

My first videotapes were made during the period 1974-6. They are 'structuralist' in nature, echoing some of the notions prevalent in artists' film over the past decade and work of a conceptual nature of the early seventies.

They are overtly formalised in terms of time scale and are non-narrative. They are largely concerned with an exploration of the video process, and attempt to define the medium and establish a language, or syntax, both universal and personal.

In *Interlace* I have tried to assimilate and modify process-generated imagery to produce a statement and a reflection on the medium. It is an analysis of content: the classic TV situation of interviewer and interviewee; compared to the content of video- its visual appearance and sound. This TV situation and the conversation between the two participants, is obstructed by apparent 'mistakes' peculiar to video. The interview was recorded and then re-recorded optically through various stages, with the frame 'rolling over', sections frozen into still images, the video signal overmodulated, the lips of the participants out of synchronisation with the sound — which is itself becoming progressively phased and distorted. This process was repeated a number of times in a cyclic progression of two-minute segments until the image on the screen is abstracted, and the dialogue transformed into a chant.

Monitor 1 is a play and variation upon the phenomenon of feedback in video. When a camera is pointed at a monitor displaying its own output, an interesting spatial relationship occurs, rather like the result one sees when standing in between two mirrors: space recedes repetitively to infinity. In this piece, however, the repetition of the image is not actual, (not in the same time-plane) but reconstructed. Each image within each other image was recorded in its own distinct time. The tape depicts the image of a revolving monitor upon which an image of another monitor is seen. This is repeated with some variation, and produces a disorientating illusion of the monitor's 'existence' in several layers of discreet times and spaces.

Easy Piece is a very minimal work which confronts the spectators' expectations of visual information. The screen is blank for most of the time but is interrupted at precise intervals by the image of the word 'easy', which is also heard spoken in a rather sensuous tone. After a few minutes the word is expected and awaited even though its ambiguity becomes irritating and meaningless, contrary to its definition.

From 1975 I have been concentrating on installation and multi-channel works, but have recently stated making a new videotape work called, *Episodes— Interposed*. This is a work composed of a number of inter-related pieces, with narrative themes running throughout. It is not so overtly formalistic as the earlier tapes and attempts to deal with contextual relationships.

S.P. January 1979

List of Videotapes:

Easy Piece 1974 6 minutes b/w

Monitor 1 1975 10 minutes b/w

Interlace 1975 15 minutes b/w

Episodes—Interposed approx 20 minutes
1979 colour