

BRIAN HOEY

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 'Two Borough Film and Video Project'. 1976 with Wendy Brown, Artists in Residence in Washington, Tyne & Wear. Exhibitions: Serpentine Gallery 1975; D.L.I. Museum, Durham, Third Eye Centre, Glasgow, Tate Gallery, London 1976; Northern Arts Gallery, Newcastle-upon-Tyne, Cavallino Gallery, Venice, Bon a Tirer Gallery, Milan, Bonnefantenum Museum, Maastricht, Holland, Biddick Farm Arts Centre, Washington, Fylkingen Foundation, Stockholm, Sweden, September 1977. Herbert Art Gallery, Coventry, 1972. The Kitchen, New York, U.S.A. 1979.

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About the work

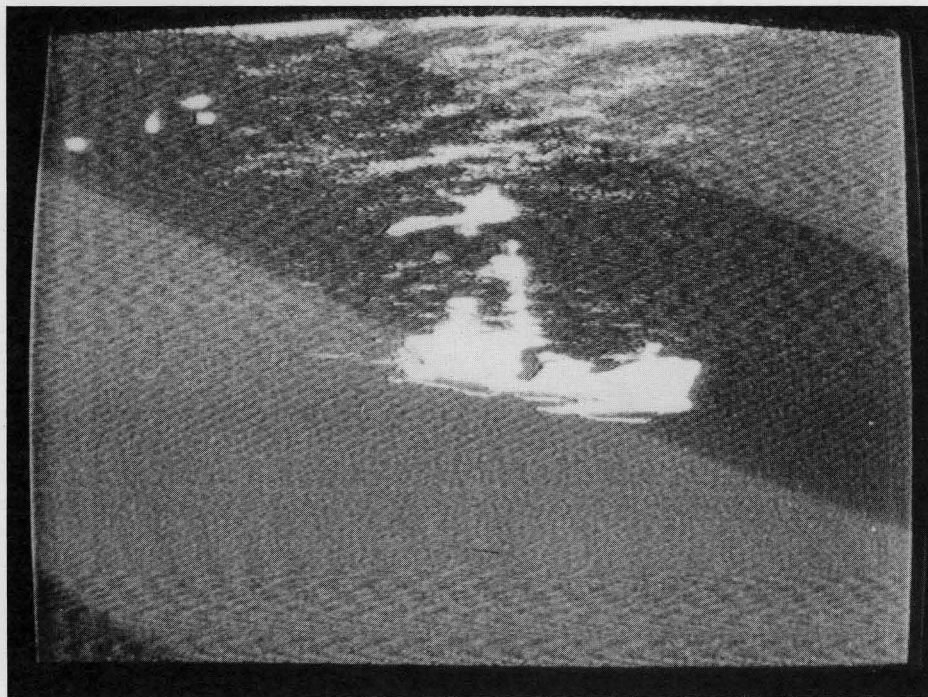
My recorded work is very much concerned with the medium and the embodiment of its inherent characteristics.

The works I produced whilst I held the Arts Council's colour video bursary, in 1976, were an important personal step towards relating elements that are fundamental to a meaningful use of video with issues distinct from the medium, although contributing to the conceptual basis of the work.

Spered Hollvedel related the essential element of energy (radiant, magnetic) manifest in Celtic culture, to the same forces at work in video. *Flow*, a more meditative piece, is still concerned with energy but deals with the constant flow of atmosphere and water around us as compared to the flow of electrons and progression of colour and form in the image.

Whilst holding this bursary I began to collaborate with Wendy Brown, with whom I already shared a working relationship in other media. One joint piece, *Drift*, investigates the presentation of the video image in a manner designed to disrupt the viewers' inevitable comparison of it with broadcast television. As well as approaching the problem through the content, we also dealt with it at a perceptual level by changing the form in which the information is displayed. *Drift* is intended for exhibition in an environment with subdued lighting. The work is designed to be perceived as a circular composition of colour and form which incorporates essential characteristics of the video process.

Hopefully, it is *not* seen as a circular image which is still emphatically a 'television' picture. This is not an attempt to deny the nature of the video image but a desire to increase control over it by emphasising some visual elements rather than others.



Spered Hollvedel

Programme

Spered Hollvedel, 25 mins, colour

Flow, 15 mins, colour

Drift, 13 mins, colour

The programme will be altered or added to as new work evolves.

Equipment required

One U-Matic cassette plus colour monitor

Further information

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