

# riverside studios

Crisp Road Hammersmith W6 9RL

Administration 01-741 2251

Box Office 01-748 3354

March 5-16 Tuesday-Sunday 12 noon-8pm

## **DADARAMA & IAN BREAKWELL'S DIARIES**

Artists' works for Channel 4 Television

Produced by **Anna Ridley** with work by **Ian Breakwell, Rosemary Butcher, David Cunningham, Rose Garrard, John Latham, Stephen Partridge, Paul Richards & Michael Nyman**

Artists of different persuasions were invited to make works for broadcast, using the context of television and the medium of video. Several important conditions were negotiated and accepted by the commissioning editor, Paul Madden. Namely: that the artists could determine the form and duration of the work. Ian Breakwell, David Cunningham and John Latham chose to make a number of works, whilst Rosemary Butcher, Stephen Partridge, Rose Garrard and Paul Richards working with Michael Nyman, opted for single pieces. The work was to appear in its own right and not be framed within a programme. The budget should be such as to allow the artists use of appropriate broadcast standard facilities.

In addition, specific transmission periods were designated in the case of IAN BREAKWELL'S DIARIES so as to coincide with public events, festivals and anniversaries: the London Marathon, Christmas and the sinking of the H.M.S. Sheffield, for example.

The works were all produced through a process of collaboration with me, the producer. I had, at that time, some fifteen years experience of programme making and even longer working with artists. This made for a special rapport, which resulted in the works being realised as near to the original conception as possible.

I had endeavoured for nearly a decade to bring this idea to fruition. It took the advent of Channel 4 to make this possible and it is hoped that a regular place will be established for this kind of work on television.

ANNA RIDLEY.



"DADARAMA" Series of artists works for television:

Broadcast by CHANNEL 4 TELEVISION 1985:

DAVID CUNNINGHAM: (1) "STARS/EAGLE CLOUDS".Duration:8'47.  
(2) "GREEN RIVER/YELLOW RIVER".Dur:9'41'.  
(3) "SPIRE".Dur:8'50.  
(4) "HEAT".Dur:9'26.  
(5) "RIPPLE".Dur:9'54.

ROSE GARRARD:"TUMBLER FRAME".Dur:23'10.

STEPHEN PARTRIDGE:"DIALOGUE FOR TWO PLAYERS".Dur:17'10.

PAUL RICHARDS & MICHAEL NYMAN:"THE KISS".Dur:9'02.

JOHN LATHAM: (1) "JOHN O'GROATS TO CAPE WRATH".Dur:6'12.  
(2) "CUMBRAE CLYDE".Dur:7'30.  
(3) "THE GULF".Dur:6'28.  
(4) "ROADS ONE".Dur:6'10.  
(5) "DAVE'S BIKE".Dur:7'40.  
(6) "NMUTTER".Dur:6'00.

ROSEMARY BUTCHER: "SPACES FOUR".Dur:19'45.

AVAILABLE ON U-MATIC CASSETTE. PAL 625 Colour.

ANALOGUE LTD,  
20,STARFIELD ROAD,  
LONDON W12 9SW,  
ENGLAND.  
Tel:(01)743-3630.

"IAN BREAKWELL'S CONTINUOUS DIARY".Series of 21 programmes.

Broadcast by CHANNEL 4 TELEVISION 1984:

- Programme(1) Duration:4'27. (2) Dur:2'46  
(3) Dur:4'41. (4) "THE WALKING MAN".Dur:5'05  
(5) Dur:4'04 (6) Dur:2'57.  
(7) Dur:5'03. (8) "APRIL 18th. 1984"Dur:7'00  
(9) "OCTOBER 12th.1982"Dur:6'55.(10)"GROWTH"Dur:12'39.  
(11) Dur:3'53 (12) Dur:4'05  
(13) 13th.MAY 1984.Dur:8'19(14) Dur:5'15.  
(15)"THE PUBLIC BAR"Dur:4'26.(16) 27th.MARCH 1984.Dur:3'54  
(17) Dur:4'20 (18) Dur:4'37.  
(19) Dur:5'49. (20) "A CELEBRATION" Dur:7'00.  
(21) "THE BIRTHDAY AFTER THE NIGHT BEFORE" Dur:10'55.

AVAILABLE ON U-MATIC VIDEO CASSETTE. PAL 625 Colour.

"IAN BREAKWELL'S CHRISTMAS DIARY".Series of 8 programmes.

Broadcast by CHANNEL 4 TELEVISION 1984:

- Programme (1) Dur:5'55 (2) "SIX TO EIGHT".Dur:4'40.  
(3) "CIRCUS".Dur:6'29 (4) "ONE MILLION TURKEYS".Dur:8'34.  
(5) Dur:6'17 (6)"VICTORIAN VALUES".Dur:8'13.  
(7) "1984".Dur:14'32. (8)"THE MONARCH OF MISRULE".Dur:11'50

AVAILABLE ON U-MATIC VIDEO CASSETTE. PAL 625 Colour.

ANALOGUE LTD,  
20,STARFIELD ROAD,  
LONDON W12 9SW,  
ENGLAND.  
Tel:(01)743-3630.



"SPACES FOUR" by Rosemary Butcher.

Duration: 19'45. Produced by Anna Ridley for Channel 4 Television.

The installation made by Dieter Pietsch for the piece was neither decoration or scenery, but a working together of the disciplines to create an integrated structure where sculpture, sound and improvised movements are equal parts of the whole.

The dancers, Gaby Agis, Dennis Greenwood and Helen Rowsell, are similarly part of the collaboration. It is through an understanding of the concept and support for the working process that the collaboration can remain unset thereby allowing the strong improvisational element to transist from performance to performance. This was extended in developing the piece for television. It is common practice to simply make a photographic record for television presentation. In this case we decided to exploit the scale of the screen to create an intimacy and specific focus, underlining the fluidity of movement by mixing from image to image. In this way the work was made unique to television and gave the audience an experience that was quite different from a live performance.

ROSEMARY BUTCHER.

Obviously showing in a gallery excludes many of these functions of the work. However I want that contradiction to be recognized and I want these issues to be considered as this show is covered with a discussion of television (as opposed to video). Hence the change of format to that of an installation is both to emphasize that television and work like in a gallery are very different things and to enable the work to function more specifically as a gallery work.

DAVID GUNTERMAN.



FIVE CLOSEDOWNS FOR TELEVISION by David Cunningham.

Originally five separate pieces, shown here as a continuous installation without sound. Produced by Anna Ridley for Channel 4 Television.

My intentions for this work were primarily to use the context of broadcast television as a unique medium to present what might otherwise be dismissed as "video art" to a non "art" viewer in such a way that the work could be seen and used by the viewer in a variety of ways. I have always disliked many of the conventions of showing video work in a gallery which, in many ways, are more constricting to the viewer than the context of television; in particular, one feels forced to read the work in the context of an established language of non-broadcast video and the physical constrictions of the gallery ( I usually feel uncomfortable watching a T.V. screen when having to stand).

I specifically wanted the work to be broadcast so that people could use it in whatever ways they wanted and from reports I have had, many did that: some people stared at the image and became absorbed in the slow changes of the tiniest detail, looking at it in a way that television does not normally allow (broadcast's own conventions increasingly employ the fast cutting of images); others found it quite acceptable as a televisual wallpaper and (most of the programmes were shown after midnight) some viewers fell asleep.

An additional variant to the work was the way different T.V. sets would respond to the colour; residual magnetism across the screen would turn yellow into magenta and so on. In a very real way, thousands of image variations were produced (I would be no more optimistic about the viewing figures than that).

Obviously showing in a gallery excludes many of these functions of the work. However I want that contradiction to be recognised and I want these issues to be considered as this show is concerned with a discussion of television (as opposed to video). Hence the change of format to that of an installation is both to emphasise that television and work seen in a gallery are very different things and to enable the work to function more specifically as a gallery work.

DAVID CUNNINGHAM.



"TUMBLING FRAME." by Rose Garrard.

Duration:23'10. Produced by Anna Ridley for Channel 4 Television.

A journey of discovery exploring whom we might become as Rose Garrard takes the viewer in search of the existing role models for women. The voyage through women in history and myth and situations from memory and fantasy, visualises the difficulties women face in moving beyond the restricted roles these figures have traditionally offered. From the television studio, we not only pass through the "frame" surrounding the T.V. image, but also the gilded picture frame enclosing the passive female model and the psychological "frames" of mind which affect our way of seeing and being womankind. Moving down corridors of power, or behind the crumbling, classical facade of wealth, to find the original model of Pandora opening her box and causing the downfall of man; the impossible model of sexual purity, the Virgin mother.

By appearing as Marilyn Monroe and Judy Garland, Rose Garrard examines the stress of the limiting role behind these idealised images that may have contributed to these women's self-destruction. Hope is glimpsed as women artists, from the distant past, emerge briefly from the darkness posing as their own models, the reworking of the Pandora myth recovers some of the more positive aspects of Pandora as being "the perfect fusion of all things". Meanwhile, back in the studio, having the power to control the image shifts between cameraman, artist, model and the disembodied voice of the female producer illustrates that television is subject to an element of illusion and manipulation as any other medium.

ROSE GARRARD.



"TARGETS" a series of 6 programmes by John Latham.  
Produced by Anna Ridley for Channel 4 Television.

In the earlier part of the century a main theme of art was the logic of doing more with less. At the end of the process one finds the way in which this logic turns out, in art and language respectively. The conclusion drawn in ordinary commonsense literary logic usually follows Wittgenstein whose posthumous Philosophical Investigations say it got nowhere.

Artistic circles tend to follow this, in so far as they are guided by literary logic. In 1951 Rauschenberg declared it unambiguously by exhibiting an unmarked canvas and returning to former ways and means. Commercial promotion has eagerly endorsed Rauschenberg. But this won't do.

The impetus behind that (Less is More) urge to establish a hard base can be hooked on to a much more interesting state of human affairs. In the fourth century B.C. Plato, as the first artist, after the invention of the Greek alphabet, to understand precisely the limiting conditions of his medium declared a State of Division, on which no improvement has been made since. It amounts to a specification for the Divided State society, the end result of which is only too clearly visible in the international condition one looks at today. How, one asks now, is human impulse relatable to the cosmos, as the prophetic tradition contra to logic continues to assert it does.....?

If one ignores this question it seems plausible to suppose that there is no technical reason for any limitation of human achievement. The cost of solving this particular question, on the other hand, could be the habitable planet itself. So in this context there should be no limit to the resources put to its resolution.

The zero point fixed by Rauschenberg can be compared with another zero point arrived at in physics when Einstein published General Relativity (1916). Here, the commonsense idea of the matter comes into total conflict with theory, and supported by quantum mechanics it is a theory which wins. During the period before Pop Art intervened (didactically called the New Realism in New York), artists were systematically



eliminating all references to appearances. This discipline supported the conclusions of physics, looking for a way in which the world could be visualised compatible with these conclusions. It ought to offer answers to the key question. Art might work where mathematics and words will not.

In 1954 I found myself the user of an instrument which penetrated the mirror surface found at this zero-extension problem. It proposed instead of Least Action or Least Object, a further step entailing the concept of minimalisation of extension in time: Least Event. Here is a base where compatibility with physics can be established, and from which a framework of Event to account for humans and their relation to the cosmos can be projected. The one and only difficulty to be overcome is the total incompatibility between language logic and that of Event.

Art never defers to language logic except to deride its pretensions. Society, insecure in its idea of authority appropriates art in all its forms and treats the artist as a feral species. This won't do, any more than commerce, as today's ethic.

To take the lid off the Divided State impasse artists will need to be given access to a much enlarged field of observation. Some new syntactic rules must be arrived at before administration manages to preempt the future. Analogue in the context of institutionalised media for example.

JOHN LATHAM.



"DIALOGUE FOR TWO PLAYERS." by Stephen Partridge.

Duration:17'10.Produced by Anna Ridley for Channel 4 Television.

The most familiar image on television is the human face. The fact that information is best disseminated through this image is a popular concept upheld by broadcasters. Because it is familiar the viewer is not encouraged to scrutinise the intervention that occurs when any programme is made. Televisual language has been accepted to the point where procedures have become institutionalised.

The adherence to a literary based (Biased) tradition as being the pivotal point of communication often outweighs the importance of behavioural/environmental information. The incidence of framing a face to approximate eye to eye contact bears this out. This convention restricts the viewers' appraisal and analysis of contributors to a discussion or interview. Quite often the participants are asked to confine their movements and the studio environment is constructed to this principle. (The most iniquitous shooting convention is the recording of reaction shots after a discussion has taken place.)

The notion that television is a transparent medium indicates a failure to grasp the significance that production decisions bring to the appreciation of any subject. "DIALOGUE FOR TWO PLAYERS.", based on the use of familiar forms/images, is structured so as to make visible and available information normally edited out. The construction aims to more precisely align content and method, and, combined with visually manipulative techniques, underlines how material can be transformed.

ANNA RIDLEY.

"DIALOGUE FOR TWO PLAYERS" is the final version of a series of works started in 1977 with "DIALOGUE FOR FOUR PLAYERS" a four monitor work made for the AIR Gallery, London. Both works centre around a behavioural manipulation of a number of people (in this case two) within an environment in which they seem to have much freedom and with which they seek to come to terms. The freedom is, however, an illusion. They may make only limited moves prescribed by the rules of the game. Their personas and gender become confused as the woman sometimes performs the man's lines and responses. The artist's presence is at first ambiguous since



he is also present on the screen. His manipulations both on screen (directions to the cameras and actors) and off (obvious editing and juxtapositions of the material) gradually reveal his role.

The work is especially visual, although the studio set is the classic interview situation with close-ups of the player's faces and hands, there is an interplay between the dialogue, its progression, and a visual matrix within the screen. Multi-screen digital techniques are used to reveal the relationships between the two participants and the structural manipulations which are occurring both within the original recording and its post-production.

STEPHEN PARTRIDGE.



"THE KISS" by Paul Richards and Michael Nyman.

Duration:9'02.Produced by Anna Ridley for Channel 4 Television.

A unique collaboration between artist Paul Richards and composer Michael Nyman, a dangerous marriage of painting and music evolving into a video synthesis; "THE KISS" is a love song joining two faces, three eyes, one arm and two hands. The drama of the work is set between the marks which separate the nostrils from the nose, the mouth from the cheeks and eye sockets from the eyes. The duet fails at its moment of success and succeeds at its moment of failure.

PAUL RICHARDS & MICHAEL NYMAN.