



# Perspective

exhibition - symposium - screenings

David LARCHER

**Granny's Is** (GB, 1989, video, 78')

Remembering an old woman in fragmented and alienated associations. The attempt to find one's own history in the image of the late grandmother. An attempt also to bridge the gap between a sentiment and its linguistic form with the means of video aesthetics. A radically experimental work.

**VIDEOVØID: Trailer** (F, 1993, video, 33')

From the trace produced by a single drop-out is created a series of digital landscapes that provide the backgrounds for the flight of the Zenonian arrow towards void. The absence of information in a drop-out creates the space which defines a coincidental arrow on a collision course with the proverbial flying equation asymptote. The central Ø interfaces the French word *vide* with the English *void*... these meet in the real world of the River Vidus as if flows through Void the town. The tape is spun off the top of a monopole and folded into cypher space; a simulation referenced to the occasional Elysian field magnet as it tries to attract that electron you're not seeing before it gets to the hypothetical target of your mind... reflection of its virtuality rather than anything real.

**VIDEOVØID: Text** (GB/F, 1993, video, 29')

The video surfs on the interface between sense/nonsense. The point of departure is the space between an unsynchronized signal. From here it produces itself through the mirror effect of self-reflection. The "Deadline" takes its last breath, which is just enough for the transit of a floating significant. Through their conscious use, the "void" of such phenomena as drop-outs and misguided chromonance signals suddenly turns into an image "texture" that constitutes meaning. Out of the hiss of false information - universally known effects - spaces and landscapes of a dark, novel beauty take shape. *"I will make a poem of pure nothing."* - David Larcher

**ICH TANK** (F/D, 1983-97, video, 50')

Psychobabble in a bubble

In a loose sort of way it focuses on psychoanalytic forms and procedures. Lacanian ideas, schemas, underlie much of what goes on in the tape. His categories of Symbolic, Imaginary, Real translate particularly well into video, whilst his formulas and diagrams often rely on visual analogies. His seminars, "The eye and the gaze", "The line and the light", refer directly to optical phenomena, and his later concerns with topology and knot formation lend themselves to illustration in a visual format. These ideas will not be referred to directly; rather they will be made implicit. The tape will conform to the analytic hour (50 min.), which would coincide neatly with the TV hour of 52 minutes. The presence of the 3 - Fish, Ich, Analyst (once again Symbolic, Imaginary, Real) - will reinforce the illusionary nature of I-identification, my interpretation being seen to derive from a common sense Euclidian version of space. The aquarium acts as a framing mechanism. The analyst will in principle remain outside the frame. He will play the role of supervisor, security camera, lecturer/teacher, etc.

There will be visual ambivalence in the fact that I will look 12 years older a different moments of the tape.- *Rudolf Frieling, after David Larcher*