

EXPR MNTL⁵

25.12.1974 2.1.1975

Knokke-Heist

25.12.1974/2.1.1975

Video / David Hall

To the majority, video is television.

As with film, specific perceptual conventions and expectancies have evolved, mostly via the commercial onslaught.

These media therefore do not have the insular security of the traditional experimental artforms.

This interests me greatly (I was once a sculptor).

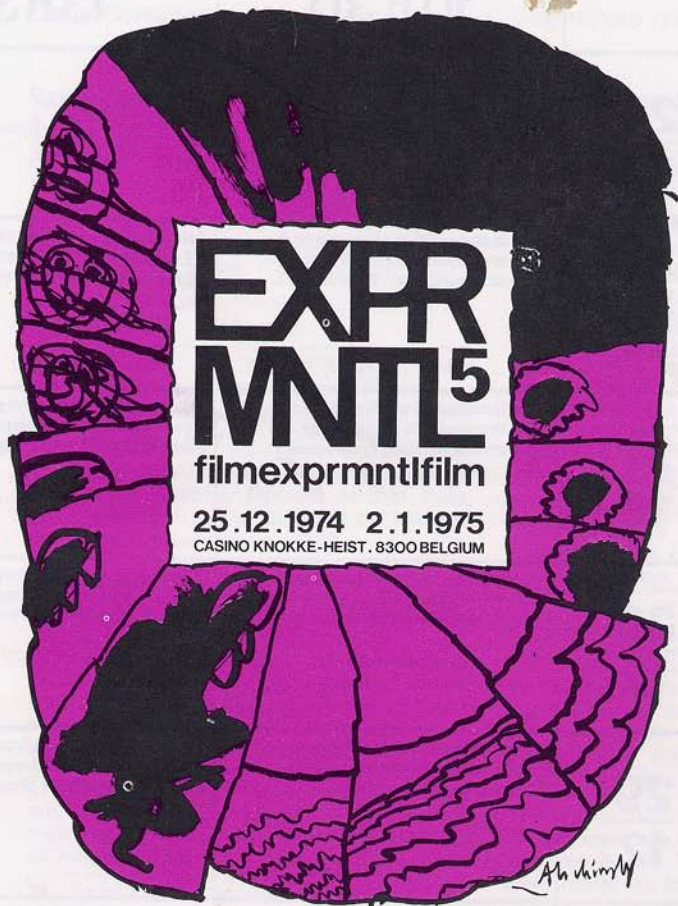
Though I reject the classic narrative/theatrical techniques practised religiously by the commercial operators, I do not automatically reject the perceptual conventions acquired by the audience. Rather, the basis of my work is rooted in questioning, manipulating and remoulding these assumptions.

Many video artists are currently engaged in establishing an "alternative" formalist language through the use of high technology. To my mind this is often simply a sophisticated extension of "discovering-video-as-a-new-toy". Or of attempting to give it the status of the traditional media. At this point attitudes become finite, security is established, and the system is satisfied.

I have no allegiance to technology. At present my own tapes utilise only the most fundamental equipment necessary to an idea. The idea is more often than not based on the immediate functions of that equipment as perceived by a viewer.

This is a Video Monitor is built around an initial take of a woman's face describing the perceived functions of the monitor on which she appears (this could equally well apply to any video monitor). Sound synchronisation wavers slightly throughout which relates to a section of her description. At the end of this initial take the camera cuts and a "no signal" noise appears (an intrinsic property of videotape). The take is repeated, shot off the first. A third is shot of that, and a fourth of that and so on. Each time sound and vision progressively change their characteristics. The "no signal" noise is doubled, trebled, etc. At each take a section of the image of her face appears to amplify, which ultimately becomes a series of light patches (referred to in her recurring description as true of any TV image anyway). The sound progressively blurs and multiplies its reverberation as it is re-recorded on mic from the monitor speaker. Effectively, the "concrete/perceptual" aspects of the monitor are progressively identified and reidentified by the tape process and her description.

I am currently also working on a number of closed circuit installations (one of which - "progressive recession" - was to appear at this exhibition ~~had the large number~~ had the large number of monitors I requested been available). Most are concerned with viewer behaviour related to their juxtaposed image. Again, the equipment function is fundamental - there is no technological mystery. David Hall 28.12.74



Programm $\frac{e}{a}$

Fifth International Experimental Film
Competition Vijfde internationale
competitie van de experimentele film
Cinquième compétition internationale
du film expérimental

VIDEOTAPES / PROGRAMMATION-PROGRAMMATIE10.30 à/tot 12.30

Eric SIEGEL	Einstein	7'
Wolfgang STOERCHLE	Selection	30'
Peter CAMPUS	Three Transitions	8'
Woody & Steina VASULKA	Golden Voyage	27'
Sami KLEIN & Lee KAMINSKI	Dance Hole	8'
Jean-Pierre BOYER	Analogue	10'
William ROARTY	Passage	12'
Skip SWEENEY	Jona's Favorite	8'
Eric SOMERS	Stillpoint	10'
Ros BARRON	Zone	10'

13.30 à/tot 15.30

David CORT	Selected Works	17'
Stephen BECK & Jordan BELSON	Cycles	9'
Robert ZAGONE & Jo Ann KYGER	Descartes	10'
Robert ZAGONE	Ace of Cups	5'
Rudi STERN	Raga	15'
Peter CROWN & Bill + Louise ETRA	Heartbeat	3'
Bill & Louise ETRA	POP 11-10	7'
Ed EMSHWILLER	Crossing & Meetings	23'
Ernest GUSELLA	Equilateral Orgasms	30'

18.30 à/tot 20.30

Stephen BECK	Conception	5'
William GWIN	Irving Bridge	45'
Phillip K. PERLMAN	Food Tape	10'
Peter CAMPUS	R G B	8'
Dimitri DEVIATKIN	Video Tunnel	9'
Tom DEWITT	Fall	19'
Hermine FREED	360° Number One	9'
Skip SWEENEY	Slow Mo	5'
Don HALLOCK	My Father	6'
Steina VASULKA	Let It Be	4'

21.30 à/tot 23.30

David HALL	This is a Video monitor	
Maurizio NANUCCI	The missing poem is the poem	16'
Peter WEIBEL	Solution of phantasy	5'
Alberto PIRELLI	Riconoscere il Riconoscimento	22'
René BAUERMEISTER	Support/Surface	
Janos URBAN	Cross-Talks/La patinoire	35'/10'

FROM 6.30 p.m.

ON REQUEST : re-screening of any of the videotapes listed above, and also screening of tapes not selected for the programme (list on display at entrance to exhibition).

VANAF 18u.30.

OP VERZOEK: opnieuw vertonen van gelijk welke hogervermelde videoband, en vertoning van banden niet geselecteerd voor het programme (zie lijst aan de ingang van de tentoonstelling).

A PARTIR DE 18 h.30.

SUR DEMANDE : vision des bandes sélectionnées et des programmes hors sélection (affichés à l'entrée de la salle de vision).