

Interviews & video tapes - Larry Shalen  
on pages 35 & 64

LIGHT SENSITIVE 1976 30mins A/UM/BW/PAL Order no. 5019  
or A/RR/HD Order no. 5016  
DRIFT GUITARS/SWING GUITARS 1977 45mins B/UM/BW/PAL Order no. 5020  
or B/RR/HD Order no. 5017  
FABULOUS SILENCE 1977 30mins A/UM/BW/PAL Order no. 5021  
or A/RR/HD Order no. 5018



Biographical notes: started making experimental films and video events, 1966-70.  
Film-making awards from the Arts Council of Great Britain, 1967-70. Helped to help in establishing  
a new experimental media (film, video) department at the Kent Institute of Art College, Kent  
1972; currently part-time lecturer in film and video at the London College of Printing.

Film/Event/Installation shows: ICA, London, 1966-77; Oberhausen, 1968, 70, 76;  
Edinburgh, 1971, 73, 76, 78; Tate Gallery, London, 1973; Serpentine Gallery, 1974; 1st and 2nd International  
Festival of Avant-Garde Film, ICA, London, 1974; 1st and 2nd International Experimental Film  
Festival, Kooche-Hosseini, 1st Festival of British Independent Film, Bristol; Millennium  
New York, Toronto; International Festival of Expanded Cinema, ICA; Expanded  
Cinema, Bristol and London; Cinema, ICA, 1973; Perspectives on British Avant-Garde  
Film, Hayward Gallery, London 1973.

Videotapes: installations exhibited: Survey of the 'Avant-Garde' Great Britain, Serpentine  
House, London, 1974; Video Show, Serpentine Gallery, London 1975; Artists in the  
Galleries, London, 1976; and Wear 1976; Third Eye Centre, Glasgow 1976; London  
Experimental Media Studios 1977.

The work after 1977 has been a continuation of the work done in the 1960s and 1970s, but  
with a new focus on the use of video as a medium for the exploration of form.

'drift guitars/swing guitars' documentation, recording of sound structures - for experiments  
with simple descriptive and shape and shape - performed by me and Patrick Gibbons  
early 1970s - 1977

'Fabulous Silence' video tape in progress that has been a continuation as its title suggests  
of the work done in the 1960s and 1970s, but with a new focus on the use of video as a medium  
for the exploration of form.

Note: Any reference to 'least' is simply that, however, it may be of interest to know that my  
videotapes and video events have all been concerned with developing ideas that have material  
and structural relevance, ideas in which the very nature of the medium emerges as a  
perceptible factor - in a sense to give importance to the least by looking closely at what  
'least' is like - the form it takes - the form it gives.

## TONY SINDEN

<b>LIGHT SENSITIVE 1976</b>	<b>30mins</b>	<b>A/UM/BW/PAL</b>	<b>Order no. 0019</b>
		<b>or A/RR/HD</b>	<b>Order no. 5016</b>
<b>DRIFT GUITARS/SWING GUITARS 1977</b>	<b>45mins</b>	<b>B/UM/BW/PAL</b>	<b>Order no. 0020</b>
		<b>or B/RR/HD</b>	<b>Order no. 5017</b>
<b>FABULOUS SILENCE 1977</b>	<b>30mins</b>	<b>A/UM/BW/PAL</b>	<b>Order no. 0021</b>
		<b>or A/RR/HD</b>	<b>Order no. 5018</b>

Biographical notes. Started making experimental films and 'expanded cinema' events, 1966-7. Film-making awards from the Arts Council and the BFI, 1968-76. Invited to help in establishing a new experimental media (film, video, sound) department at Maidstone Art College, Kent 1972; currently part-time lecturer there and at the London College of Printing.

Film/events/installation shows include: NFT, London, 1969-77; Oberhausen, 1969, 70, 75; Edinburgh, 1971, 73, 76; ICA, London 1973-75; Tate Gallery, 1974; 1st and 2nd International Festivals of Avant-Garde Film, NFT and ICA, 1973; 5th International Experimental Film Festival, Knokke-Heist, Belgium; 1st Festival of British Independent Film, Bristol; Millenium, New York; Toronto, 1975; International Festival of Expanded Cinema, ICA; Expanded Cinema, Bristol and Open Cinema, Edinburgh, 1976; Perspectives on British Avant-Garde Film, Hayward Gallery, London 1977.

Videotapes and installations exhibited: Survey of the Avant-Garde in Great Britain, Gallery House, London 1972; Video Show, Serpentine Gallery, London 1975; Artists Video, The Galleries, Washington, Tyne and Wear 1976; Third Eye Centre, Glasgow 1976; Brighton Experimental Media, Open Studios 1977.

### **'light sensitive afternoon'**

variable aperture garden view  
myself the cat pulling focus  
and that vidicon struct form  
evolving a sense  
time  
of late July sun  
and so

### **'drift guitars/swing guitars'**

documentation, recording of two  
sound structures — for acoustic instruments —  
with simple descriptive notations  
and shape and shape  
performed by myself  
and Patrick Gilbert  
early morning, summertime

### **'fabulous silence'**

a video tape in progress that takes/creates  
a reflex — condition as its primary  
view  
moving from eyesight level  
to a line of development — found  
and related to — within  
a continuous, fragmented  
take

Note. Any medium that I use is simply that, however, it may be of interest to know that my videotapes and installations have all been concerned with developing ideas that have material and structural references, ideas in which the very nature of the medium emerges as a perceptible factor — in a sense to give importance to the least by looking closely at what 'least' is like — the form it takes — the form it gives.

TS.

The piece is installed in a rectangular space. A loop of video tape is stretched around the space in the form of a square. A recording is made onto this loop by a camera and microphone placed in the centre of the square, of the artist describing the space he is drawing out as he walks beside the loop at 7½ins per second (the same speed as the loop). This is played back on two vtrs and four monitors placed in each corner of the square for the duration of the installation.

Requirements for installation:

A rectangular space, no less than 20ft wide.

2 half-inch reel-reel black and white VTRs.

4 black and white monitors.

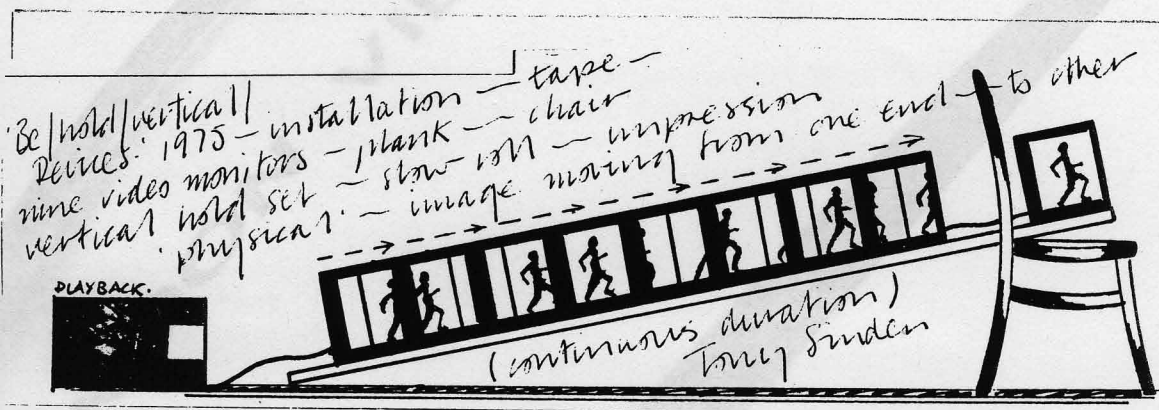
Special hooks to guide and hold the tape in position on the walls.

Video camera and microphones to make initial recording.

## TONY SINDEN

Biographical notes etc: see tape section.

### BE/HOLD/VERTICAL/DEVICES 1975



Nine video monitors are placed on their sides and next to each other along a plank which slopes from the ground to a chair. A tape is played back on the monitors which have their vertical holds set on a slow roll. The impression is of a 'physical' movement through the monitors as the image moves continuously from one end to the other.

### STEP SEQUENCE (1976-77)

