



DOMESTIC LANDSCAPES: A CD-ROM

by Chris Meigh-Andrews

Domestic Landscapes was shot in Essex, Cambridgeshire, Lancashire and Oxfordshire between 1988 and 1992. The music in the Hinxton Time-Lapse sequence is by **Laurie Keith**.

This CD-ROM version was made at **Oxford Brookes University**, School of Visual Arts, Music & Publishing whilst I was Resident Artist in Electronic Imaging, January-July 1994. The video sequences were digitised using an *Apple Macintosh Quadra 840AV* with *Quick-time* and are accessed via *Hypercard* software.

Technical, advice and support was from **Shane O'Donoghue**.

Domestic Landscapes was shot on Video 8, literally made "at home" using domestic equipment. Its subject matter is highly personal- perhaps even private and certainly intimate. The voyeuristic aspects of the experience of watching is an important underlying theme of the work.

The "landscapes" that the work presents are everyday places; views from windows, parks, gardens, travelling along the motor way, brief glimpses into personal interiors. They are places that form the background and the setting of everyday experience. I have deliberately made references to still photography, both in terms of how the images are composed and in the subject matter itself. It is a chronicle of personal details, the minutiae of personal experience. The sequences can be viewed as a series of "moving stills", or in some cases, the moments leading up to the fixing of a particular or "decisive" moment.

The soundtrack has an important role in *Domestic Landscapes*. It is often a clue to the off-camera or out of frame situation. Traffic sounds moving across the space, or the sound of the distant railway for example, tie even the most rural image to the proximity of its domestic setting.

As the work unfolds the soundtrack reveals another "home movie" tactic- the deliberate staging of events for the camera. The authenticity of the action is called into question and yet the images always remain acceptably believable. For me, the work hovers somewhere between visual diary and documentary.

In making the work non-linear, I have relinquished editorial control of these sequences, their running order is now no longer fixed. They are open to experiment and under the control of the viewer, but they are also now autonomous- free to exist as individual moments, both a part of a larger "narrative", but also independent events with their own resonances and associations.