

VIDEO TAPES BY CHRIS ANDREWS

HORIZONTAL AND VERTICAL	1978	11 mins
THE DISTRACTED DRIVER	1979-80	18 mins
THE CHANCE MEETING	1979-81	12 mins
THE ROOM WITH A VIEW	1981-82	11 mins

These notes outline some of the concerns and themes in my video work. They are only meant as a starting point and are by no means complete.

HORIZONTAL AND VERTICAL is one of a series of six video tapes concerning the relationship of time to a visual experience of landscape. It seemed to me that the expression of a sense of place could not be evoked by simply reproducing it photographically. In this series of tapes I was exploring the idea of using specific material properties of video as analogies to the process of perception. The tapes were made as experiments or sketches for later, more resolved works, some of which are included in this programme.

The starting point for THE DISTRACTED DRIVER is the experience of a memory. In this case, the memory of a particular film - PSYCHO. I was interested in the idea of a past experience that was not direct, but secondary - something which is experienced through another medium - and the influence this can have on later experiences and interpretations.

The question of narrative construction is another aspect I wanted to explore in THE DISTRACTED DRIVER. The central character (the driver) is never seen. The camera takes his place and establishes his presence with the presentation of a subjective visual viewpoint. The spectator (audience) watches the road, the traffic and occasionally glances at his travelling companion.

I wanted to establish this subjectivity as the most important single aspect of the work. This core idea is the main reason for the peculiar combination of documentary style shooting (a continuous unedited shot and unscripted dialogue) with an almost abstract, highly colourised image. I was looking for a way to express the absolute subjectivity of the camera, and in parallel to that, a way of representing a 'personality'.

In THE CHANCE MEETING, the camera is not representing a character; unless a camera itself can be one. The landscape pictured is not intended to be a 'place', but rather a way of thinking about that place.

VHS TAPES BY CHRISTOPHER ANDREWS

I was attempting to refer to the interdependence of the senses of perception and to portray a particular experience of that structure. I suppose it is the description of a particular personality, not particularly my own - though I use my own image and voice. The text on the screen, the voice-over and music are devices to describe levels of thought; all running in parallel, and crossing over in chance meetings.

It seems to me that it is often difficult to distinguish between the memory of an event and the memory of a photograph of that event. Photographs of the past sometimes become the event, replacing other possible understandings of the past. Photography is so easily accepted as a 'true' representation of things - especially people as they were.

Seeing without the influence of photographs is now almost impossible. THE ROOM WITH A VIEW is a view through the camera at a set of family snap shots, but is a view that tries to get past a reading of them as fact, to a view of them as objects - as an aspect of human subjectivity.

Christopher Andrews January 1982

Betamax and VHS copies of THE ROOM WITH A VIEW are on sale in the ICA Bookshop.

