

An installation for three monitors at the Acme Gallery, Shelton St, Covent Garden, London WC2. Monday 13th - Saturday 25th August 1979.

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born 1953, Manchester.

Studied at Newcastle Polytechnic and Royal College of Art.

Shows include; 1975. 'Yet Another Triangle', performance/installation Serpentine Gallery. 1976, 'A 24 Minute Retrospective in Two Parts', performance at 2B Butlers Wharf. 'Self/Other', film installation, Robert Self Gallery. 1977, Film and Video, Bonnefontenmuseum, Holland. 'Up To Date', performance, Faroe Rd. Studios. 'This and That', performance, Ayton Basement. 1978, 'The Tortoise and the Hare', film/video/performance, Herbert Art Gallery.

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The decisions made in choosing to do one piece of work rather than another are complex and must relate to many different expedients, such as money, political climate, pressures within an area of work from a formal point of view, deadlines to meet, and so on. Often, without consciously taking these factors into account, some works are left as notebook jottings while other, similar works are fully realised. Because of this discrepancy, I decided to go back through old notebooks to find pieces I never did, and then set out to formalise them into three colour videotapes.

Many of the pieces were to have been performances or films, and only a few were thought of as video works initially. However, the only way to make so many disparate ideas work together seemed to be to make them in one flexible medium, and I thought video would fulfill this.

This larger work was going to contain pieces, often without titles, that read from the notebook in the form; breaking out of a square; being hit by an object; suspended in a cube; lights on a mountain; anti-personnel bomb; cube of concrete; etc, and had brief written notes towards their realisation. I was going to work these out in relation to video and make them in no particular order, trying not to show a preference for any particular piece.

As the separate pieces were being put onto tape, I was going to make another tape in the form of an interview where I described the pieces of work that I could have possibly made, but never got round to doing for one reason or another. The form of this final version was going to be the documentary tape, juxtaposed with realisations of various parts of the dialogue, and then interfered with by a disembodied close up of a mouth shouting SHUT-UP, another one I never got round to doing.

In the end, I realised that I hadn't done about twenty pieces, and I wasn't sure that I would ever get round to doing them either, after all, there's always the next piece....