

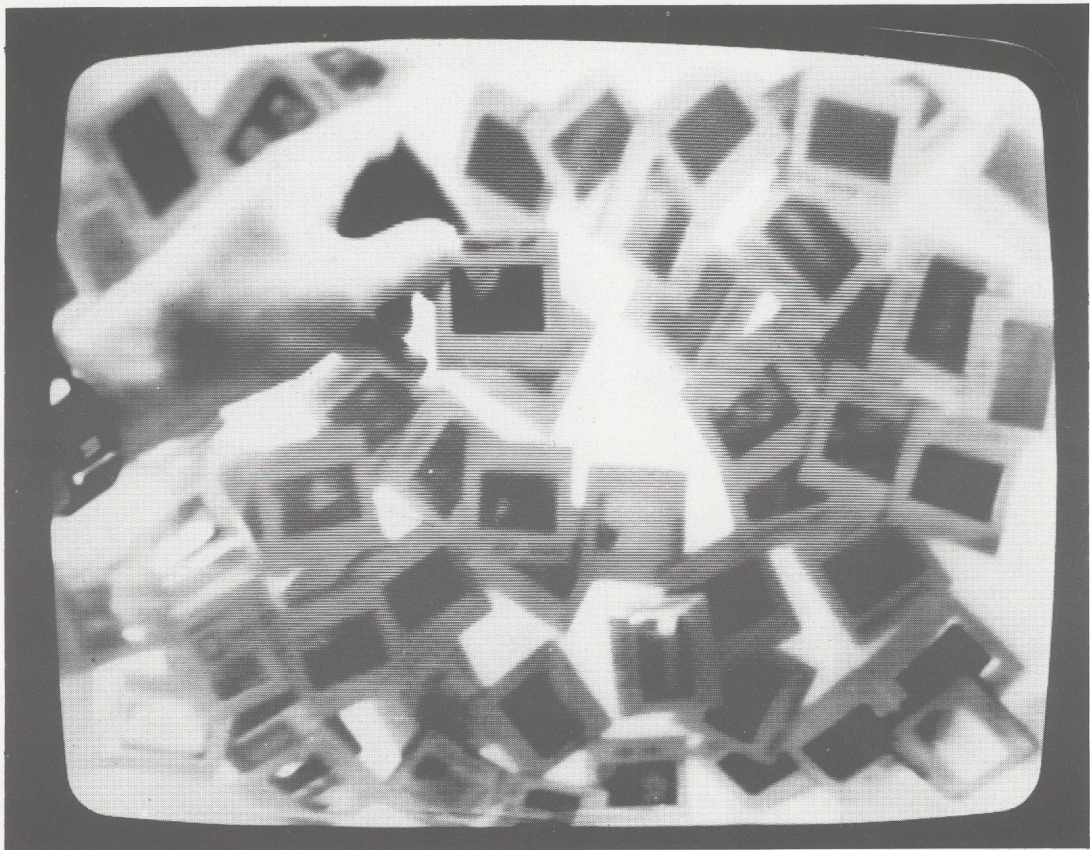
ARTISTS VIDEO

October 27th – November 9th 1980

Video Exhibition Advisors: Brian Hoey and Wendy Brown

Visual Arts Officer: Wendy Brown

Biddick Farm Arts Centre, Biddick Lane, Fatfield, Washington, Tyne & Wear, England



Still from 'Sentimental Material' by Roger Wilson

stationary and shot without a camera person. Marshalore uses the distance between herself and the camera by leaning in or settling back and when she wants to give us a particularly close peek she gets up and zooms in. Not even a camera person intrudes upon the intimacy and yet it is not a closed relationship she is establishing, but the strength of one-to-one, of performer to audience.

Dalibor Martinis

Born 1947, lives in Zagreb.

Artist's Statement

Open Reel. Instead of the second reel of the video-recorder I used my head. On the screen one sees my head turning around at the same speed (as V.T.R.-reel) and covering it with the same tape on which this action is recorded. Some interruptions (sparks) at the beginning of the tape are a result of the direct contact of the videotape with my skin and hair.

Video Immunity. I replaced the shower with a video-camera and, instead of with water, I washed myself with TV-rays. From then on, whenever I watch TV, I feel perfectly safe.

Manual. I am trying to keep the tripod with camera in balance on the palm of

Much of the success of this tape is owed to the tight text and inspired performance. The true story nature of it is effectively highlighted with the footnotes to popular song. And certainly part of its power is drawn from the simple directness that comes from a comfortable facility with the medium.

*By Elizabeth Chitty
Fuse Magazine, Jan. 1980. (extract)*

my right hand.

The videotape ends when I am forced to use my left hand too, to prevent the fall of the camera.

Dalibor Martinis talks to Dalibor Martinis.

The performance, with the presence of an audience, is recorded at Western Front/Vancouver as the first part of a 22 year long interview project. It is about all the similarities or differences between Dalibor Martinis from that particular evening of Oct. 27, 1978, and Dalibor Martinis from the year 2000. A long-awaited meeting with myself.

The videotape consists of 22 questions that I posed. There is an image of an empty screen left after each of them, where my answer (in the year 2000) will be inserted. Wait for the second part!

Marshalore (cont.)

DALIBOR MARTINIS

OPEN REEL

4 mins.

VIDEO IMMUNITY

5 mins.

MANUAL

4 mins.

D.M. TALKS TO D.M.

13 mins.

HUW PARSONS

ABOUT TIME

18 mins.

Huw Parsons

Born in 1954 — Brecon, Mid Wales. 1973-1977 Chelsea School of Art (Painting); 1978-1980 worked with video in Mid-Wales, as part of the Powys community video project. Made *Time, Motion and the Movie Camera* (Welsh Arts Council funded) during 1979. Recent shows — part of *New Screenings*, Oxford Museum of Modern Art. Group Shows — Chapter Arts Centre, Cardiff.

Artist's Statement

About Time is being made from December 1979 to December 1980. It combines two separate but simultaneous narratives. One consists of a series of filmed time

lapse sequences, taken daily, once a month, throughout the year. This empirical, mechanised vision is used to suggest the uncontrollable, relentless nature of time, and the unchanging nature of landscape. In contrast to these colour sequences, black and white video is used in a more subjective way, to document events and changes in my life during 1980, and to reflect the experience of growing older. In doing so I want to explore my own assumptions about art, by developing ways of expressing ideas about beauty, reality and illusion, nostalgia and the past, through using a new and relatively unfamiliar medium.

MARION URCH

THE FASCINATING ART OF
THE RITUAL FEAST

19 mins.

Marion Urch

The tape deals with the popular image of woman, and of make-up as one of the devices used by women to aspire to an ideal.

The images that emphasise appearance as being of prime importance and breed a dependance on illusory devices are superimposed, using chroma-key, onto one girl's step-by-step attempt at creating 'the

desired look'. A juxtaposition of illusion and reality, cause and effect. The layering of images: the girl, her reflection, the build up of make-up transforming her reflection, are gradually obliterated by jigsaw pieces culled from the media. The sound adds a third dimension, dealing metaphorically with the implications of the use of make-up.