

Some notes on video work by Chr. Andrews

The Programme:

Field Study - an instalation (1980)

The Viewer's Receptive Capacity (1978) (made with Gabrielle Bown)

3:4 (1978-79) (made with Gabrielle Bown)

extracts from Temporal & Spatial Experiments (1978-79)

The Distracted Driver (1979-80)

For the past three years I have been working exclusively on video tape within a fine art context. I had previously been involved in a period of photographic study which included the development of sequences and some film-making. My movement towards a concept of duration and its role in the relationship between viewer and object was initiated through still photography. Since then I have been influenced by a generation of experimental film-makers whose exploration of time includes a re-examination of notions of narrative and an investigation into the material concerns of their medium. (This interest in "materiality" runs through all my work, but is most evident in a series of formal experiments from which I will show extracts.)

The two collaborative works included in the programme both contain an element of performance. On one level they are concerned with the social effects of broadcast T.V. but also reflect an attempt to evolve an aesthetic based on the physical and material aspects of T.V. (the studio, the crew, the technical devices, etc.) They are both recordings of a live event. Their themes are complimentary, though they appear to be radically different in construction; the idea for 3:4 grew from the difficulties encountered whilst making The Viewer's Receptive Capacity.

The instalation (Field Study) is intended to play continuously within a gallery space. This work relates to my interest in the landscape as a subject within fine art tradition. This tradition extends back to Poussin and Claude Lorraine whose 'ideal landscapes' influenced the English landscape garden of the mid-eighteenth century. This blurring of the demarcation between the 'real' world and that of painting has a parallel case: the media and its effect on modern 'reality'.

This theme is the starting point for The Distracted Driver, the most recent work. The original black and white sequence, which has gone through several versions, has been reprocessed via a colour synthesizer. The now almost totally abstracted image contradicts the documentary aspects of the original recording (which in fact is no less 'abstract' when compared with the real world) and allows a more gradual decoding to take place. In earlier video work I have attempted to explore certain 'sculptural' ideas- devices that lead the viewer around the object (or theme) through duration. Changing colour values and relationships over the period of time the image is seen is another layer of control that can affect meaning.

Chr. Andrews June 1980