

Berlin Horse has two sources. The first of these – a horse being exercised - was shot by me on 8mm in the village of Berlin in Northern Germany. It was then re-filmed from the screen in 16mm running the projector backwards and forwards at different speeds. The material produced was then made into black and white negative and positive loops and superimposed in the printer and in certain sections re-coloured using light filters. The second source was a piece of very early newsreel of horses being led from a burning barn rescued from a dustbin in Soho. This material was treated in a similar way and formed an improvised conclusion for the work. The sound track was made by Brian Eno who recognised a similarity in our concern with loop structure when a version of the film in progress was exhibited without sound.

The Cyclops Series.

This title covers an assembly of seven works designed for the same three screen video format. There is no attempt to see the works as a unity but they are thought of in the same way as separate songs might appear on a music album. Still Life and Lunch in Little Italy combines close-up images of a bowl of fruit with a sound-track 'letter home' from Toronto; *Joseph's Newer Coat* is entirely abstract constructed from colour fields modified by tape rewind interference and simple analogue video masking; *Jazzy, Jazzy, Jazzy*, explores the look – of recognition? – towards the camera of a small child and ambiguous images of waves lapping on a shore; *Neither Here Nor There* is based on an abstracted and distanced trace of TV news coverage of the Afghan war – the war or the news narrative or the surface of the TV screen? -; *Even the Cyclops Pays the Ferryman* is an allegory for life, death, decay and physical re-construction – symbolic and a requiem; *Travelling with Mark* digitally reworks a short piece of video shot from a train in Germany – Mark was there as well !; *Cherry* is a bit of an homage to Kurt Kren - but Tree in Spring not Baum im Herbst.