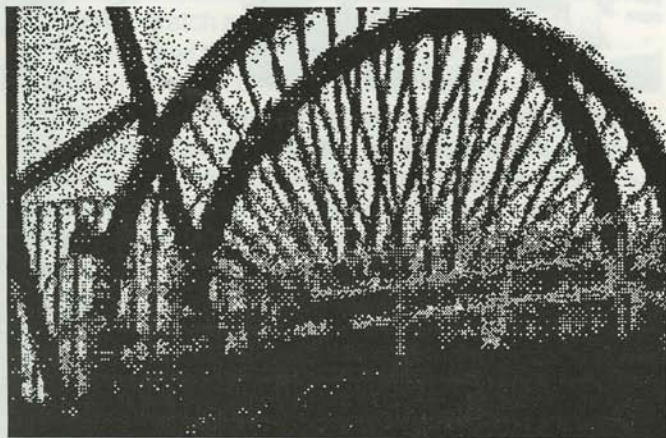


POLITICS AND REPRESENTATION: selection by Sean Cubitt of SEFT

Saturday, Meetings
Room 11am & 2pm
Sunday, Recital
Room, 6pm



There are just two tapes in this section of the Festival, both in their own ways exceptional. Yet each tape could in some sense be seen as an assault on the aesthetics of the other one. In programming both together I had no intent of redrawing the old redundant line between art and community video, but suppose their co-existence as symptomatic of a key question for independent video-makers: *What would political television look like?* There is no simple answer, and I doubt whether the tape makers would like to uphold their own practice as exclusive of the other.

But there is a genuine question here. Is video to be made to work and to be used politically? Or is there a

sense in which the medium is itself somehow a political arena, regardless of what it uses as its initial material.

CEIBER: THE GREATEST IMPROVISERS IN THE WORLD. *Chapter Video Workshop 45 mins*

A protrait from within of the extinction of a community: a South Wales mining village and the fight of its members against the massed weight of Thatcherite industrial policy. Made by people trained at Chapter to very high technical standards, Ceiber is a model of community video: powerful, even obdurate, challenging, emotive, and far better informed than any outside current affairs crew could ver be. As a record of struggle, it becomes a weapon of struggle.

REFLECTING *Jeremy Welsh 20 mins*

Intensely visual, with richly intertwining images and almost baroque sound, Welsh's tape addresses the impossibility of cutting across from image to reality. What is it that we look at when we look; is reality already mediated by the eyes, schooled in media mediations? Are we condemned to a prisonhouse of representations of representations? Should we fling off a guilty nostalgia for a reality now at last and forever lost to us, and celebrate the self-reflexive world of pictures and sounds?