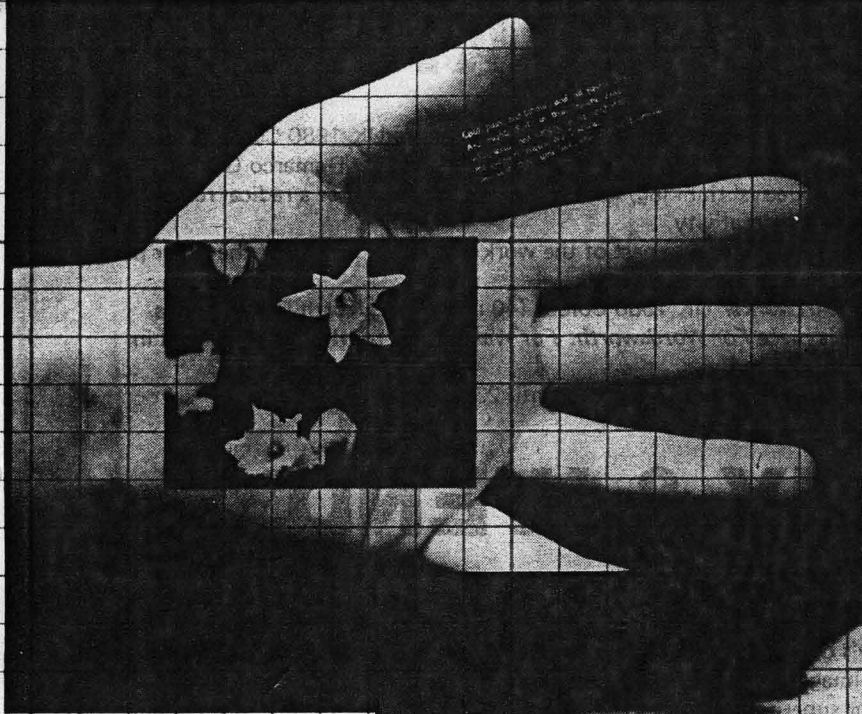


Brian Hoey

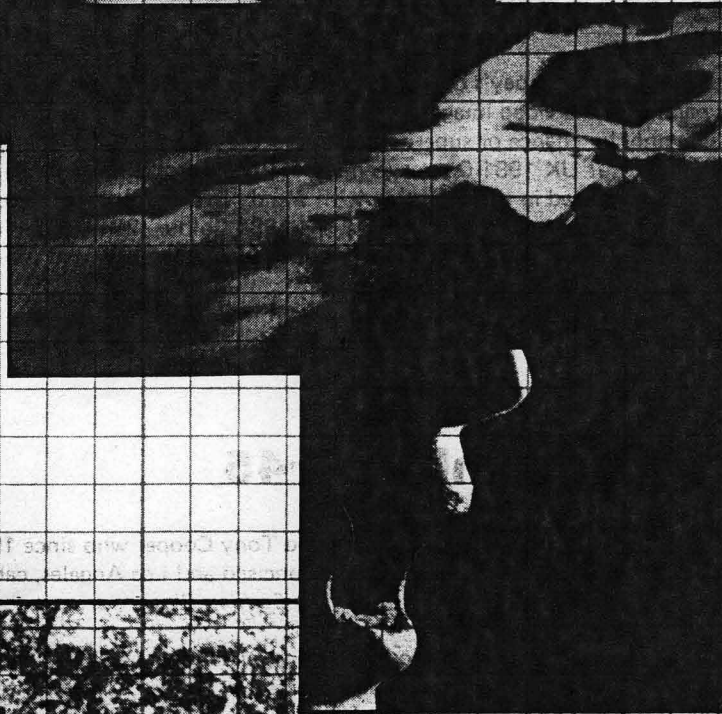
VIDEO SCREENINGS

1 CONRAD ATKINSON

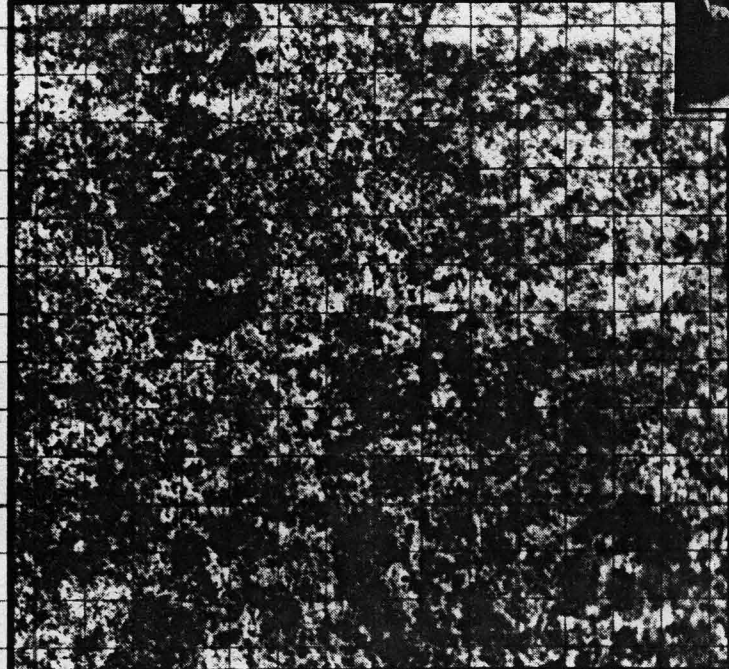


**JOSEPH
BEUYS**

**2
BRIAN
HOEY &
WENDY
BROWN**



**4
KEITH
FRAKE**



3 VIDA

December

**ICA
CINEMATHEQUE**

THE MALL · SW1 · 930 3647

VIDEO SCREENINGS

TICKETS £1.00. BOOKABLE IN ADVANCE (ICA DAY MEMBERSHIP 40p).

1981

1 JOSEPH BEUYS; CONRAD ATKINSON

Tuesday 1 December
6.30 & 8.30

Video

'I do not want to carry art into politics, but make politics into art'. Joseph Beuys: *The Festival Tapes* UK 1980 Colour (40 mins) Unedited segments of the live video recordings of the presentations made by Joseph Beuys at the Richard Demarco Gallery during the 1980 Edinburgh Festival provide a rare insight into Beuys' thinking, focusing on his proposals for a radical redefinition of the social structure to integrate economics and individual creativity.

'...Working places change their structure and become universities. One part of the work is physical work and the other part is educational and development work for the development of ability and creativity.'

'I want an art that is not about art' Conrad Atkinson: *Artworker* UK 1980 Colour (40 mins) BBC North East analyses the political thrust of Atkinson's work through a study of his piece *For Wordsworth: For West Cumbria* with conversations in his home town of Cleator Moor providing the biographical backdrop.

Conrad Atkinson's exhibition 'At the Heart of the Matter' is in the ICA Gallery until 23 December.

2 BRIAN HOEY & WENDY BROWN

Tuesday 8 December 7.45

Video

Tir Na Nog UK 1981 Colour (8 mins) follows Brian Hoey's concern with a Celtic heritage where the elemental forces of radiant energy and magnetism find a parallel in the video image. An abstract visualisation of a journey to one of the mysterious 'Isles of the Blest' attainable only by chance or supernatural guidance, *Tir Na Nog* is a metamorphosis of mundane images in pursuit of the fantastic goal. Plus *Ed-it* UK 1981 Colour (5 mins) is a new work exploring the basic characteristics of video. *Drift* UK 1978 Colour (13 mins) produced in collaboration with Wendy Brown disrupts the conventions of TV viewing to confront the viewers' inevitable preconceptions. *Out of Sink* UK 1981 Colour (20 mins) by Wendy Brown is a gradual transcendence of the everyday, drawing back and forth between the mundane (reality) and the desired (illusion) until the latter is seemingly achieved.

3 VIDA

Tuesday 15 December 7-45

Video

Vida is a working partnership comprising Terry Flaxton, Penny Dedman and Tony Cooper who since 1977 have completed a number of video productions some of which have been broadcast in San Francisco and Los Angeles, cablecast in Santa Cruz and exhibited in Washington, besides regular screenings in this country. *The Fashion Show* was recently purchased for screening by WTTW channel 11 in Chicago.

Towards Intuition: An American Landscape UK 1981 Colour (50 mins) examines the nature of intuitive self-expression in the work of dancers, natural healers, a musician and the videomakers themselves in the course of interaction with their subjects and the landscape passed along the way. *Documentary Rape* UK 1980 Colour (5 mins) is a short sketch commissioned for broadcast on Video West in San Francisco and takes a satirical look at the inherent imperialism of the camera. Plus *Presentiments* UK 1979 Colour (16 mins), the TV illusion as subject and *The Fashion Show* UK 1979 Colour + B&W (5 mins)

4 KEITH FRAKE

Tuesday 22 December 7.45

Slide/Tape

This programme of new work in slide/tape represents Keith Frake's concern with the shifting ground occupied by our perception and articulation of the past and how that perception is shaped by ideological determinants and the experience of events in the present.

The Travellers UK 1981 B&W (25 mins) records a woman's recollection of a journey to a derelict Roman fort on the east coast, a place whose 'supposed historical interest' provokes thoughts about collective memory and the past. In *I Speak Aloud* UK 1981 B&W (15 mins) a witness to some unique event feels the increasing instability of his point of view as he tries to recall and describe the magnitude of the occasion. *The End* UK 1981 B&W (12 mins): A fragmented voice repeatedly played, rewound, replayed on a cassette player is heard over extreme close-ups of marks and inscriptions on rocks and gravestones.