

STEPHEN PARTRIDGE

EPISODES—INTERPOSED 1979 31mins Colour Stereo

Studied at Maidstone College of Art and the Royal College of Art, Dept of Environmental Media. Presently Lecturer-in-charge of video at the Centre for Media Studies, Faculty of Art & Design, Lanchester Polytechnic, Coventry. Organised *Video Art 78*, at the Herbert Art Gallery, Coventry. A founder member of London Video Arts. Lives and works in London

Videotapes shown: 1975 *The Video Show*, Serpentine Gallery, London; Palazzo dei Diamanti, Ferrara, Italy; Arnolfini Gallery, Bristol; 1976 London Film-makers' Co-op; *Artists' Video*, Washington New Town; 1977 *Videotapes by British Artists*, Galleria Cavallino, Venice, and Galleria Bon A Tirer, Milan, Italy; *Video & Film Manifestatie*, Bonnefantenmuseum, Maastricht, Holland; 1978 *Video Art 78*, Herbert Art Gallery; 1979 Acme Gallery; *International Video Symposium*, Kingston, Canada; *Video 79—The First Decade*, Rome.

Installations: "Triad", *Festival of Expanded Cinema*, ICA, London, 1976; "Installation No 1"—*Video—Towards Defining an Aesthetic*, Third Eye Centre, Glasgow, 1976; "8x8x8"—*Video Show*, Tate Gallery, London, 1976; "A spatial drawing; a condition of space"—2B Butlers Wharf, London, 1976; "Delineations"—Ayton Basement, Newcastle upon Tyne, 1977; "A coincidence of Space"—*10e Biennale de Paris*, Museum of Modern Art, France, 1977; "Dialogue for four players"—AIR Gallery, London, 1978; "Sketch for a square", *Video Art 78*, Herbert Art gallery, Coventry, 1978.

Episodes—Interposed is made up of four disparate but related sections. Three of the sections, or pieces, have a prologue - "pre-amble". The first two pieces are fast moving with constant edits, while the second pair are static single takes. The relationship(s) between the four sections are simultaneously obvious and esoteric. They are the result of an enquiry into the potential and qualities of video colour. It is possible to intervene directly and change the colour values : hue, saturation, bias, etc, and see the results immediately — an obvious advantage over film. The apparent disadvantage — the artificial 'look' of video colour, is explored in the work as a property of the medium rather than as a liability. The sound on each piece (apart from *Intermission*, which is silent), is an integral part of the structure of the work and stereo reproduction is essential for the successful decoding of the work.

Red Shirt and *Black Skirt* are built up by a system of editing between two 'real' time shots of the same subjects. In *Red Shirt* the shots are essentially the same (a red-check shirt) but monitor two different times and types of telephone conversations. In *Black Skirt*, the shots are of a black skirt moving in and out of frame as a girl sits, stands, sits and crosses her legs; and of a slow pan up the back of her stocking-clad legs.

The editing in both of these pieces was done 'mechanically' to produce a halting uneven effect, not possible with computer-assisted editing systems. This was essential to produce the required rhythms of the pieces which splutter- rather than- flow along. Each edit was laid down on top of previously recorded sections and then re-edited in the same way, at first at precisely timed intervals but eventually at randomised but carefully orchestrated moments to produce the uneven 'jumping' rhythms.