

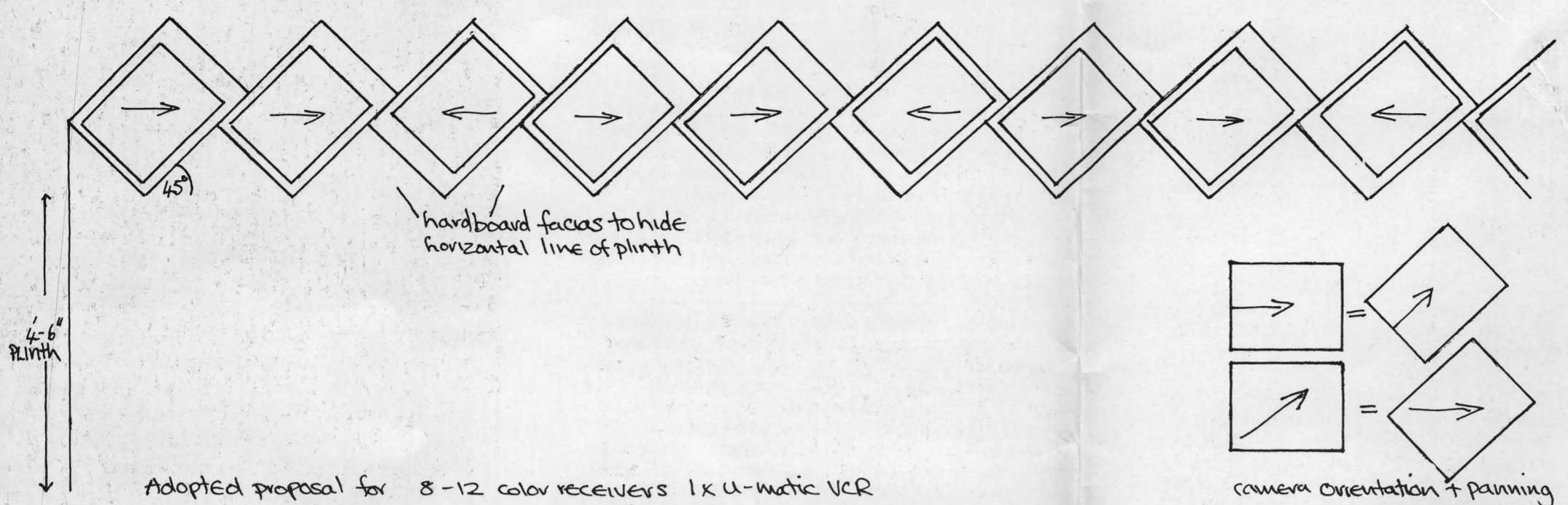
58-72 John Bright Street,
Birmingham B1 1BN
Tel: 021-643 0708

Ikon Gallery receives financial support from the
Arts Council of Great Britain

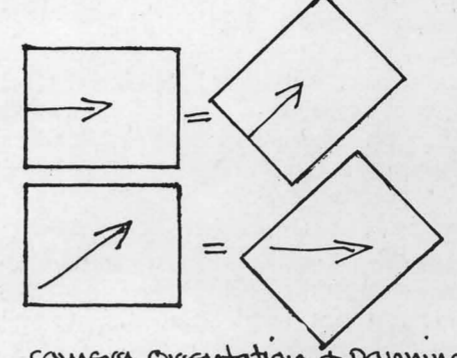
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to 8pm (Events Night)

Christmas Closure—Dec 24th—Jan 1st incl.

DISPLAY-DISPLACED - installation for IKON window



Adopted proposal for 8-12 color receivers 1x u-matic VCR
images pass thru frame or held in panning action of camera - shot at 45° most of the
time - producing a continuous stream of images which will "pass" from receiver to
receiver, rhythms thus created further enhanced + interrupted by every 3rd receiver
being upside-down.



camera orientation + panning
movements + desired result on
displaced receiver

Stephen Partridge NOV 1980



STUDY IN BLUE BY STEPHEN PARTRIDGE

DRAWING FOR 'DISPLAY-DISPLACED' STEPHEN PARTRIDGE

STEPHEN PARTRIDGE

IKON GALLERY WISHES TO THANK
RADIO RENTALS FOR THEIR
ASSISTANCE WITH THIS
EXHIBITION



"DISPLAY-DISPLACED" AN INSTALLATION FOR IKON'S WINDOWS
DECEMBER 24th—JANUARY 24th
(N.B. Gallery closed December 24th—January 1st incl.)

"STUDY IN BLUE" A TWO-CHANNEL INSTALLATION FOR FOUR
MONITORS PLUS A PROGRAMME OF VIDEO TAPES
JANUARY 2nd—JANUARY 24th



UNTITLED (STUDY FOR A SCULPTURE) 1979 PIETER LAURENS MOL



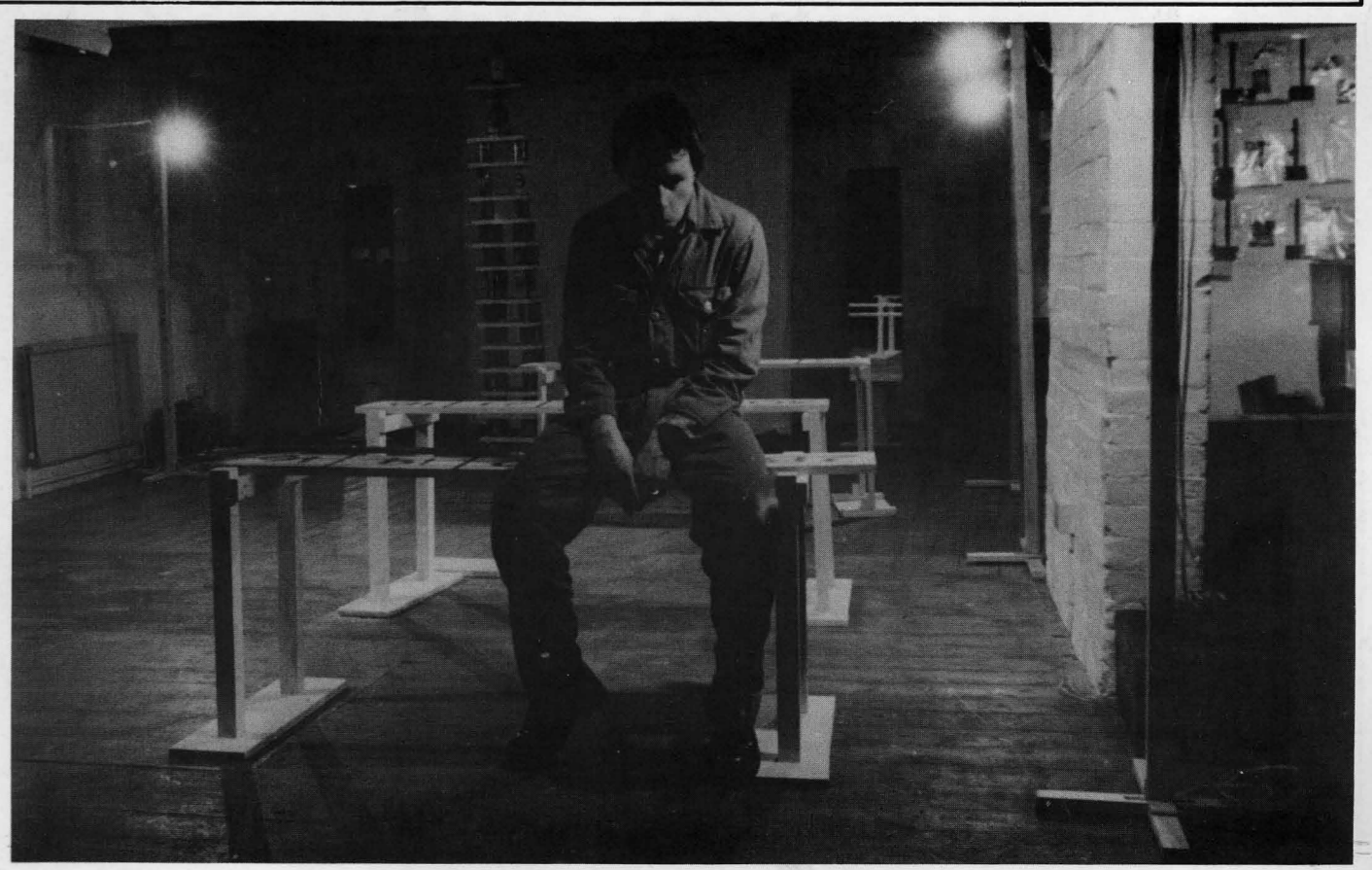
UNTITLED 1978 PIETER LAURENS MOL

Jan 3—Jan 31 PIETER LAURENS MOL

Thursday Events

- Admission Free unless otherwise stated START 7pm
- JAN 8th NO EVENT—but Gallery open till 8pm
- JAN 15th STEPHEN PARTRIDGE—talk and viewing of Tapes
- JAN 22nd CHRIS RUSHTON/DAVID CRITCHLEY—Two artists
working in Video—talk and viewing of Tapes
- JAN 29th JEZ WELSH/IMAGE ACTION—Performance

**JEZ WELSH/
IMAGE ACTION** INSTALLATION JAN 26—JAN 31
PERFORMANCE THURS JAN 29 7pm



'ALIENATION' 1980 JEZ WELSH/IMAGE ACTION

Stephen Partridge January 2nd - January 24th

List of Works to be Shown

VIDEOTAPES:

"Crosspoints" 1974 11 mins B/W
 "Easy Piece" 1974 6 mins B/W
 "Monitor I" 1975 10 mins B/W silent
 "Interlace" 1975 15 mins B/W
 "Episodes-Interposed" 1979 31 mins Colour Stereo
 "Interplay" 1980 9 mins Colour

INSTALLATIONS:

"Study in Blue" 1979 Colour Stereo
 "Display-Displaced" 1980 Colour Silent

STEPHEN PARTRIDGE—BIOGRAPHY

Studied at Maidstone College of Art and the Royal College of Art—Department of Environmental Media. Presently lecturer in video/performance at the Faculty of Art & Design, Coventry Polytechnic. Organised *Video Art 78*, at the Herbert Gallery, Coventry, and *UK TV*, at the Kitchen Centre, New York, 1979. 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:
Video: Towards defining an aesthetic, Third Eye Centre, Glasgow; London Film-makers' Co-op; *An alternative use of the medium*, Washington New Town; I.C.C. Antwerp, Belgium.
 1977:
 Galleria Cavillino, Venice, Italy; Galleria Bonitirer, Milan, Italy; *Video & Film Manifestatie*, Bonnefontenmuseum, Maastricht, Holland; *Artists' Video*, Washington New Town.
 1978:
Video Art 78, Herbert Art Gallery, Coventry; London Film-makers' Co-op.
 1979:
London Video Arts' Tape Show, Acme Gallery, London; *International Video Symposium*, Kingston, Ontario, Canada; *Video 79—The first decade*, Rome, Italy; *Kunstlerhaus*, Stuttgart, West Germany; *Brighton Festival*, Brighton; *UK-TV: 10 videotapes by British artists*, The Kitchen, New York, USA; NSCAD, Halifax, Canada; Ontario College of Art, Toronto, Canada; *Artists' Video*, Biddick Farm Arts Centre, Washington New Town.
 1980:
 Teatr Studio, Warsaw, Poland; De Appel, Amsterdam, Holland; Basel Art Fair, Switzerland; Art Metropole, Toronto, Canada; Europe 1980, ILAC, Lyons, France; Video Festival, Bracknell.
Videotapes in the collections of:
 Donnell Film Library, New York Public Library, USA.
 Lanchester Polytechnic Library.
 Brighton Polytechnic Library.

INSTALLATIONS:

Triad, Festival of Expanded Cinema, ICA, London, 1976.
Installation No. 1, Video; Towards defining an Aesthetic, Third Eye Centre, Glasgow, 1976.
 8x8x8, *The Video Show*, Tate Gallery, London, 1976.
A spatial drawing; a condition of space, 2B Butler's Wharf, London, 1976.
Delineations, Ayton basement, Newcastle-upon-Tyne, 1977.
A coincidence of space, 10e Biennale de Paris, Palais de Tokyo, Paris, France, 1977.
Dialogue for four players, AIR Gallery, London, 1978.
Sketch for a square, Video Art 78, Herbert Art Gallery, Coventry, 1978.
Study in Blue, The Kitchen, New York, USA, 1979; and Events Week 4, Coventry Polytechnic, 1980.

STEPHEN PARTRIDGE

Any artist wanting to work seriously with video is likely to come across Stephen Partridge—either at London Video Arts or, more likely still, at Lanchester Polytechnic. Due largely to his presence there as a part-time lecturer for some four years, a significant resource is now available by way of video facilities, and this in turn is part of a discernible sympathy in the place for a view of art wider than "painting and sculpture". Probably more than any other medium, video requires that one be in some educational institution or other to gain access to facilities and the relationship between tuition, practise and experiment is inevitably a close one. It is perhaps the "dependence on" technology (in itself a loaded way to put it) which tends even after so long to cause some people (including other artists) to question the validity of video and tends to push artists engaged in video into a rather tight group. Many of such artists (Partridge certainly) are ambivalent about this: often they resent the assumption that the medium carries any substantive connection. There have been far too few exhibitions where connections are made across the "media barrier" and far too many "video shows". And yet... as Partridge put it, "it can't be dodged". There are, perhaps more than in the case, say, of painting, common elements that have to come into play when one uses video which make artists feel that on occasions (and particularly when there are battles to be won) that they need to take the stand of being "video artists". Stephen Partridge studied in a department named "painting" at Maidstone but at an early stage began to work in performance (by way of total life-style rather than at the more theatrical end of the spectrum). A pre-occupation with time as a dimension in his work led on to film, slides and "timed-based" media and this led to video. He has worked in that medium or with it, for many years and has, alongside other artists, taken a hand in the mapping out of a formal language. The two main thrusts in the creation of that form have been, one could say, on the one hand the particular instantaneous and "hand-held" qualities of video and on the other its usage as the major means of mass communication (and consequently its existence as a domestic fact of life). If either becomes absolute, then a certain aridity is liable to follow—work becomes rigid structuralism or endless analysis. (This is a very crude simplification, I'm afraid that must suffice here). Partridge is, I think, juggling with many issues in his current work. The structural elements have been

refined to a point where he permits himself some self-parody (taking a face to the frame-edge, for instance) as he tries to retain a structural consciousness (screen as screen, camera as voyeur, etc.) and he hauls back into the pool of usable devices the conventional modes of narrational editing. The title of his most recent tape—"Interplay"—is revealing: there is a nicely judged element of "game" and, what is more, the artist has lost none of the sinister edge that notion can so often have. The camera=cat; the viewed person=mouse. Partridge is working, particularly in his recent tapes, with a light and slightly ironical touch that is sometimes surprising to people and the importance of which is sometimes overlooked. Nonetheless, Partridge regards himself as working with video in a way that derives from the tradition of pointing rather than from any of the sources that are primary in broadcast TV (journalism, cinema, theatre). Another point I would make clear is that he regards the making of tapes as a minor activity relative to the creation of installed pieces, which is the major one. "Study in Blue", first shown at the Kitchen Performing Arts Centre, New York, takes probably to the limit the concerns he has had in the area of rhythm and the interaction between rhythmic sound (music) and rhythmic image (editing). These ideas were developed in tapes such as *Black Skirt*, of which Partridge has said: "An extremely complex editing-structure was evolved, 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 a previously recorded master rhythm track, and subsequent edits laid down on top, and so on, at first at precisely timed intervals but eventually at randomised but carefully orchestrated moments to produce the uneven "jumping" rhythms... *Black Skirt* is primarily a formal composition but the visually sexual nature of the content interferes with a simple reading of the work, conflicting with its formal 'investigations', and this reinforces the rapid image changes produced by the randomised 'error' editing process. The soundtrack, composed by David Cunningham, is a systemised simple rhythm played over and over until errors occur which are taken up by the other players and thus multiply and alter the rhythms. This is analogous to the editing structure of the visuals". The installation for Ikon Gallery's windows "Display—Displaced" is by way of being our commission (made possible by an award to the artist by the Arts Council). When I spoke with Stephen Partridge recently he was, understandably, reluctant to spell out in precise terms what the piece would be "about", in advance of it—he prefers to allow for elements of change in the actual shooting and editing stages. On the other hand, he is certainly aware of all the possibilities (particularly, in terms of the different ways the windows can be seen by passers-by at various points outside the building and at various speeds) and aware too of the pun implicit in the project (TV stockists display windows). It is, I feel, a very nice marriage of situation and artist: the piece, seems likely, even on the basis of the drawing, to encompass many of the strongest elements in Stephen Partridge's work. I look forward to it.

Hugh Stoddart, November 1980

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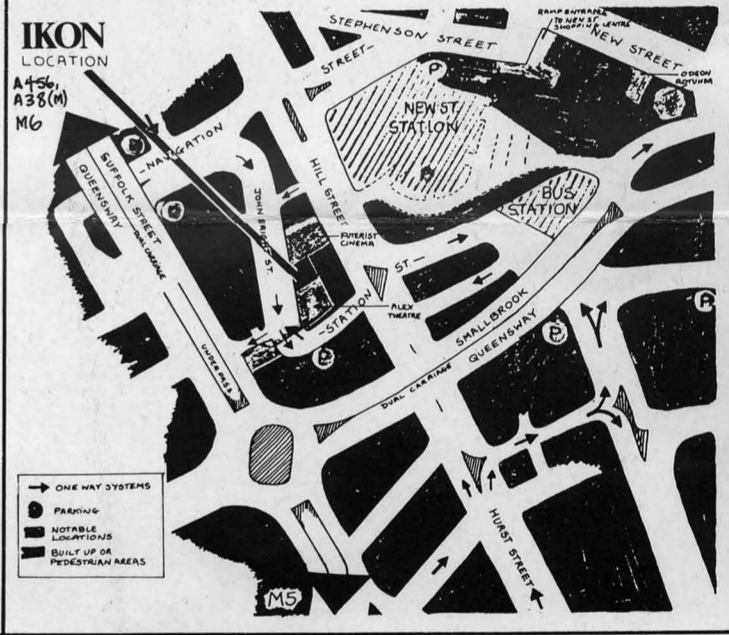
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Ikon is situated at the far end of John Bright Street only two minutes from the City Centre. The traffic flow is one-way from the top of the street. From the Queensway (which leads directly to the M6 North and South, thus to the M1) access is achieved by turning into Hill Street by the Albany Hotel and either first left into Station Street or second left into Lower Severn Street. John Bright Street is in a metered zone 9a.m. to 6p.m. during weekdays and 9a.m. to 1p.m. Saturdays. There are three NCP Car Parks within a minute's walk of the Gallery. From New Street Station (the main BR station) the gallery is reached by leaving the left hand main exit and bearing left past the taxi rank, down the ramp, across Station Street and through the alley at the side of the Futurist Cinema. The gallery is next to the Cinema.

Ikon has a selection of biscuits, sweets and snacks as well as a self-serve coffee and tea bar. Our shop contains a large variety of postcards and magazines devoted to the Arts—with a steadily increasing range of catalogues and art books.



Pieter Laurens Mol January 3rd - January 31st

Sometimes I feel like an animal trainer who has to work with elements which are for him vague and intangible. My job then is to tame this raw basic material. During this process a tension builds up which I use, which becomes sculptural. This tension is released again in the observation of my work'.
 Pieter Mol from the catalogue 'Personal Worlds' Amsterdam 1979
 Pieter Mol is a mystic. So powerfully does he experience the conception of his picture that he is

fused with it; yet the picture which emerges stands clearly apart from the conception and from any identification with it. What remains the same, however, is the intensity of the experience which links all three elements.
 'Study for a Sculpture' stems from 1979. In it a man (Pieter Mol himself) is jumping into the air, covered to hip height by a heavy wooden barrel. He does this with great ease, with the naturalness of a man who is well aware of the embryonic shadow on the ground. Which is not true, but it appears so. There is no explanation for this work and even the interpretations

are limited. And yet it is a work which moves one immediately, which seems like a lifting of the force of gravity, like a secular miracle. I must again refer to Pasolini's 'Theorem'. The maid, returning to her native village, experiences weightlessness by virtue of her visions. She 'appears', manifests herself as a miracle. Pieter Mol does not actually appear as a miracle but rather as the total challenge, because he defies the categories (fool, theatre, etc.). He appears as the present day man, as a man who knows no barriers, who changes the senselessness of an action which provides a meaning into a crystalline metaphor.

extract from Catalogue introduction by Jean Christophe Ammann, translated by Brenda Watson with Hugh Stoddart.

Pieter Laurens Moll—Biography
 Born on October 26, 1946 in Breda NL
One Man Exhibitions (Selection)
 1975 Stedelijk van Abbemuseum, Eindhoven
 1977 Galerie Seriaal, Amsterdam
 Stedelijk Museum, Amsterdam
 1978 Galerie Helen van der Meij, Amsterdam
 1980 Galerie Helen van der Meij, Amsterdam
 Württembergischer Kunstverein, Stuttgart
 1981 Kunsthalle, Basel
Group Exhibitions (Selection)
 1976 7 Holländische Künstler, Kunstmuseum, Luzern
 1977 Biennale de Paris, Musée d'Art Moderne, Paris
 1979 Europe '79, Stuttgart
 1980 Nuova Immagine, Palazzo della Triennale, Milano

Jez Welsh/Image Action January 26th - January 31st

Biography
 Born: 1954 Gateshead, Co. Durham.
 Educated: Fine Art, Trent Polytechnic, Nottingham.
 Employment: Taught at Nelson and Colne College Lancs. 1979-80.
 Currently working as Graphic Designer.

Performances include: 1977 New Contemporaries, Acme Gallery London.
 2B Butler's Wharf, Fluxconcert, Air Gallery, London.
 1977: Oxford Observer Festival, MoMA.
 1978/79: White Elephant Gallery, Leeds, City Art Gallery, Leeds; Basement, Newcastle and Various Festivals, Outdoor events, etc.
Exhibitions: Breadline Gallery, Leeds; White Elephant Gallery, Leeds; Boldrewood Gallery, Southampton; York University; Nelson and Colne College, Lancs.

Being (In Absence): A Situation
 The work extends and re-examines problems and procedures which characterised Image-Action's performances and installations. The element of 'performance' is transposed to another place and time and what remains—physical objects and information—becomes the work in itself. The (necessarily) linear narrative of performance is

replaced by a (cylindrical) referential narrative elaborated by the spectator as a direct result of her/his interpretation of the 'clues' provided by the piece. The work's material/information content—principally slides and recorded sound—is intended to raise a series of questions while giving out sufficient relatable units of information to indicate possible methods of arriving at 'answers'.

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JAN 15th	STEPHEN PARTRIDGE—Talk and viewing of Tapes		
JAN 22nd	CHRIS RUSHTON/DAVID CRITCHLEY—Two artists working in Video—talk and viewing of Tapes		
JAN 29th	JEZ WELSH/IMAGE ACTION—Performance		