



ARTISTS VIDEO

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AN ALTERNATIVE USE OF THE MEDIUM

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The Information Centre, The Galleries, Washington New Town Centre

Organised by Biddick Farm Arts Centre, Washington, Tyne & Wear. Tel: 0632-466440

Director: Michael Perks

Visual Arts Officer: Rosemary Herd

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BRIAN HOEY

Brian Hoey

Born 1950, Hartlepool, Co. Durham. Studied 1968-69 Hartlepool College of Art; 1969-72 Exeter College of Art; 1972-1974 Slade School of Fine Art. 1975 worked at Battersea Arts Centre and also part-time co-ordinator of 'Two Borough Film and Video Project' for some of this time. 1976 with Wendy Brown, took up joint appointment of Artist in Residence in Washington, Tyne and Wear. Current holder of Arts Council of Great Britain, Colour Video Bursary.

Tamara Krikorian

Started working with video in 1973. Co-organiser of the Video Symposium sponsored by the Scottish Arts Council, held in March 1976. Also organised and participated in the Video event 'Video — Towards defining an aesthetic', held at the Third Eye Centre, Glasgow. Recently started teaching part-time at Maidstone College of Art. Currently preparing a report on 'Film and Video in Scotland' for the Art Committee of the Scottish Arts Council.

Video Events: Video Show, Serpentine Gallery, London, May 1975. Video towards defining an aesthetic, Third Eye Centre, March 1976. Video Show, Tate Gallery, London, May 1976. Showing of Artists' Tapes, London. Film-makers Co-op, June 1976.

This tape is the result of my first opportunity to work in the colour studio of the Royal College of Art, and as such reflects my initial experimentation with using the medium as a means of generating images peculiar to itself.

Recent Exhibitions: 'The Video Show' Serpentine Gallery; 'Brian Hoey — Recent Kinetic Work' D.L.I. Museum, Durham; 'Video — Towards Defining an aesthetic' Third Eye Centre, Glasgow; 'Video Show' Tate Gallery, London.

'Breeze' and 'Disintegrating Forms' were both designed as multi-screen installations. 'Breeze' consists of four TV monitors placed side by side, showing four different shots of water, the camera being placed and allowed to run for ten minutes in each case. Tapes 2 and 3 are shown here. Close-up shots of water appear to relate to the surface of the screen, giving the illusion of a TV set containing water. In 2, rapid movements of the water relates to the scan lines.

'Disintegrating Forms' was shown on eight screens at the Tate Gallery and placed at various heights giving the illusion of forms moving from screen to screen. In this case clouds move slowly across the screen slowly dissolving, and clearing suggesting at the end of the sequence that there is no picture on the screen. In both 'Breeze' and 'Disintegrating Forms' I have tried to search for a basic visual aesthetic of TV using recognisable imagery, in this case taken from nature, and manipulated to highlight the intrinsic qualities of the medium.

UNTITLED COMPILATION 1974

Colour

TAMARA KRIKORIAN

BREEZE 2 & 3 1975 B/W

DISINTEGRATING FORMS 1976 B/W