

JEREMY WELSH.

66a MANOR PARK LONDON SE 13 5RL.

Application for ACGB Film/Video Upper Tier Award.

March 1986.

## Statement:

I have now been working mainly in video since 1981, and while my work has received considerable exposure, in Britain and internationally, over the past three years, the output of new work has been slowing down. The problem is quite simply one of time, or more precisely, lack of it. My work at LVA is currently extremely demanding on my time and energies, and in order to develop my own work further, I need a breathing space. This award would allow me to take some time out of full time work at LVA, in order to develop and produce new projects. The time is right to do this: for the past two years my main priority has been to put British Video on the map internationally, while raising its profile at home by producing exhibitions and events that will broaden its appeal and begin to build a bigger audience. The strategies have begun to pay off over the past 6-9 months; last year's Channel 5 was generally felt to be a success, and now 'Scanners' is doing well at the AIR Gallery, while the Window Box looks set to become a successful touring show over the coming year.

## Developing new work:

The Window Box and its predecessor, last year's DER Video Window project, represent the starting point from which I plan to develop future work. I want to work on a larger scale, concentrating on installations rather than single channel tapes. The production of tapes for small group viewing becomes ever more problematic, and though it is not an ultimate answer to all of video's problems to produce multi screen work, at least it can be seen that the work is made for a context, with an audience in mind and an agenda in terms of the dialogue it wants to set up between the work and its audience. While the exhibition of single channel works is inextricable from a consideration of t.v. or cinematic viewing conventions, the multi screen or sculptural work can define its own viewing situation. Thus, I want to make works for a variety of situations, from a gallery to a shopfront to the foyer of a public building or the concourse of a railway station. And where possible, I want to work in collaboration with other artists rather than conforming to the 'artist in garret' view of cultural production. The Window Box demonstrated that a loose group of disparate individuals, bonded by a common objective, can produce a body of work that functions as an integrated whole, rather than just a compendium of distinct items; and yet within this framework, variety, difference and individuality can both function and flourish. Although my role in this project was that of Producer rather than Artist, I am completely committed both to the principle of the project, and its finished form. Accordingly, I want to use this model in the development of future work, to combine my two roles as artist and organiser in the development of projects involving collaboration.

## VIDEO PROJECTS 1986/87.

### ONE:

The first project due for completion is an extension of the installation 'Elementary' made for the DER window series last year. The reworked piece will be shown in a Radio Rentals storefront in Bath during this year's Bath Festival. The original version of the piece was made for four channels and any multiple of four monitors: it has previously been shown using 8 in one case and 24 in another. The new version is specifically for 16 screens, in a four by four grid. The entire grid is programmed to change according to preset patterns, so that it is considered not as a series of simultaneous images over a bank of screens, but as one image made up of 16 parts. The overall effect is that of a constantly renewing mosaic.

In its remade version, Elementary will also use four channels of sound, so that the piece becomes a composition for both sound and vision. Although as a window piece, the sound will not be used, it can be shown as a gallery piece in which the sound will be an added dimension. The re-edited tapes will incorporate some newly shot material, particularly for the 'air' and 'water' sequences, and some simple computer graphics that extend the child's 'shape recognition' aspect of the piece.

### TWO:

A Video Room. A collaborative project for four video artists.

This is to be a longer term project. Planning and pre production will begin this spring, and the work will be completed by spring or early summer 1987, ready for exhibition. The central idea is simply to create a room (or room within a room) in which each of the four artists will produce one wall, using video as an integral part of the work. This may not mean four 'video walls' as such; any given wall may have only a single monitor, along with other objects and materials. Alternately, it may turn out to be an interior entirely defined by t.v. screens. It is intended that the four will work in consultation with one another, and that as the co-ordinator of the group I will organise all aspects of production. As well as the four walls, the floor and ceiling will be taken into account, and designed as an integral part of the project. Exactly how this aspect is handled will be worked out through the process of collectively developing the project.

Certain themes will be considered in developing the production, and these will help define what the room is, what the walls represent, reflect upon or refer to. For example, their orientation; North, South, East, West: Interior/Exterior; domestic space or public space; pictorial depth or flatness.

The artists: at present, myself, Rose Finn Kelcey and Mineo Aayamaguchi will be working on the project. A fourth will join the group later. No venue has been determined for the exhibition of the project as yet, but if this proposal is supported, we will begin looking for a suitable location.

THREE:

I am planning to show a new work at Southwark's Cafe Gallery in October this year. Much of the ground work has been done already, and part of the material has been rough edited. It will be the culmination of work that has been ongoing for almost three years. At present it exists as a 50 minute single channel tape, not intended for public screening, but to be used as a guide structure around which the installation tapes will be built. 'Reflecting' is concerned with two kinds of image: inside and outside: the private and the public; the general and the particular. It looks at the 'real' as a construct of memory and the 'real' as a mediated experience produced by images; the image as an adjunct to memory or a substitute for lived experience.

The two themes are contrasted literally and metaphorically in the installation: the public, the Media World, the externalised image is presented as a barrage of information, a wall of visions, the urban landscape scratched and splintered into a giant moving collage of incoherent and obsessively repeating 'bits' of information. The personal, reflective, internalised image is presented as a three way, cyclical conversation between past, present, future; I, you, him.

The installation requires six tapes, three for the video wall that is composed of media images, and three for the triangular 'interior' construction. (see diagrams for installation structure & plan).

The material for the three 'conversation' tapes is all shot and partly edited. The material for the 'wall' tapes is partly shot and the rest is to be shot in coming months. All six are to be finally edited in September for exhibition in October.



JEREMY WELSH. RECENT PROJECTS & EXHIBITIONS.

1983:

ACGB video bursary.

GLA video artist in residence, Ealing Green School.

Recent British Video; The Kitchen, New York.

Screening tour; Canada.

Ljubljana Video Festival, Yugoslavia.

LVA mixed shows at various British venues.

'Forest Fires'; installation at B2 Gallery.

TV broadcasts in Canada & Yugoslavia

1984:

ACGB video bursary.

British Council travel grant.

British/Canadian Video Exchange.

Anglo/French video exchange.

World Wide Video Festival.

Screening/lecture tour, Yugoslavia.

One person screenings through Video Artists on Tour.

Prize winner in Tokyo Video Festival.

1985:

D.E.R. Video Windows, London and Newcastle.

Lecture/screening tour in U.S.A. & Canada.

Channel 5, London: Channel 4 t.v. Video series.

Video festivals in Holland, Italy, Denmark, Sweden, Yugoslavia.

British video touring show; Australia.

The New Pluralism, Tate Gallery.

Video/Performance show, the Tate Gallery.

Travel grant, British Council.

1986:

Scanners/Window Box; producer & organiser.

Theatre tape festival, Holland.

Recent British Video, New Zealand.

O.R.F. television, Vienna.

OTHER ACTIVITIES:

1984/85: member of GLA Visual Arts Advisory Panel.

1985/86: member of GLA Media Committee and Visual Arts Production Advisory Group.

Writing on video published in:

Video '84 Catalogue, Montreal.

Afterimage, Rochester, New York.

Catalogue for video festival, Brussels, May 1986.

JEREMY WELSH. SHOWREEL. MARCH 1986.

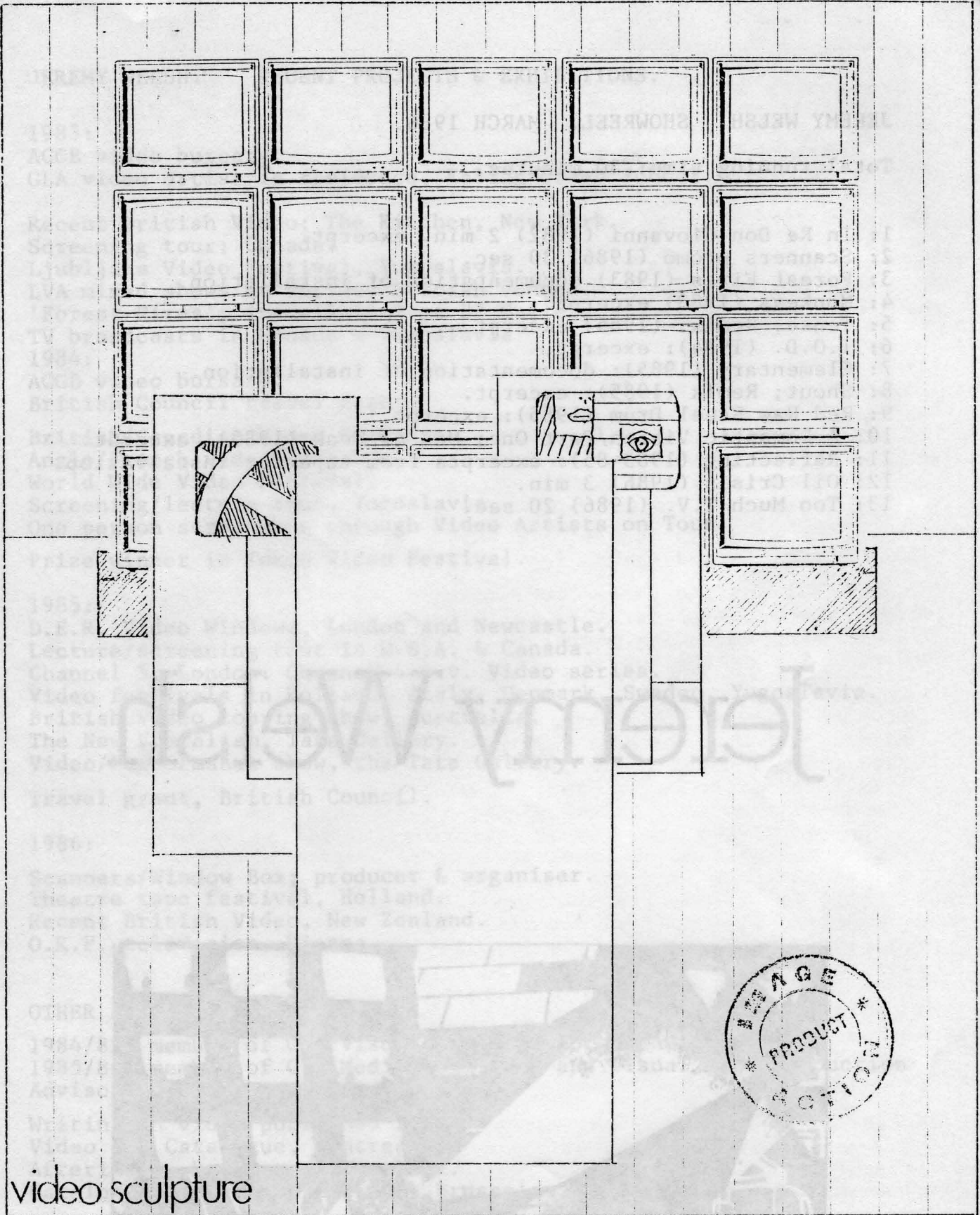
Total running time: 30 minutes.

- 1: In Re Don Giovanni (1982) 2 min. excerpt.
- 2: Scanners promo (1986) 30 sec.
- 3: Forest Fires (1983) documentation of installation.
- 4: Monkeys (1983) excerpt.
- 5: Tense; Remix: (1985) excerpt.
- 6: I.O.D. (1984): excerpt.
- 7: Elementary (1985): documentation of installation.
- 8: Shout; Remix (1985): excerpt.
- 9: Red Raw Steel Drum (1985): excerpt.
- 10: A Romantic Vision/Part One; Man of Teak (1985): excerpt.
- 11: Reflecting (1983-85): excerpts from tape for installation.
- 12: Oil Crisis (1986) 3 min.
- 13: Too Much T.V. (1986) 20 sec.

# Jeremy Welsh



# REFLECTING

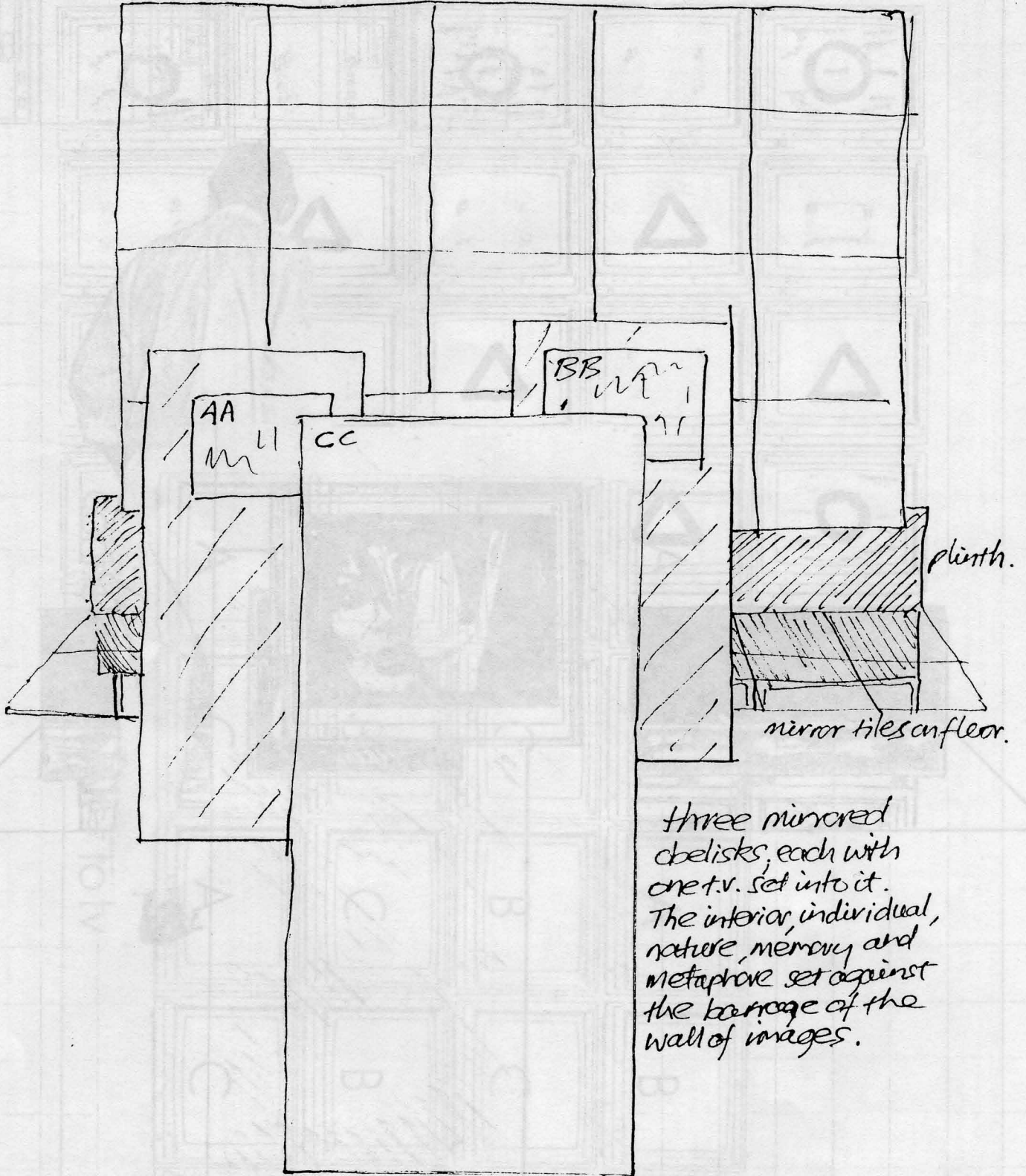


video sculpture

MESSAGE  
PRODUCT \*  
ACTION \*

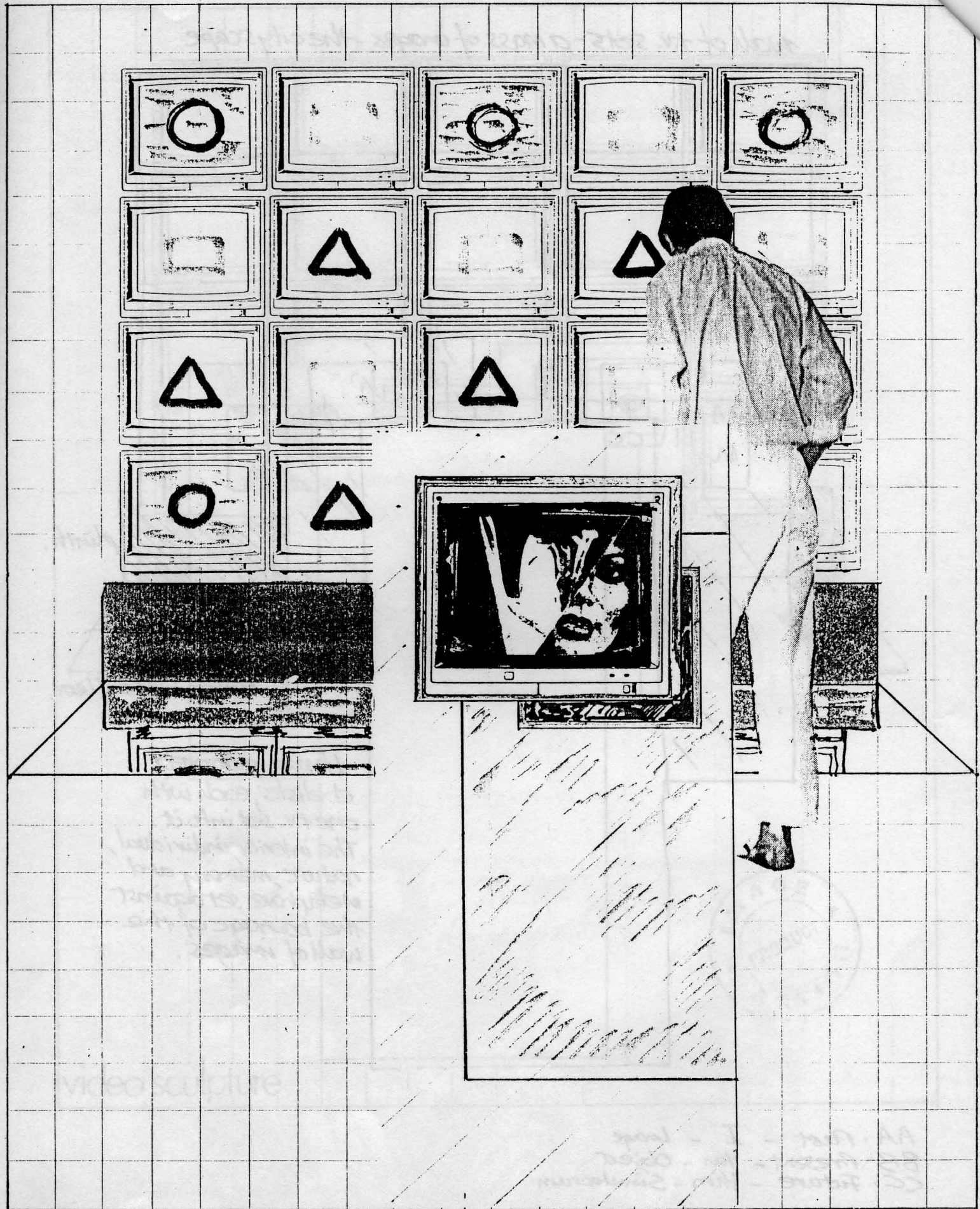
# REFLECTING

wall of t.v. sets - a mass of images - the cityscape



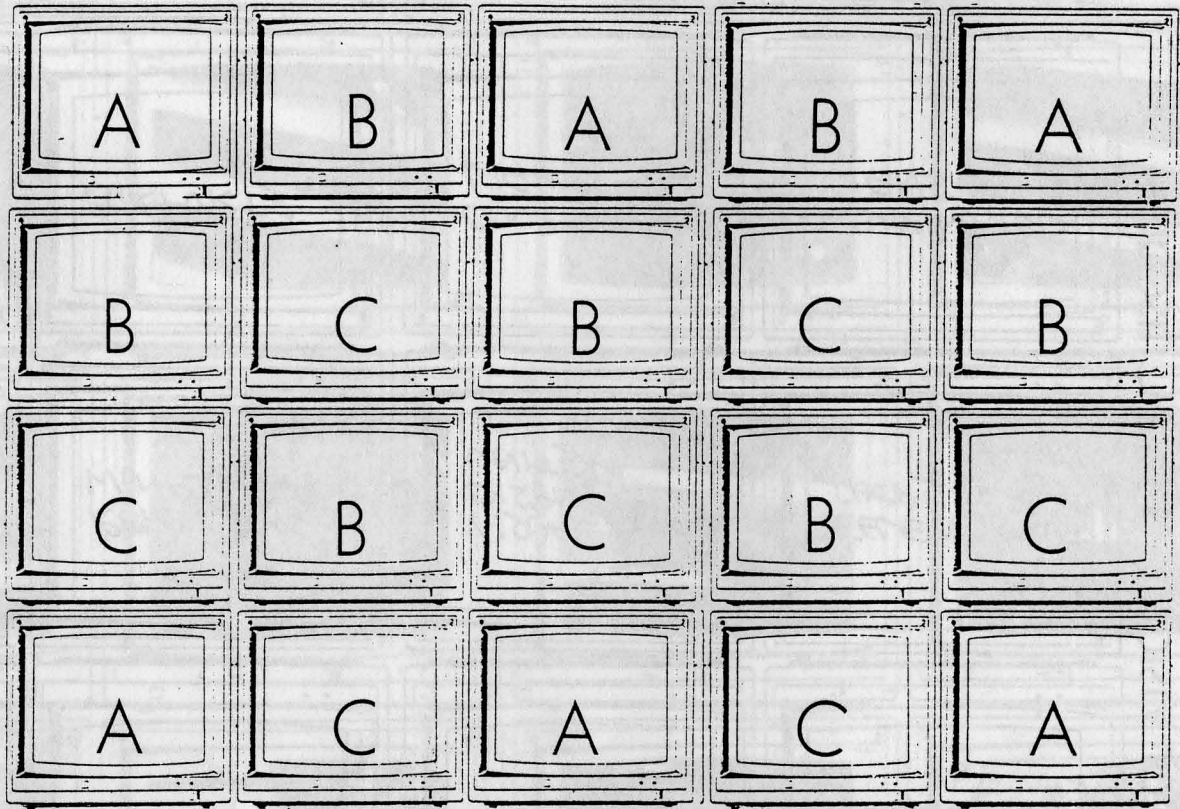
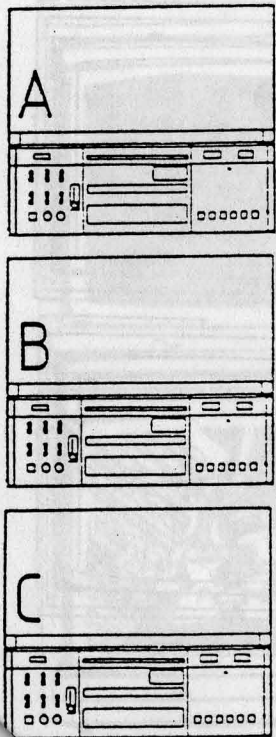
Three mirrored obelisks, each with one t.v. set into it. The interior, individual, nature, memory and metaphor set against the barrage of the wall of images.

- AA. Past - I - Image
- BB. Present - You - Object
- CC. Future - Him - Simulacrum





WALL OF VISIONS



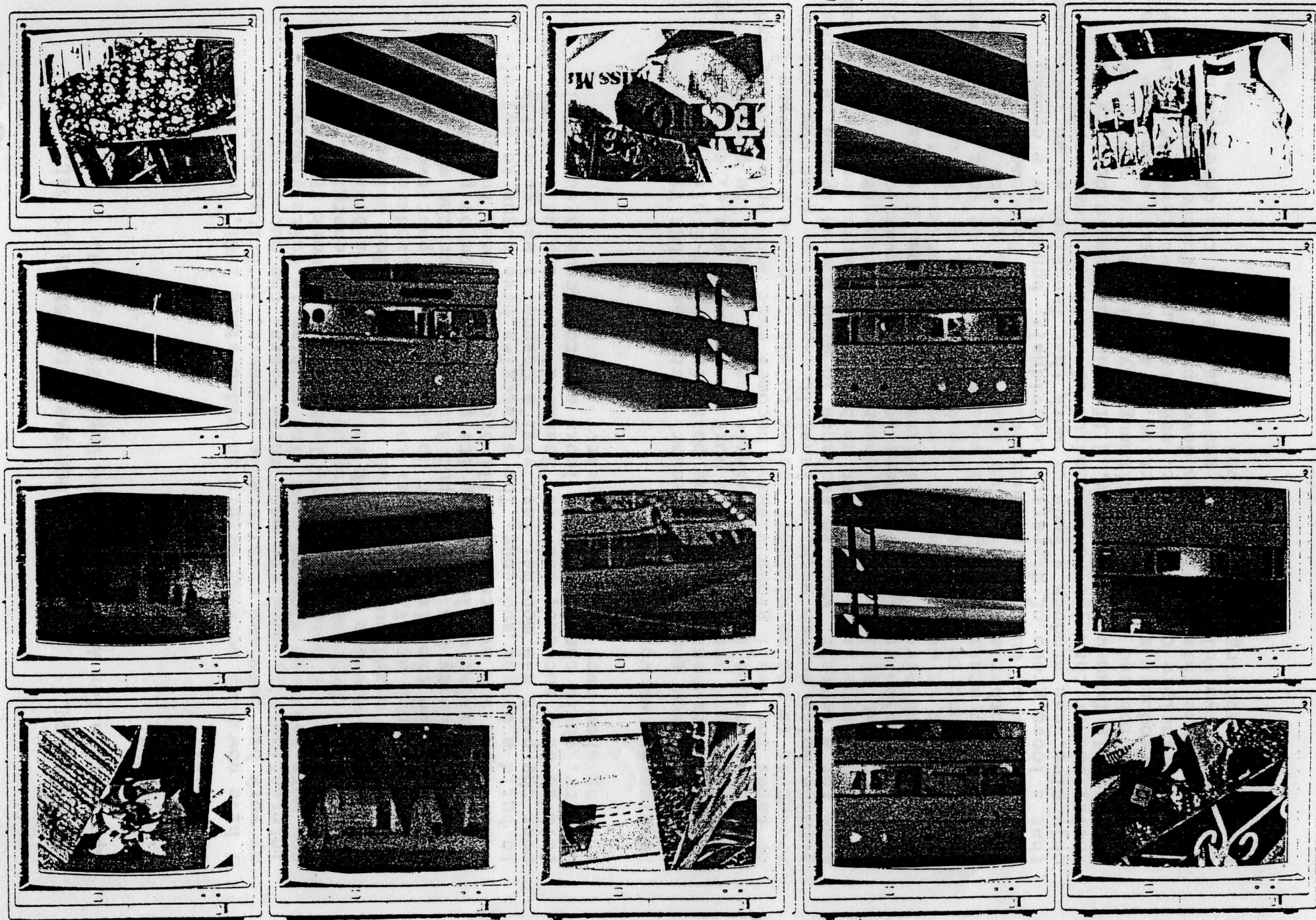
connections of vcr to tv

*The Wall of Visions.*

A wall of Visions... the Citiscope

CARS	OFFICE BLOCKS	SUBWAYS	BILLBOARDS	TV COMMERCIALS
POLITICIANS	SOAP OPERAS	REFLECTING WINDOWS	VISUAL DISPLAY UNITS	TELEVISION SHOPS
MAGAZINES	SHOPPING CENTRES	AIRPORTS	CINEMA LIGHTS	ILLUMINATED SIGNS
BARS + RESTAURANTS	POP VIDEO	PETROL STATIONS	RAILWAY STATIONS	FAST FOOD

interior and exterior



The Wall of Visions.