

Hawley

E1050
April 84
AFVsc84p60

1.

Application for production award

"Geometry" is the provisional title for a video/music collaboration between Steve Hawley and Jane Wells, which will take three forms, 1) a live performance (with video) at the Bracknell Performance festival in June, 2) a two monitor tape/installation, 3) a single monitor tape.

Jane Wells has received a £1000 commission fee from Southern Arts to write the music, and myself a £500 commission fee, also from Southern Arts, to develop the video. This application is for production costs to enable us to make the tape.

Outline

The piece will last around 25 minutes, and will be available as a full two monitor/two vcr version, and also as an edited single monitor version, in addition to the performance.

The music, which is half-written at this point, will reflect the relationship of music to mathematics, and the Fibonacci series in particular. This will take various forms -- the length of individual passages will be derived from the series (which goes 1,1,2,3,5,8,..etc.) and the music as a whole will be a combination of tightly ordered structure, and flexibility of composition. The video will be on two monitors, from two vcrs that are synchronised together. Often these will show two moving images together, but one image will freeze as the other continues; sometimes the two will show differing images.

The tape as a whole will not be narrative, and the images on the monitors will be grouped roughly according to the passages of music rather than following a linear pattern. The structure underlying the piece is the attempt to impose an order on nature (this is what geometry is), an attempt which is bound ultimately

to fail, but which is a vital part of man's bid to make sense of experience. So the music will reflect a tension between mathematics and intuition; the images will combine geometric structure with disordered events. I will be using in particular images and ideas derived from the discovery of perspective, and drawing machines (especially those illustrated by Durer).

The video is about the rational ordering and abstraction of experience, but will largely work on a non-rational level, which is the main difference between this and other work I've made around the same ideas.

The images will fall mainly into two groups, the studio shots, and exterior/landscape shots. The studio shots will be based a) on Dutch still lives, but where drawing devices as used by Durer frame the image e.g. a wooden frame, like a window, through which strings are attached from each part of the object converging to a vanishing point, b) on big close-ups of groups of objects, such as drawing compasses and spectacles. Most of the shots will be slow trucks, around or along the groups of objects.

In each shot a degree of order is established and then demolished. So that a set (including the objects) might be all ~~white~~^{white} except for one glass of wine, which is spilt; leaves blow onto, and gradually obliterate, an interior still life. The optical device of perspective is revealed as an arbitrary imposition on reality

The landscape shots will be "framed" by a rectangular video wipe in which the interior and exterior of the frame will almost coincide, but not quite. So that it seems a rectangle has been imposed on a field of grass, or a row of trees; a seascape where the waves inside and outside the frame are out of sync.

I am working closely with Jane Wells as she composes the music so that the sound and image of individual sections will be working either with or against each other. Most of the the

shots will be (for me) relatively long -- about 30 seconds-- but to change the pace where the music warrants it, a number of passages will consist of short, violent edits. Some shots will also be "grabbed", to provide visual rhythms against which arrhythmical sections of the music will work.

The piece as a whole follows more from some of my earlier work (Bad Reasons, The Extent Of Three Bells), and the collaboration with Rose Finn-Kelcey on the tape of her performance Glory, than it does from The Dictionary, which deals with language. I want to see how it is possible to convey meaning without words, and how far image and music can be set against one another so that each stands separate, but linked. It is also an extension of my earlier pieces dealing with the breakdown of reason.

The performance will be on two nights in June at Bracknell, during the Performance Festival. It will involve five musicians, trombone, guitar, double bass, clarinet, and viola, performing live in front of two large video monitors in the music room at Soth Hill Park Arts Centre. Visual cues will be built into the tapes, so that to some extent the musicians will be reacting to the video. Jane Wells is taking responsibility for the music part of the piece and has gathered together a group of professional musicians who will perform it.

I will also make a two monitor recorded version of the tape, where the images are edited to a previously recorded soundtrack, and a single monitor version. These should be finished around July/August.

Budget

	£	Notes
Videotapes	170	(1)
Camera hire	120	(2)
Editing (5 days @ LVA rates)	250	(3)
Recording of music	200	(4)
Musicians fees	200	(5)
Wages for cameraman /production assistant	60	(6)
Purchase of essential props	30	(7)
Hire of monitors/vcrs from South		
Hill Park for the performance	40	(8)
Publicity for the performance	100	(9)

Notes

- 1) This is for 8x KCS 20 tapes (@£10 each) to shoot material, 3x KCA 30 tapes (@£15 each) to master for the dual and single monitor versions, and 3xKCA 30 tapes for show copies.
- 2) I am able to use the Hitachi camera and deck at the North East London Polytechnic, by kind permission of David Parsons, and this item can therefore be lost.
- 3) I need to use three machine editing, only available at such low rates at LVA. The rates may increase in the next month but LVA are not yet sure by how much.
- 4) This is a quote for a high quality stereo sound recording, which breaks down to ; £50 hire of recording studio, £100 for the technician, £50 materials and editing fee.
- 5) Hire of the musicians (£40 each) for the recording.
- 6) This will be Tony Steyger, with whom I have worked before, and who is currently directing documentaries for Channel 4. He is an ACTT member, but this figure is arrived at on the basis of £20 per day for three days-- he will do it for this

as he is a friend.

7) I have tried to keep this as low as possible -- mostly small items like flowers, compasses spectacles etc.

8) Hire of two monitors and two vcrs for two evenings, including setting up time.

9) For printing of A5 posters/leaflets.

Jane Wells is applying to various music trusts for the musicians fees for the performance.

The total amount therefore is £1170, less the camera hire of £120, which comes to an amount applied for of £1050

Supporting material

The Arts Council has accopyed of my tape The Dictionary already; this was made whilst I was video fellow at N.E.L.P. I am also enclosing a copy of Glory, produced in collaboration with Rose Finn-Kelcey and Harry Wharton, and funded by the Arts Council.

Steve Hawley

March 1984

Curriculum Vitae

Steve Hawley, 31.

b. 1952, Wakefield, Yorks.

Keble College, Cxford 1970-71 (PPE)

1978-9 Bradford College Foundation Course

1979-82 Brighton Poly, BA Fine Art.

1982-3 Arts Council video fellow at the North East London Polytechnic

Presently teaching one day a week at NELP, in addition to three days a term at Trent Polytechnic.

Selected Shows

1981 New Contemporaries, ICA(Photography)

Northern Young Contemporaries, Whitworth

1982 Basement, Newcastle

New Contemporaries, ICA

Art for Boxes, Tate

Video Technology and Practice, Serpentine

Festival of British Avant Garde Film/Video, Tokyo

Video Roma, Rome.

1983 Recent British Video, Kitchen, New York

Long Beach Museum of Art, California

Saw Gallery, Ottawa

Second Link Touring show (A Space, Toronto, Stedelijk, Amsterdam, MCMA New York)

Ljubljana Video Festival

ICA London, (\$40 each) for the recording.

Video Installation Show, Air Gallery

Video Installation Show, Spectro, Newcastle

7.

Reviews New Contemporaries, Art Monthly Jul 82 Tamara Krikorian
London Video, Artweek California Jan 83 Colin Gardner
Steve Hawley, Performance Feb 83 Catherine Elwes
Video Installation, Art Monthly Feb 83 Tamara Krikorian
Video/Technology, Performance Oct 83, Pete Shelton

Videography

This is not a rehearsal. 6 min. 1981
The extent of three bells. 6 min. 1981
Bad Reasons. 20 min. 1982
The Science Mix (with Tony Steyger) 7 min. 1982
The Dictionary. 25 min. 1983
Glory (with Rose Finn-Kelcey and Harry Wharton) 20 min. 1983

Also installations "We have fun drawing conclusions" 1983,
and "The Chemistry Set" 1983.

Jane Wells studied music at Durham University and, after a spell as music and dance co-ordinator at the Arnolfini in Bristol, she returned to university (Southampton and Sussex) to study composition with Jonathan Harvey.

Her pieces have been played in concert at venues including the Purcell Room and the ICA in London, and her clarinet quintet (a Worfield Charity Trust commission) has been recorded by the BBC. She has worked frequently with dance since attending the 1977 'International Dance Course for Professional Choreographers and Composers'. This has led to many performances in Great Britain and abroad with groups including the Rosemary Butcher Dance Group, Ludus dance-in-education, Sue MacLennan and dancers, the Ian Spink Group and Second Stride. She has recently set up 'Intermedia', an organisation to promote collaborative work, and a tour of a first piece has just been completed. She is now working on a commission for the 1984 performance art festival at South Hill Park arts centre.

She particularly enjoys exploring music with non-specialist musicians of all ages and backgrounds and, to this end, has taught with Gemini, at the London School of Contemporary Dance and the Rambert Academy, at Goldsmiths and Morley colleges, and as music specialist on an arts-in-education team at Battersea Arts Centre.

20.6.83

EPRE 100721/10