

Tamara Krikorian. *Disintegrating Forms*, 1976

an ephemeral art An installation by Tamara Krikorian

Gallery 2 until 29th April

In March 1976, I co-organised an event at Third Eye Centre, supported by the Scottish Arts Council, with the title *Video towards defining an Aesthetic* and although this was not the first exhibition of artists working with video in Britain, it went further than most previous exhibitions in presenting the formal elements of the medium as major features of the work.

For the artists taking part — they included David Hall, Roger Barnard, Stuart Marshall, Steve Partridge, David Critchely and myself, among others — this event was a point of departure and since that time, some of us have collaborated to challenge not only contemporary art practice but also the nature of broadcasting itself. Important shows of work have taken place both in this country and abroad. Two years ago London Video Arts was set up to promote, show and distribute independent work in video art. The London Video Arts catalogue has recently been published and regular screenings and performances of artists' video have been taking place at Acme Gallery in London.

an ephemeral art refers both to the form and the content of broadcasting, and to the artist's product. Since the early seventies, I have been aware of the impact of popular culture on our expectations as an audience. Television has played a major role in this, and, through subtle manipulation, has created an uncritical passive approach. If you confront the average person with a critical view of television, the response is likely to be 'you can always switch it off' or 'why worry, its just entertainment?' or even 'it keeps the children quiet'. This attitude is all the more surprising when one realises that television is the most powerful medium of our age. Furthermore, the assumption that it is just entertainment and that therefore it does not need to be challenged is absurd, when one reflects on attitudes towards other forms of entertainment, music, theatre, cinema, football and most criticised of all, the visual arts! I suspect that this passive viewing of television has had an incalculable effect on the reading of art work. Time (or Duration, to use the language of time-based work), film, performance, theatre, has played a key role in this conditioning. The constant bombardment of sound and images in television, in cinema and indeed in all popular culture has created an impatient audience, for whom time is an expensive commodity and impact must be immediate.

Tamara Krikorian. March, 1979

Tamara Krikorian has lived in Scotland since 1966. She studied music and worked first in theatre and later in the visual arts. In 1973 she started working with video. After the Video Symposium and the Third Eye event *Video towards defining an Aesthetic* in March 1976 she became a member of the Steering Committee of the "Quality of Life" (Dumbarton) TV project and a founder member of the Scottish Photography Group and of London Video Arts. She has taken part in numerous video shows both in Britain and abroad. In 1977 she started work on a long term project which refers to 'Vanitas' objects, symbols of transience in Dutch 17th century Still Life painting. This piece is to be presented at the Fruitmarket Gallery, Edinburgh in October of this year.

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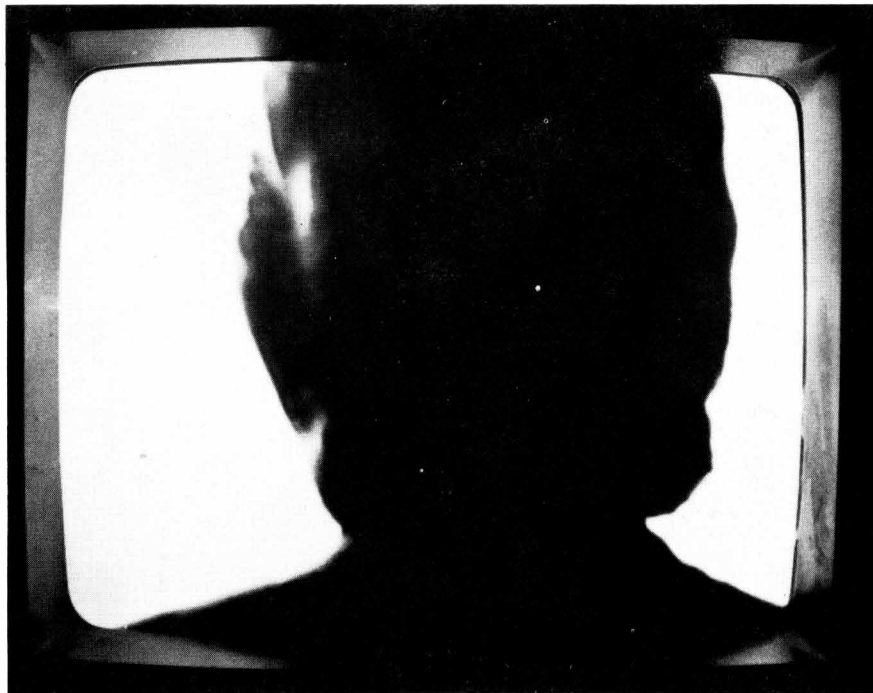
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Tamara Krikorian. *Unassembled Information*, 1977



Tamara Krikorian. *Unassembled Information*, 1977

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