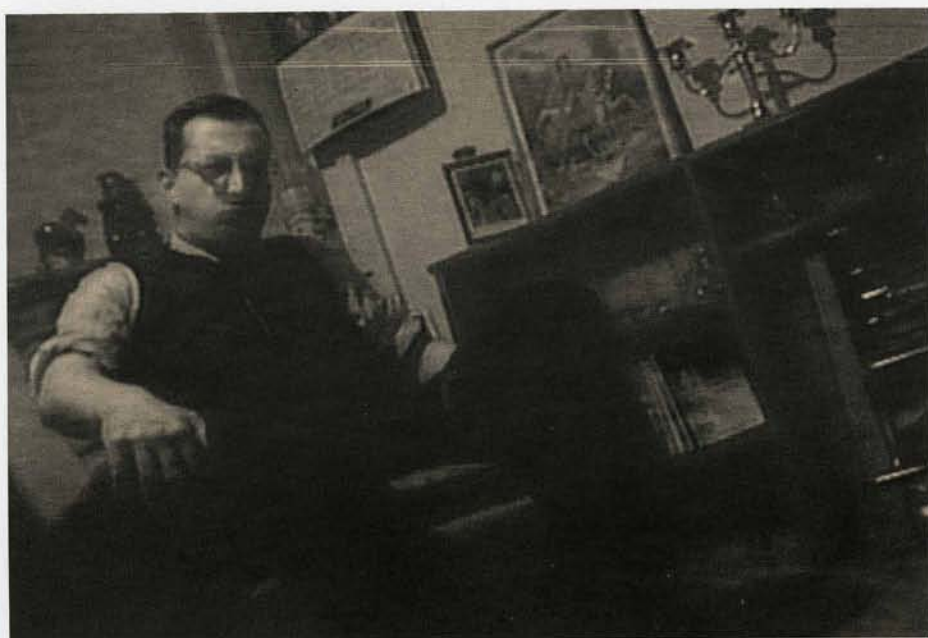
Not surprisingly then, the works which make up the entire "Telly Pieces" project and the video pieces which emerged, all carry serious elements of biography, narrative, and documentary, alongside the more abstract and bizarre workings of fertile and often stifled imaginations – ranging from the comical (see the influence of everything from Viz to Batman on some pieces) to the despairing, cynical (yet relevant), and lost.

In revealing something of the underside of the times which we're living through: by looking behind the design led – cash machine – fed lifestyles of the eighties, or in exploring aspects of how both men and women alike are represented in such places – as Housewives, 'Local Heroes', or more generally as victims of sorts – a number of 'crucial' observations are being made about what is either 'popular culture' or a genuine 'youth' viewpoint.

Equally, were it not for the position of the groups and individuals involved (living in areas such as Possilpark and Greenock, with their associated reputations and myths) the pieces might be considered both politically and culturally inexpedient (or 'militant') by those attempting to invest in a new themepark image for a city like Glasgow



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with its surrounding environment of housing schemes, sectarian and class conflicts, rusting shipyards, military installations, and wastelands hidden behind billboards.

The word 'Alternative' in the case of these short pieces lies in a fusion of both Access (in terms of the resources – equipment and 'professional' members of the *Telly Pieces* crew) with many of the attitudes and views of those 15–20 year olds who took part and who brought an energy and 'purity' often lacking in many of the medium's supposedly more 'artful' or 'experimental' sectors (despite claims to the contrary), along with a realism and rage sadly lost in the 25 images per second output of MTV and its house-trained offspring, or in the glossy journalism (radio with nice stylish images) of much youth programming.

On both production and creative levels a series of interesting parallels can be drawn with a number of similar related activities, relevant to such groups:

In music where cheap samplers and beat-boxes are making it possible for many to realize a bit of their 'rhythm and potential' and prove the point that being 'trained' (in the eighties sense of the word), doesn't necessarily always result in the most relevant and exciting music.

Likewise, consider how hip-hop, rap and its influences have opened up language to those often alienated by a ruling literati when considering poetry or writing.

On a visual level, consider how graffiti effected a lifeless medium like painting in the eighties (and was then subsequently swallowed up and lost in the gloss, glam and glitz).

Possibly most significant of all at this current time, consider how world music and the rediscovery of folk cultures – or their hybrid adoption (in the age of the Satellite – dish on the tenement wall) are challenging a bland and often over-produced music industry, doing something 'different' and still making a comment on the world around us (proof if you need it that even with all the best gadgets even the most seasoned professionals can still manage to produce garbage).

What has any of this got to do with television?

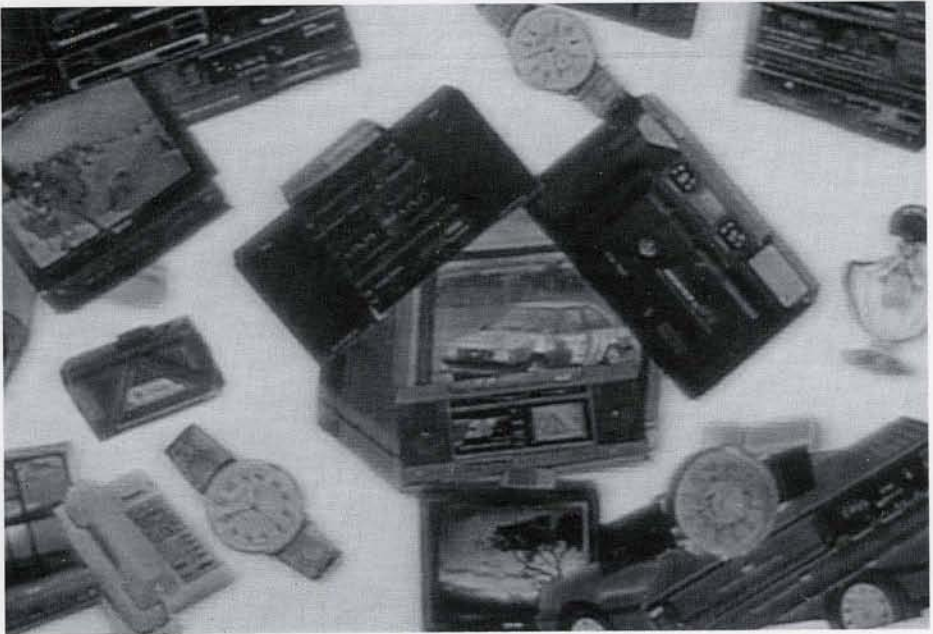
In terms of access to resources, when we consider that within the next few years, we'll be able to walk into any High Street electrical store and pick up a (what is now) broadcast quality camcorder, and Edit suite with digital sound or a computer graphic system – which can all be used through our satellite encoded Hi-definition wide screen TVs, one doesn't have to add any of the above cultural references up to make a point, about how the medium could potentially be used. (In this respect isn't a democratic medium equally as much about how things are made and who actually makes them, as much as it is about how things are broadcast?)

Whether the *Telly Pieces* project would have taken place outwith the Year of Culture umbrella, or will more importantly contribute by example to any future such initiatives is open to question. Whether those involved will themselves go into the 'business', without future support is also open to debate.

Among current 'reactive' funding and resourceing bodies that exist in Scotland for new approaches to Film and Television – a reluctance towards the medium as a genuinely creative tool still remains (ironic in spite of mainstream and accessible examples on the Network TV, by many of the country's more interesting broadcasters and 'Media Artists', along with street-level examples of one-off projects such as *Telly Pieces*).

In terms of access the workshop sector remains chronically lacking both in terms of finance and resources and in a number of cases, political dogma (often a kind of small-screen, lo-band Stalinism) prevents those resources being utilized to their full potential, while training for entry into the industry still remains the right and privilege of a few, often university educated, literary minded people.

The *Telly Pieces* themselves, are a reasonably good example of what can be achieved, in a relatively short period of time (6 months) with a blank TV screen and when watchwords like 'Alternative', 'Access' and 'Experimental' are brought together in a practical sense with the ideas and enthusiasm apparent in a culture and climate ready for change and in which many, sadly have given up or been disenfranchised. – Doug Aubrey, April 1990



The text in this section is extremely faint and largely illegible, appearing to be a collection of short paragraphs or a list of items. Some words like 'watch' and 'television' are partially visible.

The text in this section is also very faint and illegible, possibly containing further descriptions or a list of items. The layout consists of several lines of text.



7 TV PIECES

40

When I made sculpture in the sixties I photographed it. But two dimensional pictures had very little to do with my work. However if people didn't see the sculpture they more or less believed that they had if they saw the photographs. They made judgements about it, they were used to that from looking at photographs. I decided that they were probably more important than the sculpture and turned to making only photographs.

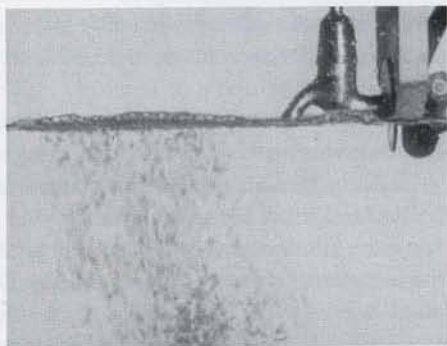
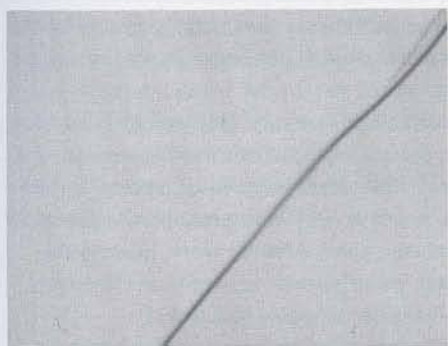
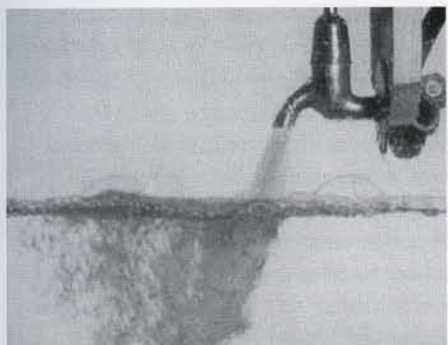
I then decided that the illusion was even more convincing when it moved and had sound, and I started to make films. But I wasn't always interested in making the illusion convincing, if it was convincing it would be like looking at something else, not a film (like believing this was me in a mirror). I used illusion only as a means to see itself. If I had denied using it altogether it would be very convenient and 'truthful' to the mechanics and process of film, but illusion would still be there because people wanted it to be. They expected that from looking at films. I became even more interested in their expectations. But I didn't want to give them what they might expect.

Having made a number of films I soon became interested in television. TV as a medium was a very different proposition. Viewing TV was not a special event with a captive audience like film, but it reached everyone. A TV set was an object, small, intimate, and at home. And with TV, people mostly got what they expected. My interests in film transposed to TV. But the context was very different and the work had to respond to that. TV art was something else.

7 TV Pieces were my first works for TV, and are a selection from the original ten, conceived and made specifically for broadcast. They were transmitted on Scottish Television during the 1971 Edinburgh Festival. The idea of inserting them as interruptions to regular programmes was crucial and a major influence on their content. That they appeared unannounced with no titles (two or three times a day for ten days) was essential. To get a TV company to agree to show them, and with these conditions, was a coup. Since then such work is at best usually identified by 'credits', at worst it is encapsulated as 'experiment' and packaged in the safety of an arts feature programme. No threat to 'normal' TV.

These transmissions were a surprise, a mystery. No explanations, no excuses. Reactions were various. I viewed one piece in an old gents' club. The TV was permanently on but the occupants were oblivious to it, reading newspapers or dozing. When the TV began to fill with water newspapers dropped, the dozing stopped. When the piece finished, normal activity was resumed. When announcing to shop assistants and engineers in a local TV shop that another was about to appear they welcomed me in. When it finished I was obliged to leave quickly by the back door. I took these as positive reactions.

The pieces were not intended as declarations of art in their own right, they did not assume that privilege. They were gestures and foils *within* the context of the predictable form and endless inconsequentiality of TV. They needed TV, they depended on it. — David Hall



a film showing him tearing off sheets of paper from a pad, crumpling them up and throwing them on the floor, was interspersed with images of a typist crumpling up sheets of carbon paper and throwing them on the floor in an office. Rinke's work had been mixed with shots of a farmer emptying a bucket on a dung heap... it was like slashing a work of art...

Apparently a spoken commentary accompanying the picture on the screen was not considered critical enough, the art had to be literally destroyed...

43

In this exhibition we feature two works produced by Gerry Schum. A following article gives background to the interruption work by Keith Arnatt.

4 Diagonalen (4 Diagonals) / jan dibbets / 2'0, 1971, produced as a limited edition video art piece. The entire screen is filled with grass. After a while a line suddenly jumps from the lower left to the upper right, followed by a third shot in which the line has disappeared and Jan Dibbets is seen walking through the grass, crossing the screen from the lower left corner to the upper right corner. This is repeated on the opposite diagonal. The first shot of the field is both two-dimensional and three-dimensional at the same time. The sudden emergence of a diagonal line on the screen emphasizes the two-dimensional aspect. This is contradicted by Dibbets' walking diagonally across the grass.

GERRY SCHUM'S TV GALLERY 2

self burial by keith arnatt

44

The nine photographs of the TV project *Self Burial* by Keith Arnatt were transmitted daily beginning the 11th of October till the 18th October 1969, on W.D.R. Television in Cologne, West Germany. Each photograph was shown for two seconds at 20.15 and 21.15 hours without any introduction or commentary and interrupted the scheduled programme. For the exhibition we have re-created the works on videotape and they interrupt the TV broadcasts on the main installation display. *Self Burial* is re-created by permission of the Tate Gallery, London.

I must stress that the original work was the set of nine photographs. It was only later, in 1969, that they were used for the T.V. project, (which of course made it another and different work. The title of the work, *Self Burial*, only came about as a result of the T.V. project. Up until that time I had always called the work *The Disappearance of the Artist*, a title I prefer. It dealt, with other related works, with the notion of the disappearance of the art object, or with what is now often referred to as the 'Death of Art'.

I was fascinated by the extreme reductivism of modernism and the notion of an ultimate gesture appealed to me strongly. However it was a particular remark made by an art critic (I forget who) which triggered off the idea of the *Self Burial* work.

The remark was to the effect that if the art object did disappear then it must follow that the artist, too, should disappear. So, I disappeared!

Of course when the work is taken out of the context of art history, out of the climate of ideas which generated it, it becomes quite opaque. It is this opacity which had some bearing on its use on T.V.

It was through discussions with the artist John Latham that I came to consider using the series of nine images as a TV project. John was interested in artists producing work that would not be seen only within the conventional gallery scene.

The idea of artists using TV as a medium was attractive. The initial problem was the realisation that TV time was expensive and just not available to artists. Eventually I hit on the idea of a TV project which would only take seconds. This was based on the technical error that one occasionally sees on TV programmes when a totally incongruous object appears for a second and then is gone. The nature of the images seemed ideal to insert in just this manner. They would obviously be 'out of place'.

John Latham and I took the idea to the BBC and although they were interested they felt that they couldn't carry out such a project. I think they were alarmed by the idea of such alien material appearing in a succession of their programmes.

I was later to meet Gerry Schum in London and discussed the idea with him. He contacted me shortly to say that W.D.R. in Cologne wanted to carry out the project. It was then broadcast by W.D.R. without any prior warning or indication to their viewers that it was going to take place. In all instances, when the successive images were inserted into the running programmes, the soundtrack continued as normal! The assumption was made that many people watched the programmes regularly, that they would see the succession of images and gradually become aware that these were not technical errors but rather something that was quite intentional, if inexplicable.

The project ended when I appeared on German TV and explained, through a direct translator, what I was doing, and my own explanation was 'interrupted' by the same succession of images. — Keith Arnatt, April 1990

SEMINAL WORKS FROM THE USA

Television as a Creative Medium / Ira Schneider / 12'08, 1969.

In May 1969, Howard Wise produced the first exhibition devoted to video art, *TV as a Creative Medium*. In this videotape, edited from his original footage documenting the show, Schneider recorded the installation of this landmark exhibition in Wise's New York Gallery, and the work of participating artists. The seminal exhibition featured Nam June Paik and his *Participation TV*; Paul Ryans's *Everman's Mobius Strip*; Thomas Tadlock's *Archetron*; Eric Seigel's *Psychedelevision in Color*; Charlotte Moorman's first performance of Nam June Paik's *TV Bra For Living Sculpture*; and Schneider's own collaboration with Frank Gillette on the installation *Wipe Cycle*.

45

Television Delivers People / Richard Serra / 6'00, 1973.

Produced with Carlotta Schoolman, focuses on the political import of broadcasting as corporate monopoly and imperialism of the air. The content is presented ironically, for the message criticizes its medium while remaining within it. It provides an example in itself of the seduction of advertising. Muzak is playing while sentences that Serra has excerpted from television conferences roll down a blue background. For example:

The product of television is the audience.
Television delivers people to an advertiser.
It is the consumer who is consumed.
You are the product of TV.

Four Sided Tape / Peter Campus / 3'00, 1974.

Produced at WGBH New Television Workshop. The tape is sequential, proceeding from one part of the body to another. In the second part, Campus' torso, from his neck to his knees is frontal on the screen. A chopping, ripping noise is heard, and then a hand is visible, tearing away the image from behind. The hand, Campus' own, seems to emerge out of a black void - destroying or ripping away his first 'self', in fact a prior image recorded on videotape.

Media Burn / Ant Farm / 25'43, 1975.

A spectacular performance piece. A customized 1959 Cadillac, guided by a video camera in its tailfin, smashed headlong through a pyramid of fifty flaming television sets. Using an ad hoc production crew with three colour cameras and portable equipment, as well as time-lapse video, slow-motion and chroma key, Ant Farm juxtaposes their video coverage with excerpts from local TV news coverage. In the context of both reality and fantasy for this event, the television medium comes into focus and burns!

Olympic Fragments / Kit Fitzgerald/John Sanborn / 28'25 mins,

1980. Commissioned by Winter Olympic Games. Having used sophisticated computer editing equipment, Fitzgerald and Sanborn were asked to cover the Winter Olympics from their own perspective.

Reverse Television – Portraits of Viewers / Bill Viola.

Produced in association with the New Television Workshop at WGBH Boston. In a work produced specifically for broadcast television, Viola inverts the position and gaze of the television viewer through portraits of individuals sitting at home in their living rooms, staring intently at the static camera as though it were a TV set. The original one-minute segments of over 40 subjects from the Boston area were intended as unannounced inserts during the daily programme schedule.

ANNALOGUE

artists' works for television

46 Anna Ridley has produced many artists' works for television, which she began in association with David Hall, when she assisted him with the T.V.Pieces of 1971. Whilst a Designer at the BBC, she persuaded BBC TV to make an Arena special on video art in 1976 and then became a full time producer in 1982 when the advent of Channel 4 enabled her to negotiate commissions and funding for artists and she established the production company Annalogue Ltd.

Television must now be the ultimate plastic medium. As the image-maker and maker of images, the potential versatility of the medium appears to be unparalleled in both possibility and influence.

Advertisers, graphic designers and other sections of the burgeoning communications industry freely appropriate artists' ideas, skimming the surface to extract clever notions with which to seduce the viewer. So it seems only fair that artists should be able to present the whole idea direct to the public and television, with its aim to be all things to all men and women, it is perfectly placed and equipped to provide the context which operates outside of the mediating influence of museum or gallery and commercial considerations. Here lies my passionate interest and purpose. Don't tell too many people, though, or the game might be up! – Anna Ridley, May 1990

Ian Breakwell's Continuous Diary / ian breakwell / Various lengths, 1984. Commissioned and broadcast by Channel 4 TV. A selection from the series of works produced by Anna Ridley for Channel 4 from 1984. The series was developed from Ian's published diaries. A number of the pieces recount the 'side events of daily life' as observed from his vantage point high above the streets around Smithfield market in London, sometimes humorous and compassionate, others bleak and bizarre.

The Kiss / paul richards and michael nyman / 9'02, 1984. Commissioned and broadcast by Channel 4 TV. A collaboration between Paul Richards painter and performance artist and the composer Michael Nyman - widely known for his film scores for Peter Greenaway, including *The Draughtsman's Contract*. Quantel Paintbox is used to bring a tangible painterly quality to the surface of the screen. The artist's mark-making overlays the live action images of a man and a woman who chant:

Images were introduced because many people cannot retain what they hear but they do remember if they see

A sense of urgency is created as the movements and layering of the video-paint effects build to match the insistence of the voices and music in a work which is musically and visually 'on the edge'.

Tumbled Frame / rose garrard / 23'10, 1985. Commissioned and broadcast by Channel 4 TV. A journey of discovery exploring whom we might become as Rose Garrard takes the viewer in search of the existing role models for women. The voyage through women in history and myth, and situations from memory and fantasy; visualises the difficulties women face in moving beyond the restricted roles these figures have traditionally offered. From the television studio, we not only pass through the 'frame' surrounding the TV image, but also the gilded picture frame enclosing the passive female model and the psychological 'frames' of mind which affect our way of seeing and being womankind. Moving down corridors of power, or behind the crumbling, classical facade of wealth, to find the original model of Pandora opening her box and causing the downfall of man; the impossible model of sexual purity, the Virgin mother.

By appearing as Marilyn Monroe and Judy Garland, Rose Garrard examines the stress of the limiting role behind these idealised images that may have contributed to these women's self destruction. Hope is glimpsed as women artists, from the distant past, emerge briefly from the darkness posing as their own models, the reworking of the Pandora myth recovers some of the more positive aspects of Pandora as being 'the perfect fusion of all things'. Meanwhile, back in the studio, having the

power to control the image shifts between cameraman, artist, model, and the disembodied voice of the female producer illustrates that television is subject to an element of illusion and manipulation as any other medium.

Dialogue for Two Players / stephen partridge / 17'10, 1984.

Commissioned and broadcast by Channel 4 TV. This work centres around a behavioural manipulation of two people placed within an environment where they appear to have the freedom to come to terms with their situation. This freedom however, is an illusion; they may make only limited moves proscribed by the 'rules' of the game. Split screen techniques reveal the relationships between the two participants and the structural manipulations which occur both as part of the original recording and the post production process.

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Cumbrae Clyde / john latham / 7'30, 1984. Commissioned and broadcast by Channel 4 TV. Cumbrae Clyde was one of series of six works. In the 4th century B.C, Plato, as the first artist, after the invention of the Greek alphabet, to understand precisely the limiting conditions of his medium, declared a State of Division on which no improvement has been made since. It amounts to a specification for the Divided State Society, the end result of which is only too clearly visible in the international condition one looks at today. The isle of Cumbrae, site of an oil terminal is juxtaposed with Clydeside where massive cranes now lie inanimate, monuments if you will, to the Divided State. The space between holds the spirit of those many families whose futures were arrested, just like the cranes.

De la Mano/stephan decostere / 4' 20, 1989. Commissioned for the series El Arte Del Video made by Imatco/Atanor for T.V.E., Spain. Television pictures of public dissent, apparent alliances between world politicians and violent clashes are usually presented to the viewer by a neutral newscaster. Decostere takes these images and re-presents them as emotional events, demonstrating the powerlessness people feel, despite some desperate measures, when attempting to have some say in decisions taken in their name by their representatives.

