

VIDE
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PRIVATE VIEW
EXHIBITION DATES

MONDAY 10 JANUARY 6-8pm PAYBAR
11-29 JANUARY 1983

11-15 JANUARY

DOV EYLATH
STEVE HAWLEY
TINA KEANE
TAMARA KRIKORIAN

17-22 JANUARY

MINEO AAYAMAGUCHI
DAVID HALL
MICK HARTNEY

24-29 JANUARY

STEVE LITTMAN
MARCELLINE MORI
PETE SAVAGE
BERT SCHUTTER

AIR
GALLERY

Monday - Friday
Saturday
Tube
Buses

6 & 8 ROSEBERY AVENUE
LONDON EC1R 4TD
TELEPHONE: 01-278 7751

11am - 6pm
11am - 2pm
Chancery Lane and Farringdon
19,38 and 171

Presented by the Air Gallery in
association with London Video Arts
Selected by the Air Gallery,
the Arts Council of Great Britain
and London Video Arts

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THE VIDEO INSTALLATION SHOW

WEEK 3; JANUARY 24 - 29.



Ground floor Gallery:

Peter Savage; 'As Far As The Eye Can See'

They catch us, have caught us for generations, before we realise that snares exist. An amorphous 'they'. We cannot point a finger and say "here is one and here another", their tactics are far too subtle to allow us even that. They have engineered the prevailing situation, without soiling their hands of course, their subtle strategy allows them that.

Peter Savage.

Bert Schutter; 'Woodsculpture' 1981

Five monitors are piled up. The monitor surrounds are made of walnut. The image on the screen is part of a walnut trunk.

The sculpture is twofold:

- 1/ The intervention of the camera/monitor - determining the form of the sculpture.
- 2/ The casings of the monitors themselves (walnut)

'Still Life/Still Alive' 1981 (in the window)

On three identical monitors, placed next to each other, a classical still life, tulips in a vase, is shown.

The still life is then cut into three equal parts of 25 minutes each and shown simultaneously, in this way demonstrating motion in a still life - still alive.

Bert Schutter.

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First Floor Gallery:

Steve Littman; 'Picture Memoirs'

The installation comprises 4 videotapes playing back on three video monitors. One tape (60 minutes) becomes operational when any one of the other three tapes (10,20,30 minutes) is being rewound. At some point the 60 minute tape will rewind creating the possibility of silence.

Four tables are placed in between the monitors. Each table represents a particular facet of one of the tapes. Objects are placed on the tables forming tableaux within the work. The installation is reflected in four mirrors so that the viewer and objects are drawn into a temporary relationship which subsequently gets stored in the memories of the viewers. The role of myths and symbols in the work become clouded as the artist successfully manipulates the viewer through the narrative. The viewer is shown three familiar scenarios which trigger identification. This points to memory formation, processes of reinforcement and transformation and the extent to which the imagination mediates our perceptions of the world and our choice of actions. The work makes no attempt to deny the artists position as manipulator of experience.

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Basement Gallery:

Marcelline Mori: 'The Window Within Outside'

This project reveals by the interaction of different media: video, photographs, film, drawing and sound, some memories of my life in Nice.

Each medium plays a particular and active role in the representation and edification of these memories.

The Centre point of the installation revolves around the video image of a window which in common terms stands as a separation between the inside and the outside but here symbolises the division between a memory which can be dated historically (as for example the carnival de Nice) - this being the outside of the house and another memory which is timeless ("intemporel") and is inside the house.

However, memory can obviously not be divided so catagorically and some elements of the outside come to feed this "intemporel" memory.

Marcelline Mori.