

June 13
1500

MICK HARTNEY
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APPLICATION
For an award
for work, from the Arts Council of Great Britain
Artists Film and Video Committee

May 1983

Amount Requested

£2,500

enclosed supporting documents:

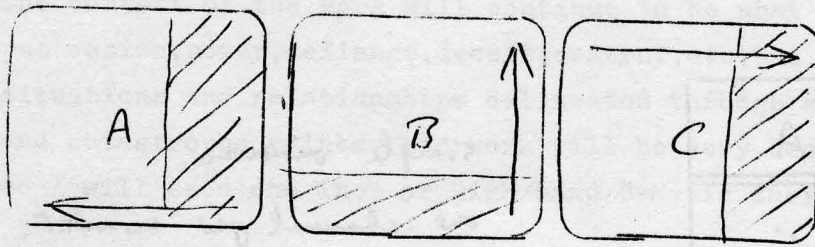
Curriculum Vitae
List of works
Publications
Photographs
Proposed work
Budget

Proposed Work 1983.....

In a previous application (1980) I included a detailed description of work up to that time, together with a sketchy notion of how I would proceed from then. The latter device proved to be prudent. My work in the last 2½ years has taken all kinds of unexpected turnings, involving performances, which I swore I would never do at one time, installations and far more writing and thinking about video than I would have thought healthy or even possible in 1980.

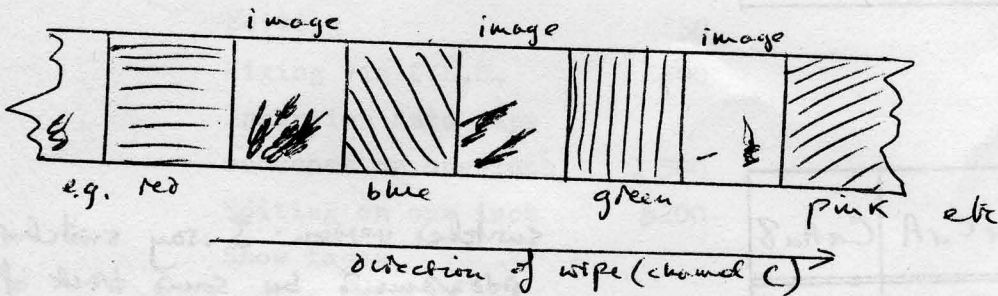
My present obsession is with a multi-screen, multi-monitor installation format, first three, then six, and at last, bowing to symmetry and megalomania, nine monitors. The objectives are, first, to produce a work quite unlike the experience of television, which is best achieved formally by installation work. Secondly, to make a work whose overall nature, rhythm and mood can be ascertained fairly quickly, as one scans a painting before deciding whether it is likely to reward further attention, but whose full internal relationships, narrative thread, overall rhythmic nuances and structure all require either repeated visits or a sustained viewing. Thirdly, it should be pleasurable: I am no longer interested in educating, challenging or annoying the recipient. I want to make work I can live with myself, and which will activate a given space in an emphatic way. Having said that, I have to meet my own standards of work, which are still quite rigorous: witness the number of pieces I have started and abandoned in the last two years—about six.

I have been experimenting for some time with editing/mixing patterns which will produce both a flow and a collision of images and sounds, and will lend themselves to narrative devices in a way which facilitates their destruction/reconstruction. I have settled, for now, on a continuous wipe cycle, which alternates overall colour fields with brief glimpses of imagery, the duration of the glimpse coinciding with a critical point in an action or event depicted. It's a bit like doing the key drawings for animation, leaving the in-betweening to be covered by coloured after-images. Certainly (yes, Dave) Paul Sharits was an influence, but the effect in video, with the wipes, is quite different, as is the purpose. I want to expand and complicate this format, having used the first installations this year as a testing ground. The final projected work should be fairly complex, with a basic cycle of about nine minutes, but with variety interposed by tapes running asynchronously, to give theoretically unlimited permutations. But it will not be just updated kinetic work. I still believe in images as carriers of meaning. The meanings will be a bit complicated, however.



Tape A B C

First Model: Between the lines Jan 1983



In the first model, shown at AIR, January 1983, all monitors and images are normal orientation, one direction to each channel. In the second model, seen at J.V.C., March 1983, six monitors were used, with three inverted and two channels transposed, retaining symmetry, but introducing an unpredictable element to reinforce the fragmentary nature of the imagery. Both these models were produced with many edits, performed manually, to fit into the gaps between wipes. In the nine monitor version, a number of refinements will be introduced, to improve the technical quality, to make possible various dynamics in the pace of activity, and to make feasible a certain amount of interchange and correlation between monitors. This in turn will make it possible to introduce narrative and spatial elements into the work, which will cumulatively tease and encourage the viewers' ability to make spatial and temporal completions between components of the work.

I believe that this format will enable me to complete several installation works whose technical and logistic demands will be simplified by a uniform approach, but which will allow for significant variations in character.

I usually overshoot madly for any given piece of work, and find that both out-takes and afterthoughts produce spin-off works. As the final form of the work is ambitious, I intend to make a single-screen and two-screen versions from the same + additional footage. This is a year and a half's work under consideration, to include promotional material and presentation logistics and negotiations with venues/equipment suppliers.

Proposed work, continued

\uparrow B	C \rightarrow	A \leftarrow
A \leftarrow	\uparrow B	C \rightarrow
C \rightarrow	A \leftarrow	\uparrow B

simple version.

one channel per monitor.

tapes edited to produce variations in movement.

A or B or C	B or C or A	C or A or B
C or A or B	A or B or C	B or C or A
B or C or A	C or A or B	A or B or C

switched version: 3 way switcher programmed by sound track of one tape.

could be developed to nine way switcher eventually.

A B C	A B C	A B C
A B C	A B C	A B C
A B C	A B C	A B C

participatory or random version:

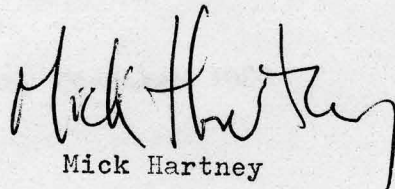
viewers are equipped with remote control devices. Receivers are tuned to different frequency RF inputs for each channel.

The content of the work will continue to be what it always has been: possession, power, defiance, deceit, control, etc, but with more specific situations and relationships delineated through short sequences of crisis and catastrophe points. This work will be very beautiful, but to make it so I will need one inch or High band U-Matic facilities. Hence my application.

Budget

Original footage	\$500
Editing	\$250
Mixing via C.S.O.	\$500
Insertion into wipe sequence on one-inch	\$ 500
Editing on one inch	\$200
Show tapes, actors, props, costumes, musicians, photography, stationary atc.etc.	\$550 upwards £2,500 "

Amount requested : £2,500



Mick Hartney

May 1983

LIST OF TAPES AND INSTALLATIONS

MICK HARTNEY

- 1972: Early experiments with portapak
- 1973: Installations utilising delay/loop
- 1975: Commenced intensive experimentation with b/w equipment, various configurations of monitors, cameras, VTRs. Compiled tapes of short exercises.
- 1977: 'STATELESS': videotape, 20 min., b/w and colour
 'STATEMENT': 2-monitor installation with tape, b/w, continuous
 'SILVER SCREENS': 3-monitor installation with camera, b/w, continuous
 'NEWS FLASH': single-monitor installation with tape, b/w, 20 min cycle
 'SYNCOPAQUE': videotape, 10 min, b/w
- 1978: 'WITHDRAWN FROM EXHIBITION': videotape, 10 min, colour
 'A LESSON IN BAD TASTE': performance with videotape and slides, 30 min
 'ORANGE FREE STATE': videotape, 25 min., colour
- 1979: 'STATE OF DIVISION': videotape, 6 min, b/w, stereo sound
 'CAMPUS PIECE': videotape, 3 min., colour
 'PARTY PIECE': videotape, 5 min, colour
 'MIXED DOUBLES': variable installation, colour and b/w, 20 min cycle
- 1980: 'ANCHORED STATE': videotape, 5 min., colour
 'IMPLIED STATEMENT': videotape, 5 min., colour
 'WIPE RETAINED': videotape/performance, 10 min., colour

I have also engineered tapes by Marc Chaimowicz, Tony Sinden, and assisted with work by Tamara Krikorian, Stuart Marshall, Stuart Pound

MICK HARTNEY

CURRICULUM VITAE

Born: 1946, London
 Educated: University of Sussex 1965-1968 B.A.(Hons) American Studies
 Brighton Polytechnic 1972-1973 P.G.C.E. Art History & Theory

Work: 1973-74 Visual Arts Officer, G.L.A.A.
 1975-present: Head of Audio-Visual Media Unit,
 Faculty of Art & Design, Brighton Polytechnic

Began using video 1972

First public screening 1977

Selected Screenings up to 1980

1977: Gardner Arts Centre, University of Sussex
 Maidstone Open Video Event, Maidstone School of Art
 Artists' Video, Washington, Tyne & Wear

1978: Whitechapel Art Gallery
 Artists' Video, Washington, Tyne & Wear

1979: Acme Gallery, London
 London Video Arts
 Kunstlerhaus, Stuttgart
 The Kitchen, New York

1980: New 57 Gallery, Edinburgh
 Europe 1980, ELAC, Lyon
 De Appel, Amsterdam
 Galerie Studio, Warsaw
 Artists' Video, Washington, Tyne & Wear
 AIR Gallery LVA INSTALLATIONS, London

A.C.G.B. Video Bursary November 1980

- 1981: Acme Gallery, London
London Filmmakers' Co-op
VideoMaart, Maastricht, Netherlands
The Bank, Amsterdam
The Tate Gallery, London
Arnolfini, Bristol
Institute of Contemporary Arts, London
Third Eye Gallery, Liverpool
- 1982: Institute of Contemporary Arts, London
British Council Tour of Japan
Slow Dancer, Liverpool
Expanded Media Show, Sheffield
The Tate Gallery, London
- 1983: AIR Gallery, LVA Installation Show, London
J.V.C. Video Centre, Piccadilly, London
The Kitchen, New York
Brighton Performance Festival

Tapes and Installations completed since 1980:

- 1980 Steady State 16' col. sd.
A.M./P.M. 60' cycle, three-monitor installation, col. sd.
- 1981 Embarkations I-III 8' col. sd.
State of Alert 6' col. sd.
- 1982 State of Division 2nd version 4' col. sd.
Dickler's Whammy 18' col. sd.
Implied Statement 2nd version 5' col. sd.
State of Emergency 16' with performance col. sd.
Applied Statement 4' with performance col. sd.
- 1983 Between the Lines 60' cycle, three-monitor installation,
col. 6 channel sd.
Between the Frames 60' cycle, six-monitor installation,
col. silent

Work in the following collections:

A.C.G.B; British Council; Arnolfini; Institute of Contemporary Arts;
National Film Archives; London Video Arts; Brighton, Sheffield and
Coventry Polytechnics; The Kitchen; Electronic Arts Intermix;
Montevideo, Amsterdam; Fantasy Factory; John Sanborn

Documentary and Collaborative Work:

Tapes made for/with: Marc Camille Chaimowicz ; Tony Sinden ;
Sonia Know ; Susan Hiller ; Charlie Hooker

Documentary tapes/audio visual work:

The Sculpture of Willem deKooning (Tate Gallery)
Marcel Broodthaers (Brighton Polytechnic)
Laszlo Moholy-Nagy: Light/space Modulator A.C.G.B.
Serpentine Summer Show II 1980 A.C.G.B.
Continuous Creation 1981 A.C.G.B.
Anthony Caro 1982 A.C.G.B.

Publications:

Landscape/Video/Art, Undercut, 1983
Big Signs, Studio International 1983
Video Art: Observation and Obfuscation P.S. 1979
Regular reviewer for Art Monthly