



video works realized between February-June 1979
by elsa stansfield

installation/environments:

"split seconds"

"running time"

"tide lines" "tidal flow"

tapes: these belong in two categories

- (a) tapes made from recent multi channel video works
- (b) tapes, portapak registrations intended for development into installation/environment situations.

(a) "sea of light" a reinterpretation of material from the environment "sea of light" made for and presented at chapter gallery Cardiff, September 1978. the environmental presentation required 3 monitors. the video tape is now a single screen piece requiring 1 monitor and 1 playback machine. duration 15 mins, b+w on 1/2 ins and 3/4 ins cassette

"split seconds" a tape made from the 2 monitor video piece requiring now only 1 monitor and playback deck. duration 10 mins on 1/2 ins and 3/4 cassette - (description follows notes on installation)

tapes (B) "surfaces"
a basic "porta pack" registration
of surface and texture changes.
Intended for development in relation
to playback monitor's surface
1 tape 10 mins duration 1/2 ins B+W.

"scything"
a basic "porta-pack" registration of
grass and its consequent scything.
intended for development as an
installation/environment using the
natural material - cut grass in the
presentation situation.
Seen as a development of "split seconds"
1 tape 17 mins duration 1/2 ins B+W.



title: "split seconds"

date of realization: april 1979

places of exhibition: atelier 30 amsterdam
stedelijk museum schiedam
55 wapping artists london

concept: a video registration of wood/log splitting related to speed of visual perception and frame splitting - split screen.

realization: phase one.

two registrations on 1/2 ins video tape were made of log splitting, each 10 mins duration. registration one, logs split from circle to half round. registration two, half rounds again split into two.

phase two.

a photographic analysis of the video tape was made from registration one. An axe blow was subdivided into 9 frames, literally fractions of a second. these photographs were printed for inclusion in the installation.

"split seconds" phase three, installation-
registration two, the splitting
of the smaller logs, was used as
a feed tape for two monitors.

(1 large 1 small) The small portable
monitor was placed directly in front
of the larger one.

both monitors were then set at
an angle identical to the original
camera / log relation of the
registration.

to further echo the log/small
monitor relation to the axing
banks of earth were made under
the monitors.

the 9 photographs were layed in
3 vertical strips on the wooden
floor, The center strip including
the two monitors.

the floor boards were used as a
grid and an axis for the piece as
a whole.

materials required:

an area of floor space 2 mtrs square,
preferably of natural wood.

1 video tape (10 mins) playback deck
and two monitors 1 large, 1 small.

9 photographic images from tape.
24 x 30 cms.

earth and wedges.



"split seconds" video tape.

concept: to make a portable installation, requiring a minimum of video equipment. (1 monitor 1 playback deck)

realization: using the installation described previously as a basis situation. a new tape was produced optically using the two monitors and the pre-recorded tape as a second reality.

presentation: this tape can be replayed through 1 monitor on a wooden floor or pallet and surrounded by the same 9 photographs of the split second.

The monitor should be wedged to reproduce the initial camera/ log relation (about 30° .)

tape 10 mins B+W sound on 1/2 ins and 3/4 cassette.



title: "running time"

date of realization: May 1979

places of exhibition: t'hoogt utrecht netherlands
55 wapping artists london.

concept: a figure running in landscape,
an image of transition—held against
and referred to a structural, black
and white video image of one moment,
extracted from the video tape of the
runner and the landscape.

realization:

phase one, several video registrations
were made of a figure running in
landscape, from infinity towards
and past the camera.

phase two, five of the above registrat-
ions were edited together, two of
which repeat within the duration
of the tape.

phase three, as an analysis of one run,
six photographic images were made
of the runner between infinity and
his passing the camera.

the video grid remains constant, the
figure emerges occupying approx
10 lines and progresses to fill the frame
approx 60 lines. (frame is still camera frame)

"running time" phase four, sound

two $\frac{1}{4}$ tape loops played back at different speeds mix with an atmosphere from the location and were dubbed onto edited tape.

phase five

The edited tape with sound was fed into video mixer together with a ^{live} camera image of one of the enlarged photographs.

the photograph used was from the six made in phase 3 and comes from the middle of the sequence.

The photograph of runner and landscape was superimposed over the 'live material' using fade/dissolve capability of the mixer.

phase six - installation

life sized enlargements of the figure were made and printed on to linen. These were hung free in space at progressively increasing heights. The beginning of the sequence (smallest figure) lay half on the floor. A portable monitor was placed on the linen just below the image of the emerging figure.

The next image from the sequence, also partly on the floor, emerged and was covered in part with earth.

"running time" installation contd.

The earth was brought into the gallery space as a live/living energy element, relating to the common energy shared by the figure and the landscape.

The earth also echoed the form of movement of the figure, a triangle.

at the apex of the triangle the remaining 2 video monitors were suspended from the ceiling.

The hanging monitors refer to the layer structure earth/air and runner.

materials used: 1 video tape 8mins
1 playback deck, 3 monitors, 2 large
1 small.

6 photographic linens from video
tape 2mtrs x 1mtr.

quantity of earth
transparent nylon cord, clips and
steel strips.

title: "tidal flow"

date of realization: JUNE 1979

place of exhibition: 55 Wapping artists London.

concept: to combine through 1 video tape and environment the transparent and mutable nature of tidal river water. to use the video tape as a time bridge across a six hour span.

realization: phase one (A)

video tape registration of high tide from Thames bank location.

an eight minute pan with four stops encompassing 60° .

phase one (B)

video tape registration of low tide

six hours later than (A). duration eight minutes using same stopping points and encompassing same 60° .

phase two: studio.

using tape (A) high tide as optical camera feed and tape (B) low tide fed directly into video mixer.

simultaneously re-record tapes A and B. dissolving through high tide on camera stops.

"tidal flow" phase three.

Installation to be completed JULY 6,
7, 8 and 9

using 1 video tape, 1 monitor and
playback deck in combination
with 2 slide projections of riverbank
location and natural materials.

The natural materials photographed
for the slides will be removed from
their natural environment and
replaced within the projected image,
in the video-environment.

The slides and video monitor will
also be used as light sources for the
environment.

other related activities
during period Feb/June 1979.

april '79

publication of book '5 video environments'
together with madelon hoopkaas.

production of multiple '5 video environments'
in an edition of 5 containing:

- | video cassette compilation of 4 video pieces (1 hr)
- | photographic linen from video tape
- | signed example of book
- | small mixed media work.

participation in 'video '79' ROME MAY 12/19 (seminars)

LVA screening of 'generations' and 'continuing lines'
Acme gallery MAY 31.

stedelijk museum Schiedam netherlands
'continuing lines' and 'split seconds' June 9 July 22

via foundation 'de appel' amsterdam presentation
of '5 video environments' book on BASEL art fair '79

visiting lectures: series of 8 workshops on production
of video art and installations
at A.K.I. ACADEMY OF ART & TECHNOLOGY
ENSCHDEDE - NETHERLANDS. SPRING TERM '79

