

HARLAN COCKBURN

FACIALS 2 1977 30mins A/RR/HD Order no. 5029

Biographical notes: Born 1950 at Wallsend on Tyne. Exhibitions include Praxis Show ICA; Expanded Cinema ICA; Arnolfini Independent Film; Brighton Open Studio.

'**Facials 2**': Is a composite videotape of short pieces relating to the 'Talking head' convention, and featuring multiple images, anamorphic image distortion, and luminance keying as treatments of the idea.

HC.

DAVID CRITCHLEY

Composite tape comprising:

ZENO REACHES ZERO	1975	5mins
STATIC ACCELERATION	1976	16mins
MEMORY 1 AND 2	1977	9mins
TRIALOGUE	1977	7mins
INSTRUCTION LIMITATION	1977	7mins

Total 44mins

B/UM/BW/PAL Order no. 0009



Biographical notes: Studied at Newcastle Upon Tyne Polytechnic, 1972-5; Royal College of Art, 1976-9. Works with performance, film and video.

Exhibitions of video works include: The Video Show, Serpentine Gallery, London 1975; Battersea Arts Centre, London, 1976; London Film-makers Co-op, 1976; Artists Video, Washington, Tyne and Wear, 1976 and 1977; British Video Art, Cavallino Gallery, Venice, 1976; 2B Butler's Wharf, 1977; Video Manifestation, Bonnefantenmuseum, Maastricht, Holland, 1977.

'**Zeno Reaches Zero**': This tape takes the basic concept of Zeno's Paradox, which repeatedly halves an original time or distance until infinitesimal quantities are reached but without ever reaching a final point or zero. However, by using the videotape process as an analogue of time, the halving process is initiated and ultimately zero is attained.

'Static Acceleration': Time is the main structural factor in this tape, where an original sequence involving a gradually accelerating shaking of a head from side to side accompanied by a similarly accelerating beat, is subjected to a gradual stretching process in time. This process cancels out the acceleration but brings out fundamental factors in the make-up of the video image.

'Memory 1 and 2': This tape is one variant of the possibilities for synthesising a memory on information storage and retrieval systems such as audio or video tape. Four original messages are given and put into a 'memory', but as each part progresses through the system every other part is concurrently restated so that the final stage is also a composite of every other image that preceded it.

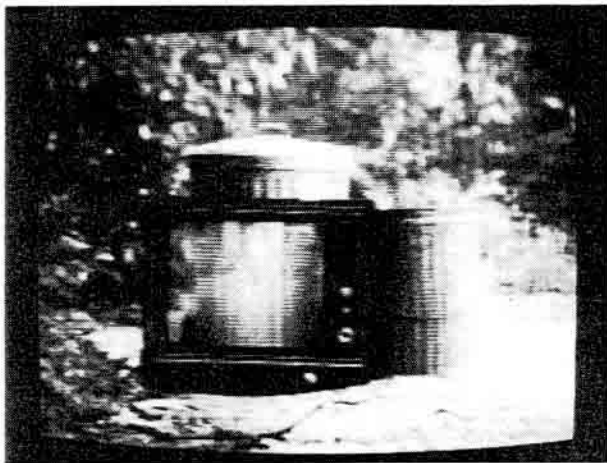
'Triologue': Here the tape is a synthesis of parts derived from a whole which is referring to splitting things into parts. The gradual build-up of the final image and message being an example of the process being described.

'Instruction Limitation': Looks at some of the possibilities for the manipulation of the physical equipment of videotape making. In this case a monitor, a VTR deck and a camera, and the subsequent manipulation of a viewer's perception of the process via the process. The image gives instructions for the manipulations that are to be made to it, which emphasises the closed circuit nature of the medium and of the situations that much video work is made in or shown in.

DC.

KIT FITZGERALD and JOHN SANBORN

'EXCHANGE IN THREE PARTS' 30mins A/UM/C/NTSC Order no. 0017



Biographical notes: Kit Fitzgerald was born in 1953 in Springfield, Mass. John Sanborn was born in 1954 in Copaque, New York. Currently they live in New York City where their work in video, photography, xerography and performance has been shown at the Kitchen Center for Video and Music, Anthology Film Archives, and, in February '78, the Museum of Modern Art. They have been Artist-in-Residence at the Television Laboratory at WNET/13, the Public Television station in New York, and ZBS Media, an audio art centre. They have shown their work in Europe most recently at the Paris Biennale '77. Currently editing a programme entitled 'Paris Snapshots', part of a six-week public television series co-produced by the International Television Workshop and the Television Laboratory, their work has been broadcast over public television.