



TIME TRAVELLING

*Television disappearing into eternity,
phrases and images repeating ad infinitum
-Monday, Tuesday.....1973,1974.....
That's living, that's living.....
combine to take us through time and events
past present and future, with a sense of
monotonous repetition.*

INTERLUDE

- can Bugs Bunny keep the door shut?

STILL LIFE WITH MONITOR

*'That's for Picasso, that's for me, that's
for Matisse' - a still life in perpetual
motion.*

*' I am working in a very particular area
within video. This area cannot ignore
the experience of television, but it also
cannot allow T.V. to define it. New
developments will influence the way in
which we understand ourselves, just as
in the past, the photograph changed our
view of everything'.*

Chris Andrews 1980

Christopher Andrews was born in Essex in 1952. He studied at the London College of Printing School of Film and T.V., and at Goldsmith's College, London.

He works predominately in photography, film and video and is currently lecturing in video production at the London International Film School

C. WORK FROM THE PRESENT PERIOD

"ON BEING" marks a personal transition point. I include it as the first work of my present period because although it was the last work made entirely on my own equipment, it established a new area of investigation which is linked to my interest in analysis.

"AN IMAGINARY LANDSCAPE" extends the theme of personal analysis and re-introduces the metaphoric use of video. My concern with the piece was to represent a state of mind. The tape is not about the room (or the figure in it), but is a further attempt to construct an experience which is unique to video. This is the meaning of the title: The "landscape" created on the screen does not exist in reality, but is an imaginative possibility. (And as such it is important that it be open to alternative interpretations.)

"THE STREAM" is my most recently completed work. The constantly moving and ever changing surface of the stream is intended as a model for consciousness and an analogue for the video image itself. The movement of the actual water is compared with the illusory movement and representation of the televisual image. The images express the variety and complexity of flowing water, and the surfaces and undercurrents which must necessarily co-exist.

The ideas and concepts of the physicist David Bohm have influenced this work, especially his ideas about the relationship between mind and matter:

".....they are different aspects of one whole and unbroken movement.....we are able to look on all aspects of existence as not divided from each other."

In the structuring of my recent work I have been influenced by the American composer Steve Reich. As with Reich the process of construction is used as the subject matter rather than the source of the work: "The distinctive thing about musical processes is that they determine the note-to-note details and the overall form simultaneously." (Reich)

In "THE STREAM" and in my current work generally, the intention is not a conventional linear development, but a kind of stasis in which the movement from shot-to-shot is concerned with exploring the interrelationships between image and sequence and between perception and idea.

Chris Meigh-Andrews, January 1988.