

LVA

London Video Access

the national centre for video and new media art

c a t a l o g u e

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**SHOPPING TIME BOMB PARK
1990**

Commissioned by Merseyside Moviola for the North Face exhibition in 1990 and exhibited at the Bluecoat and Ferens galleries.

Made in collaboration with Dick Powell 'TSTBP' uses a cabinet TV, a model village and three surveillance cameras to comment on a period of imminent disaster that never quite arrives. "We live in a culture which is forgetting how to make yet is addicted to buying" says Stubbs of the piece. "Desperation is setting in and what can we buy next? The piece is a 'romantic' memorial to past industries".

**BEDTIME STORIES: HIGHLIGHTS FROM THE GULF
1991**

Produced for the Manchester City Art Gallery in 1991.

A video installation involving a large pyramid, video projection, a comfy sofa, empty feeding bottles, a toy satellite and video surveillance which critiques our sense of impotence in the face of the Gulf War.

**IVAN UNWIN
RESIDUE SEPTIC ACTIVITY
1988/ 89**

Shown in Berlin and UK 1988/ 89.

Subversive, confrontational and high impact Unwin's installation/ performances are dramatic, violent and sometimes dangerous as the artist uses guns, video, film and the dark logic of ritualised action to powerful effect.



**MARION URCH
DISTANT DRUMS
1989**

Commissioned for Video Positive 89 and staged in Liverpool 1989. Shown at the Cleveland Art Gallery 1990 and the Northern Ireland Art Gallery in Belfast in 1991.

In DISTANT DRUMS Urch explores issues around the cultural identity of second generation Irish people in this country. In a room laid out to recall a railway station waiting room the constant images along a line of ten monitors creates an impression both of a train which carries and unravels meaning and of ten train windows, ten different views from a train, of an interior landscape unfolding. The images of travel and movement echoes the journey of the Irish to Britain in search of work and that of their children in search of identity: JEREMY WELSH (INDEPENDENT MEDIA 1989)

**MARIA VEDDER
SPARKLE AND FIRE
1990**

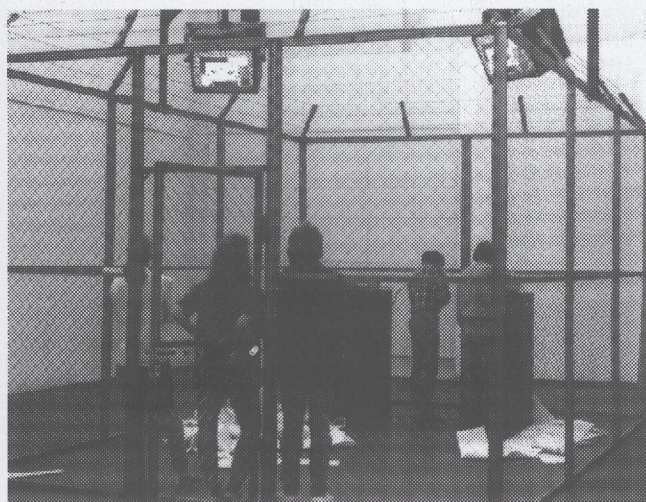
Shown extensively throughout Europe including exhibition in London in 1990 and Liverpool's Tate Gallery in 1991.

SPARKLE AND FIRE is a five monitor installation which employs alchemical imagery, some parts easily identifiable, others deeply mysterious. The images are combined with Brian Eno's distinctive soundtrack to constitute a shimmering sound-and-vision spectacle.

DANIEL REEVES
THE WELL OF PATIENCE
1990

Shown in America and in Glasgow 1990.

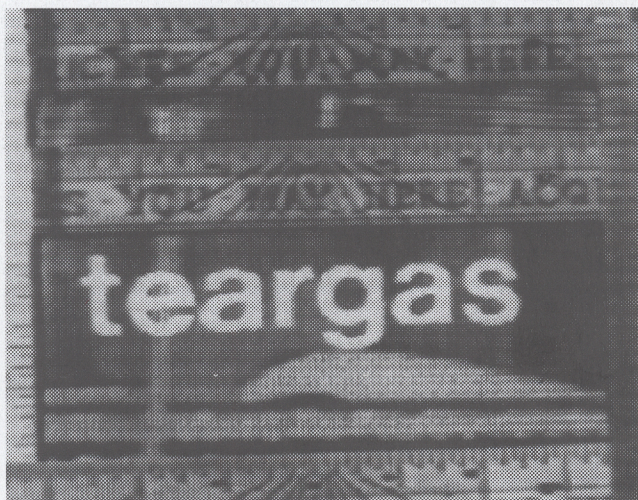
Harnessing video projection, three video channels and a giant cyclorama Reeves installation engulfs the viewer in images of slow moving beauty and power. The world Reeves creates is a strange and atmospheric one. Art News described the experience of visiting Reeves' installation as, "like being at the still point of the turning world".



SIMON ROBERTSHAW
FROM GENERATION TO GENERATION
1989

Commissioned by the European Media Festival in 1989 and shown at the EMF in Osnabruck. Subsequently staged as part of the London Film Festival in 1990, the Cornerhouse in Manchester in 1991 and at A- Space in Canada.

The installation comprises a large steel cage with two monitors suspended above the cage playing a 20 minute video that features archive medical footage, historical medical photographs and computer generated images of the Panopticon. In terms of content the piece is an unpleasant reminder of the history that has constructed aspects of contemporary science and medicine. Specific case studies of women termed 'hysterics' at the turn of the century, architectural developments for confinement and archive film footage of scientific propaganda combine to produce a disturbing picture of behavioural sciences need to analysis and segregate.



ANDREW STONES
CLASS
1990

Exhibited at the City Art Gallery in Leicester and the Harris Art Gallery in Preston.

An installation with video, slide projection, objects and constructions with the classroom teacher replaced by projected video images representing forces of work, status and education.

GEIGER
1989

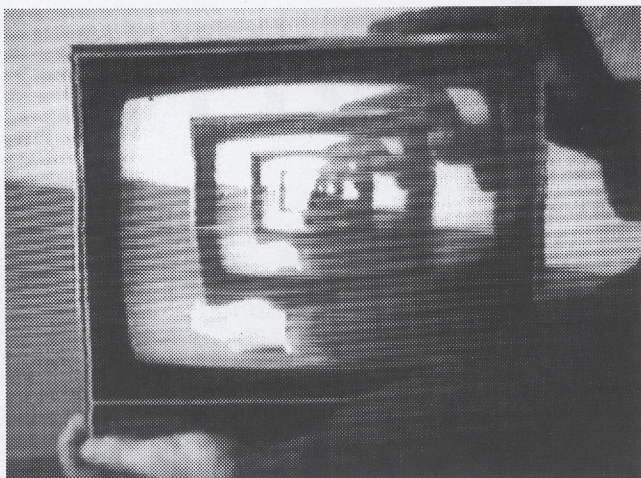
Commissioned for the Mappin Gallery in Sheffield.

An installation using three source tapes and fourteen small monitors with one large (central) monitor or video projection. The piece itself uses multi-layered sound and imagery to create an atmosphere rich with inter related ideas centred on the rise of the nuclear age.

MIKE STUBBS
DESERT ISLAND DREAD
1989

Originally commissioned for Video Positive 89 and shown in Liverpool at the Bluecoat Gallery and in Hull at the Ferens Gallery.

Five old record players, plastic fish and ten cuddly toy seals are among the debris littering the installation. Two hundred water filled condoms hang low over one hundred crumbling sandcastles while three TV screens lie partly buried in the sand showing simple video loops including images of titanium smoke and ice cream. The work stems from the artists growing fear of ecological holocaust.



A History Of British Video Art

The First Ten Years 1971-1981

compiled by LVA.

This programme has been devised to serve as a broad based and accessible introduction to the beginning of Video Art in Britain. The tape features extracts from the following pieces:

7 TV PIECES

DAVID HALL 1971 23 MINS B/W

MONITOR 1

STEVE PARTRIDGE 1975 10 MINS B/W

EYEBATH

PETER ANDERSON 1977 8 MINS B/W

VANITAS

TAMARA KRIKORIAN 1977 8 MINS B/W

2ND AND 3RD IDENTITY

MARCELLINE MORI 1977 10 MINS B/W

THE FASCINATING ART OF THE RITUAL FEAST

MARION URCH 1979 8 MINS COL

STATE OF DIVISION

MICK HARTNEY 1979 5 MINS B/W

KENSINGTON GORE

CATHERINE ELWES 1981 15 MINS COL



British Video Art 1982/83

Four One Hour Programmes compiled by LVA

Programme 1

KENSINGTON GORE

CATHERINE ELWES

FLYING TIME

ELSA STANSFIELD/MADELON HOOYKASS

END OF THE WORLD

IAN BOURNE

DICKLERS WHAMMY

MICK HARTNEY

Programme 2

BAD REASONS

STEVE HAWLEY

DEMOLITION/ESCAPE

TINA KEANE

WHEN WAS NOW

NEIL ARMSTRONG

Programme 3

STILL LIVES

MARGARET WARWICK

SENSIBLE SHOES

JOHN ADAMS

14 MINUTES

SERA FURNEAUX

SO THIS IS HOW YOU SPEND YOUR TIME

RICHARD LAYZELL