

ARTISTS VIDEO

AN ALTERNATIVE USE OF THE MEDIUM

17th – 29th October 1977

Biddick Farm Arts Centre, Biddick Lane, Fatfield, Washington, Tyne & Wear, England.
Telephone: 0632-466440

Video Exhibition Advisors Brian Hoey & Wendy Brown; Visual Arts Officer Rosemary Herd;
Arts Director M.J. Perks

Artists Statement

IN THE MINDS EYE — *"In winter we shall travel in a small pink railway carriage with blue cushions. We shall be happy. A nest of mad kisses awaits in each soft corner. You will close your eyes so as not to see those frowning evening shadows, those monstrous shapes, peopled with black wolves and black devils. Then you will feel a little kiss, like a crazy spider brushing your cheek and rushing up your neck. And you will say 'look' bending your head and we shall take time to find this beast which travels a lot."*

"In Winter" — Arthur Rimbaud, translation Tamara Krikorian.

Influenced by discussions about narrative which arose from Jean-luc Godard's *Numero 2*, I thought about ways of approaching formalism through some sort of restricted narrative and used Rimbaud's poem 'In Winter' as the structure of this work, while at the same time retaining the obvious self-referral devices, which point to the idea of video for video's sake. The result is a sort of impressionistic formalism — if such a definition exists! The poem describes a railway journey taken in winter. The second section of the tape is the view re-shot off a TV monitor, accentuating the movement of the train and underlining the unreality of TV information. The third section shows the image of the train journey on TV reflected in an eye. The programmes on the TV are switched from channel to channel

alternating between broadcast TV and the railway journey. In this way, the journey is removed one step further from reality becoming a figment of the imagination.

UNASSEMBLED INFORMATION —

The more I see of TV announcers, the more I realise that their image is constructed to give us confidence in the information which they are presenting us with. They are the 20th century icons gods of the electronic world. *Unassembled information* is like an incomplete jig-saw puzzle. It is the antithesis of the TV portrait.

VANITAS — I have taken the idea from a French painting, attributed to Tournier in the Ashmolean museum, Oxford. The title of the painting is *Allegory of Justice and Vanity*. A seventeenth century woman is seated, holding a mirror. In the mirror are reflected a number of still life objects, including a skull, a candlestick and other items, denoting the transience of life.

Vanitas is a self-portrait of the artist and at the same time a reference to the ephemeral nature of television. Apart from conventional still life objects such as jewellery and flowers, the mirror reflects a TV. A series of TV announcers appear on the TV monitor edited in with shots of the self-portrait figure, which is describing the iconography of the 'Vanitas' subject. The shots of the announcers are portraits.

TAMARA KRİKORIAN
(cont.)

BRIAN HOEY
(cont.)

mainland, Brittany, Ireland and the Hebrides: but the Celtic spirit also conquered the invaders who began to adopt the ways of the Britons and share their culture. Even the rigid, mechanised might of the Roman invasion was unable to deeply penetrate the fluid, spiralling world and culture of the Celts. These same factors account for the highly individual character of their continued generations of descendants. The title of this tape, "Spered Hollvedel", means universal spirit and refers to the Celts deep communion with nature and their common ground with other peoples whom they communicated with and still others with whom en-

counters would have been more difficult, but not impossible. "Spered Hollvedel" relates to (but is not about) megalithic planetary observatories, relationships between Asian and Celtic music and the legendary tribe of Welsh speaking Red Indians. "Spered Hollvedel" is a celebration of an ancient culture's survival and continuing relevance to the modern world.

"FLOW" — Flow was produced on a prototype video synthesiser. It is a metamorphosis of the movement of fluids coupled with the fluid movement of the electrons in the video system.

NAN HOOVER

LANDSCAPES
1977. 10 mins.

LIGHT PIECES
1975-1976. 20 mins.

Performances: de Appel, Amsterdam, Frankfurter Kunstverin, Germany, Fodor Museum, Amsterdam, Studio galerie, Berlin, Germany, Zomermanifestatie, Groningen, Holland.

Exhibitions: Video & Film Manifestatie Bonnefantenmuseum, Documenta 6. Museum of Modern Art, New York.

TAMARA KRIKORIAN

IN THE MINDS EYE
16 mins. B/W

UNASSEMBLED INFORMATION
10 mins. B/W

VANITAS
8 mins. B/W

Tamara Krikorian
Studied music. Has lived in Scotland since 1966. Started working with video in 1973. Has shown in a number of group shows including video events at the Serpentine Gallery 1975, Third Eye Centre 1976, The Tate Gallery

1976, Maastricht 1977 and the Paris Biennale 1977. Founder member of the Scottish Photography Group and London Video Arts. Part-time Lecturer, Maidstone College of Art.