

Judith Goddard.

Application for Video Bursary Maidstone College of Art 1984.

Presently my concerns are towards television and it's role as communicator of ideology particularly advertising. Roland Barthes says it is incongruous to speak of 'dominant ideology' because by definition ideology can only be dominant, and that where the dominated are concerned there is nothing; no ideology unless it is borrowed from the class that dominates. So the dominated are alienated from their symbols, and it is these symbols in the form of advertising that interest me most.

In this century the majority are taught to read and write and literacy is universally considered a necessity, whilst visual education is practically ignored, despite the visual explosion of imagery in the twentieth century and our consequent and constant bombardment of images.

Continuous repetition of the same images, same structure, same meaning create the stereotypes that constitute a (visually) repressive ideology. The result is "mass banalization" the audience is exhausted by the image immediately as all is instantly revealed.

I would like to re-establish the possibility of duration of the image, to unfold it, so the revelation is left to the viewer, who will individually read the image/sound and find their own rhythm that is not dictated by the norms of mass culture, but by their own participation. To thereby remove the passive unconscious consumption of that culture, subverting the viewer's acceptance by bringing a crisis to their relationship with the image and to undermine the consistency of their tastes, values, memories in order to escape the isolation, whilst still experiencing the pleasure

of viewing <sup>and</sup> ~~whilst~~ understanding the limitations, both my own  
and that of the media, television.

The above describes the concerns rather than specific  
forms of my work. I have included a brief description of current  
work more as a pointer to the diversity of form my work may  
take rather than as a definition or identification of the  
work I may undertake in this coming year.

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Details of productions engaged in:

Famous Pigeons.

As the title implies the key to this tape is irony. Set in Trafalgar Square where the famous pigeon congregates en masse, using references to Rodney Mace's book, 'Emblem of an Empire', in a voice over sound track, which traces the history of the square politically. At present I have super 8mm footage of the passage of people and pigeons in the square, and will be extending this with sound super 8mm, video, stills (close-ups) colour and black and white. All this to be edited into a 20 minute U-Matic video tape.

Who Knows The Secret...(of the Black Magic Box.)

Colour U-Matic video, taking the famous advertising slogan for a box of chocolates, the tape combines two elements explored in my last two video tapes; first, the extreme close up shots of 'Under the Rose', which mean the viewer can not identify the image and put it into a simple context, but rather has to experience that image (haptic experience). A close up of an unidentifiable mouth and the oral sensation of chocolate convey sensual pleasure, the pain of over indulgence, and the disappointment of the finite source the box, which as the advertising copy suggests has connotations of hidden sexual pleasure, concealed darkness. The format will be similar to, 'You May Break', using the repetition of an action i.e. smashing a vase but in this tape the consumption of a chocolate to create tension.