



*The Distracted Driver*, 1980, 18 mins, colour

The blurring of the demarcation between the 'real' world and that of the T.V. image (photographic) extends from the earlier works into *The Distracted Driver*. The original b&w sequence has been reprocessed via a colour synthesizer. The almost totally abstracted image contradicts the documentary aspects of the original recording, which in fact is no less 'abstract' when compared with the 'real' world.

**Further information**

Film Officer  
Arts Council of Great Britain  
105 Piccadilly  
London W1V 0AU  
Telephone 01-629 9495

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# CHR. ANDREWS

Born 1952, Essex. Early schooling and first employment in Montreal, Canada. Studied photography, film and television at the London College of Printing. Presently setting up ¾ INCH VIDEO, a co-operative video editing and post-production facility.

**Address**

251 Brixton Road  
London SW9

**About the work**

For the past three years I have been working exclusively on video tape within a fine art context. I had previously been involved in a period of photographic study which included the development of sequences and some film-making. My movement towards a concept of duration and its role in the relationship between viewer and object was initiated through still photography. Since then I have been influenced by a generation of experimental film-makers whose exploration of time includes a re-examination of notions of narrative and an investigation into the material concerns of their medium.

**Suggested programme**

All U-matic, b&w and colour

*Twenty Photos Destroyed*, 1977, 12 mins

This tape begins the programme as it evolved from my concerns with still photographs. I was interested in the ability of the photographic image to impose its own will upon the practitioner. I found myself struggling very hard to destroy old images. *Twenty Photos Destroyed* is the record of willful destruction, both of the images themselves and of the continuity of the act.

*The Viewer's Receptive Capacity*, (with Gabrielle Bown), and (or) 3:4, b&w, 25 and 34mins, 1978

The two collaborative works included in the programme contain an element of performance. On one level they are concerned with the social effects of broadcast T.V. but they also reflect an attempt to evolve an aesthetic based on the physical and material aspects of the medium.

*Extracts from "Temporal and Spatial Experiments"* 1977-79, 15-20 mins, colour

These sequences form part of an extended series of video tapes based around my interest in the landscape, specifically the way in which our perception of the environment is moderated by the camera. The series is an attempt to make a formal statement about video and its relationship to perception both as a metaphor and material.