

In the minds eye

videotape 16 minutes      black and white

1977

' In the winter we will travel in a small pink railway carriage with blue cushions. We will be happy. A nest of mad kisses awaits in each soft corner.

You will close your eyes so as not to see those frowning 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' inclining your head and will take time to find this beast which travels alot.'

in winter-Arthur Rimbaud

The poem, L'Hiver, which I read at the beginning of the programme describes a railway journey taken in winter. The second section is the view through the carriage window, which is quickly exchanged for the same 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 TV and the railway journey. In this way, the journey is removed one step further from reality becoming a figment of the imagination.

Continuing from a formalist position, yet at the same time very much influenced by the discussions about narrative which were thrown up by Godard's Numero 2, I thought about ways of approaching formalism through some sort of restricted narrative and in In the minds eye have used the poem as the structure of the 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!