

Featuring:

My Age, Your Attitude
Age Concern St Helens/Parr Community High School 1993
Our Generation
Aintree Youth Centre 1993
Psycho Cyclists
Crosby Youth 1993
The Unbeatables 1993
Sandfield Park

Curated by Louise Forshaw VIDEO
POSITIVE 93 Animateur.

Sound (from To Camera)

When it first appeared over ten years ago, the promo for Talking Heads' *Once in a Lifetime*, set a creative standard for the newly-emerging form of music video. Combining the latest in video technology alongside innovative formal devices, it features a show-stopping performance from head-head **David Byrne**.



She's Mad by David Byrne, 1992

The Eighties themselves saw a number of artists who took the music-video-and-performance combo off in new experimental directions. **John Sanborn's** rivetting *Ear to the Ground* (made with avant-garde percussionist **David van Tieghem**), **Akiko Hada's** witty, rapid-fire *Ohi Ho Bang Bang* and **Christian Marclay's** *Record Players* are all pieces that explore the possibility of a new kind of 'visual-music' in which the performance fundamentally shapes the structure of the soundtrack.

In recent years, the tendency for collaborative projects by visual artists and musicians/dancers is represented in a number of dance-based pieces, including those directed by **John Maybury**, **Mike Stubbs** and **Pascal Baes** which all use the twists-and-turns of the camera to add a dramatic new element to the performance. The programme closes with the recent promo for David Byrne's *She's Mad*: proof that Byrne has lost none of this

gift for virtuoso set-piece effects and a fascinating glimpse of the potential interaction of performance with the world of digital and computer technology.

Featuring:

Once in a Lifetime 4 mins
David Byrne/Once in a Lifetime (USA) 1982
In Re Don Giovanni 4 mins
Jeremy Welsh/Michael Nyman (UK) 1982
Blue Dance 6 mins
Alter Image (UK) 1986
Ohi Ho Bang Bang 5 mins
Akiko Hada/Holger Hiller (UK/GER) 1989
Topic 1 5 mins
Pascal Baes (FR) 1990
Sweatlodge 8 mins
Mike Stubbs (with Man Act) (UK) 1991
Tunic 5 mins
Tony Oursler/Sonic Youth (USA) 1990
Record Players 4 mins
Christian Marclay (FR) 1991
Topic 2 5 mins
Pascal Baes (FR) 1990
Ear To The Ground 5 mins
John Sanborn/Mary Perillo 1986
Ecco Homo Promo 10 mins
John Maybury (UK) 1986
She's Mad 4 mins
David Byrne (USA) 1992

Curated by Steven Bode of Film and Video Umbrella.

Student Programmes One and Two

Programme One Sheffield Media Show 93 on Tour



The *Sheffield Media Show* is a major showcase for new work by emerging artists and students from Media Art Courses throughout this country and Europe. This year work was specially commissioned for the show, including performances and installations. A central theme to the show was a symposium entitled *Incisions* considering the body in relation to time based art. This programme reflects the variety of programme themes which ranges from 20 minute narrative films to 40 second animated computer sequences.

Programme Two

Contemporary student work from a selection of Art Colleges and Universities across the UK which encourage innovative and creative approaches to new media. With work still in progress for assessments and degree shows, this programme promises the very latest and hottest-off-the-editing-suite selection of student work offering an exciting and diverse range of formal styles and contentious issues.

Curated by Rebecca Owen and Sheffield Media Show.

The Passing

54 mins

Bill Viola (USA) 1991



Photo: Kira Perov

Bill Viola's extraordinary new piece, *The Passing* is arguably the most important video work of the last few years. Startling, lyrical, profound and powerfully, authentically moving, it is, in many ways, the perfect expression of Viola's artistic vision. Full of spectral visual phenomena and impressions from the edges of consciousness, *The Passing* inhabits a penumbral world between dream and reality; between waking and sleep. Throughout the tape Viola's unquiet slumbers are interrupted by surging, primal memories; and then when brought sharply awake, by intimations of mortality. These fleeting thoughts are brought more clearly into focus via the footage of Viola's family and, in turn, connected up to the passage of the generations and the ceaseless cycle of birth and death. Viola's imagery more than matches his themes: disclosing a haunting black-and-white world of almost hallucinatory velvet beauty. Rarely, if ever, has video been so visionary in its mood, so poetic in its language and so powerful in its emotional impact.