

This Side of the Channel

Programme Four

Virtual TV

Sit back, relax and prepare to be generally astounded by an imaginary hour of *Virtual TV*, a (*This Side of The*) Channel-hopping, zappers delight. Sixty minutes of the most innovative work to be found on British broadcast television.

Virtual TV showcases a number of stand-out pieces in the art/experimental television area (from series like *Ghosts in the Machine*, *One Minute Television* and *The Dazzling Image*). These short works (along with extracts from longer innovative arts documentaries) are presented alongside some of the most creative ads, titles sequences and station trailers etc made during the last few years, demonstrating the increasing cross-over between the 'experimental' and the 'commercial' arena and the continuing creative standard of the best British TV-oriented work.



TV Dante (3)

Featuring:

Late Show (Alexei Sayle-Not a Title Sequence) 1 min
Steve Bonnett/Keith Haynes

First Direct ad 1 min
Marc Ormes

TV Hell 'Sparks' 30 secs
Steve Bonnett/Keith Haynes

Late Show Wolf/BR Fabrics sequence 4 mins
Steve Bonnett/Keith Haynes

A Short History of The Wheel 1 mins
Tony Hill

Trout Descending a Staircase 1 min
Steve Hawley

Celtic in Mind 4 mins
Rose Garrard

Ghosts in the Machine (Title sequence) 30 secs
English Markell Pockett

The Assignment (extract) 3 mins
George Snow

A TV Dante (Canto 1) 11 mins
Peter Greenaway/Tom Phillips

TV Hell (It's a Knockout) 30 secs
Steve Bonnett/Keith Haynes

Hyperland 5 mins
Max Whitby

The Shock of the Neo 2 mins
Illuminations/Geoff Dunlop

South Bank Show 30 secs
Pat Gavin

Late Show Interlude 1 min
Steve Bonnett/Keith Haynes

Sentence 1 min
Steve Partridge

Stooky Bill 4 mins
David Hall

Uncertainties 10 mins
Diverse Productions

Late Show Phonetic Alphabet 30 secs
Steve Bonnett/Keith Haynes

Proust's Favourite Fantasy 1 min
Richard Kwietniowski/Roger Clarke

Manao Tupapao 1 min
Amanda Holiday

Seven Songs for Malcolm X 7 mins
Black Audio Film Collective

Absurd 4 mins
John Maybury

Late Show 3 mins
Steve Bonnett/Keith Haynes

Curated by Steven Bode of the Film and Video Umbrella and John Wyver (producer *TV Heaven*).

Telling Stories Scanners of Memory

(A selection of recent video from Australia)

Any programme of video as art produced in the early 1990's is linked to a history of highly creative and personal experimental image making. A hybrid artform, video is an ever expanding modernist and postmodernist discourse involving notions of cultural production on a global level.

Since its early beginnings in the '60s and '70s the electronic image of video has evoked a transitional experience of reality and artifice for the spectator, creating dream worlds of temporal and spatial manipulations where mass media information is reconstructed as an expression of the 'self' and cultural mythologies and the human (sub)consciousness is fabricated within systems of technological exploration.

Video can also combine processes of technological manipulation with low-tech equipment or the digital integration of a diverse range of post-production techniques. This rawness, coupled with paradoxical confluences of mass media forms and genres provides artists with a radical and oppositional stance to mainstream media culture. This is evident in the following works: *Test* by **John Gillies and the Sydney Front**; *K-Rad Man* by **Ian Haig**; and *I Paint I Am* by **Michael Strum**.

In *Museum of Fire* by **Chris Caines**, **John Conomos** and **David Haines**; *Down to the Line* by **Marshall White**;

Sometimes by **Suzi Alesandra** and *Driving and Dreaming* by **Jane Parkes** the private self in the public sphere is exposed. The video image in close-up is linked by a face-to-face narrative of every day rituals and dreams (either spoken or as a silent rhythmic sub-text). This intertextual experiment in videographic inquiry subverts the relationship between object and subject, and the inherent control governing our ability to view and being viewed.

In **Jill Scott's** new work *Paradise Tossed* the ironic artifice of digital electronic imagining as a televisual and allegorical intertextual rendering of meditative landscapes of domestic technology cannot be avoided. The directness of this piece is transformed into a surreal investigation of female identity.



K-Rad Man by Ian Haig, 1992

Featuring:

Museum of Fire 45 mins
David Haines/John Conomos/Chris Caines (AUS) 1991

Driving and Dreaming 4 mins
Jane Parkes (AUS) 1991

Sometimes 5 mins
Suzi Alesandra (AUS) 1992

Down to the Line 10 mins
Marshall White (AUS) 1992

Test 3 mins
John Gillies & the Sydney Front 1992

I Paint I Am 1 min
Michael Strum (AUS) 1992

K-Rad Man 10 mins
Ian Haig (AUS) 1992

Paradise Tossed 13 mins
Jill Scott (AUS) 1992

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Recorded Delivery

A compilation of tapes produced through *The Collaboration Programme* and other works produced by young people from across Europe. For details of *The Collaboration Programme* tapes see page fifty eight.