



AFVsc84p132

Handwritten notes:
Gibson
SN
1.

79 Wardour Street London W1V 3TH
Tel. 01 734 7410

Rodney Wilson
Film Office
ACGB
105 Piccadilly
London W1V 0AU.

Dear Rodney,

please find attached my application to the October panel meeting for a video production bursary of £1500.00 which would be used for the completion of current works as described overleaf. I am making this application simply because these works can not be completed without further funding. I will send on to you appropriate supporting materials in due course.

yours sincerely,

Jeremy Welsh.

Handwritten notes:
Archiv u. Res. June
Early been out/box B

I.O.D. A video installation.

The installation is based on the tape I.O.D. (produced between 1982/84 and exhibited in earlier forms as both tape and installation) which is a multi layered treatment of media, consumer and fashion images, over a dense soundtrack of voices and electronic music.

The installation is designed for three channels, each of which will feed a number of monitors; the total number of monitors required will vary according to the specifics of location, but it will always be a multiple of three. Each channel will play one version of the video tape. All three tapes use the same basic material, but each one manipulates it differently. The three are primarily differentiated by the use of three wipe patterns (one on each screen) by which the picture surface is divided. These are; rectangle, diamond, circle. In addition, each wipe pattern is given a primary colour (red, green or blue) and each carries a separate audio track. The three tracks together make up a score consisting of rhythm, harmony and melody/ words.

The installation will operate on a short repeating cycle (approximately ten minutes) over one hour.

Reflecting: a video production.

The preliminary development of this tape began in the autumn of 1983. As the title suggests, it is a gradual work, discursive and often diffuse. It brings together elements of work produced in various media since 1978, drawing upon documents from performances and installations, and incorporating music and sound recordings. Like I.O.D. and other recent works it is particularly concerned with the image, and in this instance, with the ways in which the image feeds, directs and evokes memory. It uses narration in the form of recollection, reflection, description, but is not a 'narrative' as such. There are a number of central images which recur throughout and bind the different parts of the work together. One of these is the window, as frame, as picture space, as metaphorical interface between internal and external. A particular image, and one which contains the central themes of the piece, is that of a window reflected in another window: a self referential statement; a closed system; a contradiction, and a poetic fusion. Other reflecting surfaces are used throughout, and explored for their different visual qualities, as well as their symbolic ones. (water, metal, glass) Photographs are also used throughout the piece, as referents and as documents. The image as generalised unit of visual culture and carrier of social message is contrasted with the image as projection of self, of identity.

M

I began shooting during a period as artist in residence at Ealing Green High School, in October and November 1983. Looking at the school from a distance, through the lens of a camera, I began to think about the nature of school as a social and cultural environment, and to remember my own experience of 'being at school'. The school, like the window, the building, is a device that simultaneously encircles and excludes, encapsulates and differentiates. To explore these qualities through the image became my main concern at the time. Later, the project shifted location to the home, the personal environment in contrast to 'the world'. A fiction (but nonetheless real) began to

develop, in which the subject (who by reversal becomes object - by choice, even) is insulated from direct experience of or confrontation with 'outside' but is given abundant information about this 'outside' through images. A model of the world is constructed, and this model is entirely based upon received notions, information that is mediated, framed, edited.

3.

From the vantage point of one room it becomes possible to 'know' the world; distant places which we need never visit, because television, film and photography deliver them to us. We "learn" these places. When (if) we actually visit them, are our perceptions challenged or merely confirmed ?

'Reflecting' is not intended as a definitive statement 'about' anything, but is a reflection upon, a research into, certain basic qualities of visual culture in the age of mechanical and electronic reproduction. It is partly auto-biographical, partly fictional, at times almost documentary. Its aim is to regard the familiar from a distance in order to see it more clearly, or to find within it the unfamiliar.

STRUCTURE:

The finished tape will be of about forty minutes duration, divided into several sections or episodes, linked by certain recurrent images. The soundtrack will be a mixture of narration, using several voices, male and female, music and environmental sound.

It will be presented in two ways: firstly as a videotape for conventional viewing, then as part of an installation in which two versions of the tape are played simultaneously within a space that also contains various objects used in the tape, including a series of framed photographs and a slide projection upon a constructed screen of semi-opaque materials. (gauze, plastics etc.) The installation will use several sound sources including the sound from the monitors, and stereo audio tape. The installation will be sensual, evocative and 'dramatic', something between an exhibition and a theatrical event.

VIDEO PROJECTS AUTUMN 1984.

Remaining work necessary for completion of 'I.O.D.' and 'Reflecting'.

I.O.D.

Post production of three separate tapes for installation/dubbing of copies. Composition/recording of audio tracks.

Production of supporting materials, publicity etc. prior to distribution and exhibition.

REFLECTING:

Shooting of remaining sequences at interior and exterior locations. This would account for up to five days' shooting, using actors.

Logging of shot material: after completion of shooting there will be around eight hours of tape.

Post production: editing image, and sound mixing/dubbing. Processing of certain sequences using special effects: freeze frame, dissolves, wipes, slow motion, push-offs.

Composition/recording of music.

Graphics and titling using micro computer.

Production of publicity materials for distribution.

Video productions. Autumn 1984.

Projected budget.

I.O.D. installation:

Tapes for mastering and dubbing exhibition
copies:

90.00

Editing:

211.60

Photography/artwork/printing of publicity

40.00

341.60

Reflecting tape & installation:

Tapes for shooting/editing/dubbing:

177.77

Audio tapes:

25.00

Portable equipment hire:

250.00

Editing:

529.00

Special effects:

150.00

Printing/photography etc. for publicity:

40.00

1171.77

Exhibitions/screenings 1984.

6.

JANUARY:

'Video Art': Olympus Gallery, London.
Semaine d'Art Video, Rennes, France.

FEBRUARY:

Expanded Media Show; Sheffield.

APRIL:

Screening/lecture tour of Yugoslavia.

MAY:

Pompidou Centre, Paris.
Ikon Gallery; Birmingham.
British/Canadian Video Exchange, Toronto.
Ottawa International Video Festival touring exhibition.

JUNE:

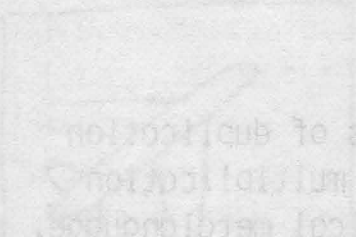
Summary Video U.K. 84; ICA, London.
Tate Gallery; Anglo-French Video Exchange; London.
Pompidou Centre; Paris.
Quebec '84; Quebec City.

SEPTEMBER:

World Wide Video Festival, The Hague.
British Council, Berlin.
Video '84 ; Montreal.



*crane - building etc.
back to drawing board*



Replane

REFLECTING.

Working notes on tape & installation.

JEREMY WELSH.

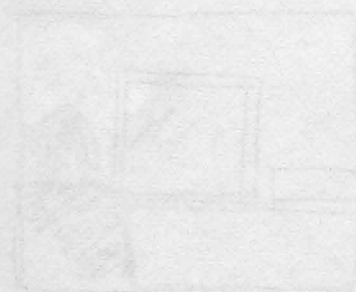
September 1984.



cut



Return from site



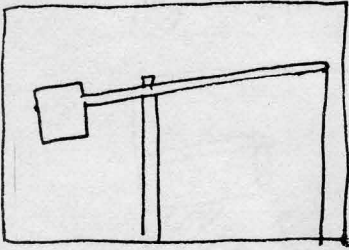
Plan Latching + 4/8/84

" The endlessly reflected vision: all the games of duplication and reduplication of the object in detail. This multiplication is presented as a deepening, that is for a critical metalanguage, and it was doubtless true in a reflexive configuration of the sign, in a dialectic of the mirror. From now on, though, this indefinite refraction is only another type of seriality. The real is no longer reflected, instead it feeds off itself till the point of emaciation."

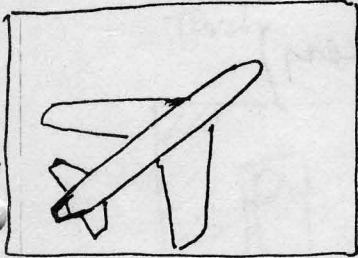
Jean Baudrillard, from 'The Orders of Simulacra' Semiotext(e) 1983.

BUILDING

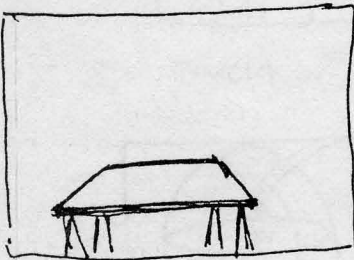
REMAINING MATERIAL TO BE SHOT



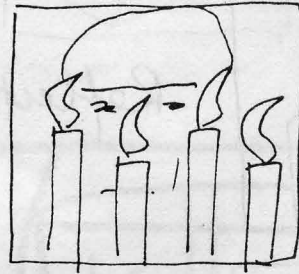
Crane - building site
(next to Charing Cross)



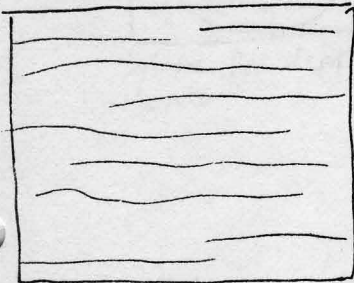
Aeroplane -
(Go to Heathrow)



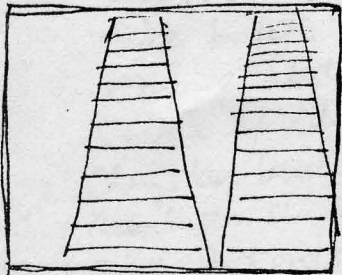
Dinner party



Face behind candles



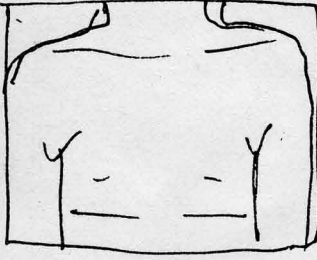
Water.



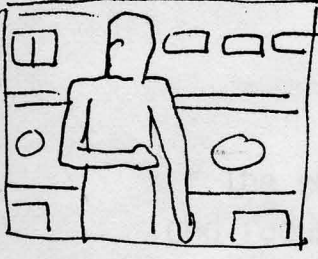
Railway from above



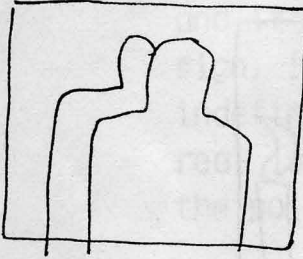
Man watching t.v. / video



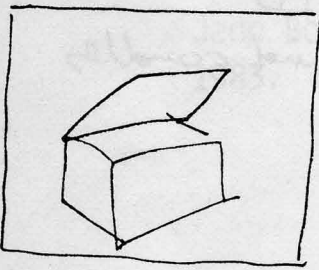
TORSO



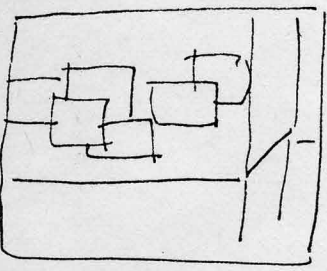
SLOW MOVEMENT (chromakey)



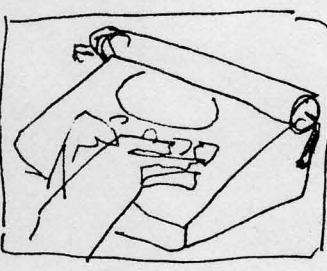
Reflection (chromakey?)



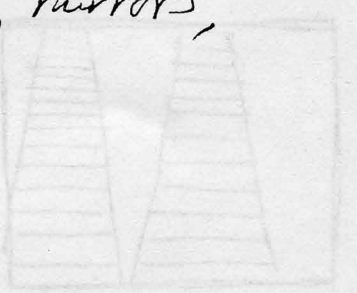
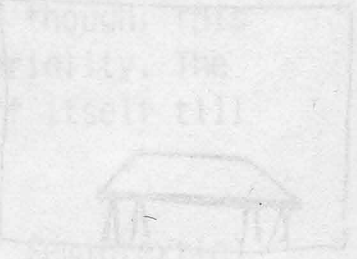
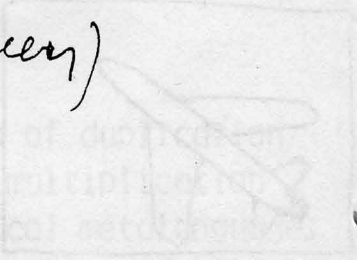
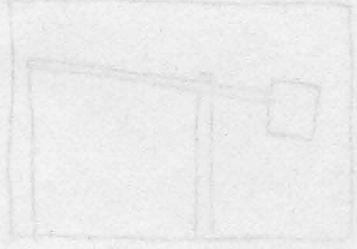
Box of light.

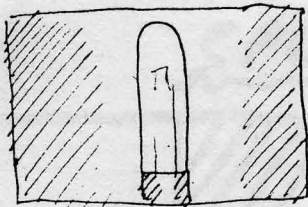


Shop windows - t.v. shops, mirrors, dummies etc.

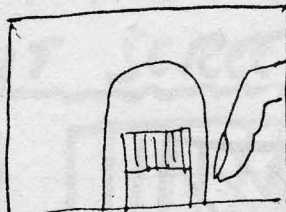


Man typing

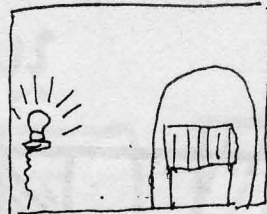




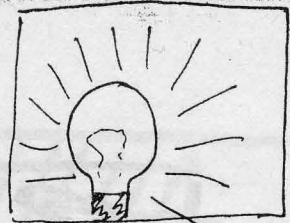
projector bulb



Tap with finger

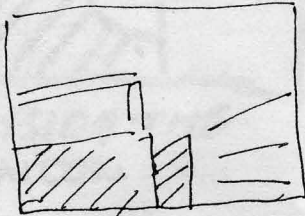


Trace past unlit bulb to lit lamp

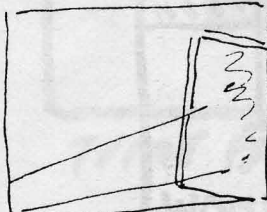


lit bulb

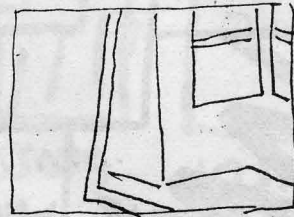
11.



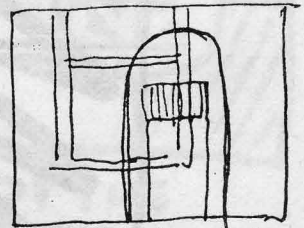
Torch



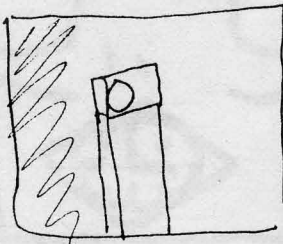
mirror



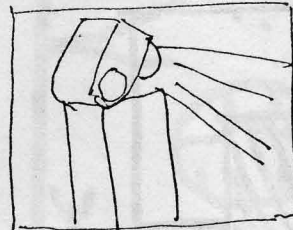
reflection of window



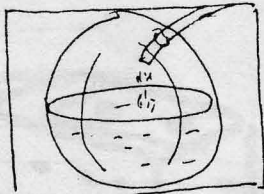
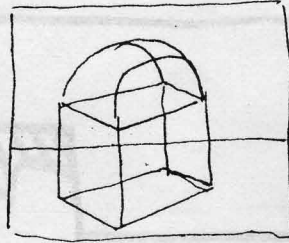
bulb in front of window



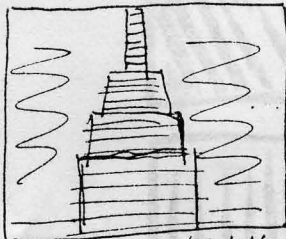
Torch



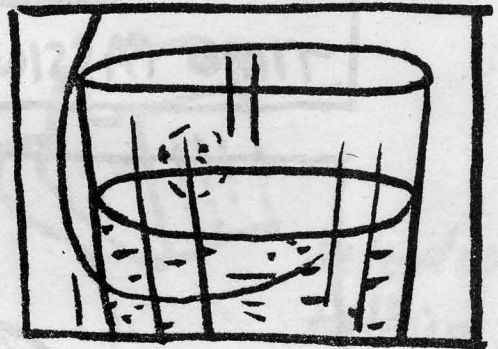
open



globe filled with water

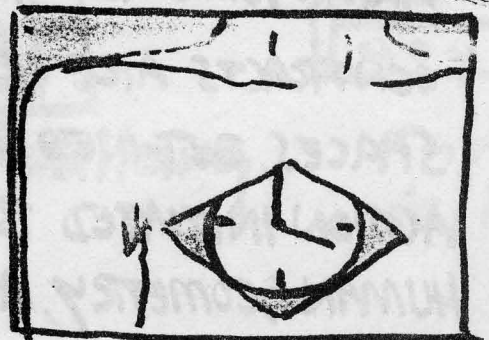
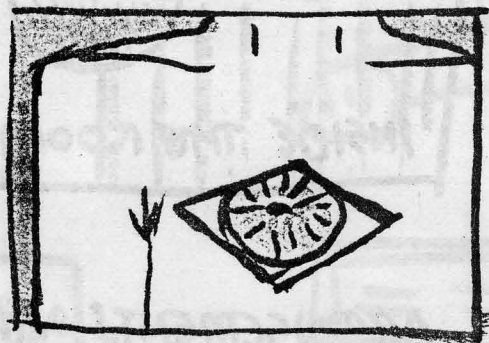


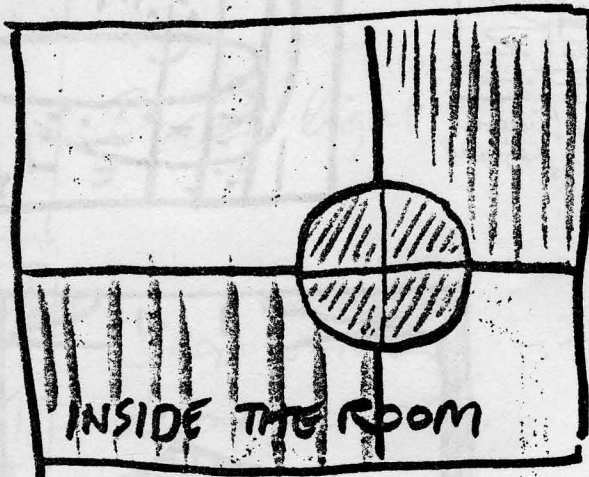
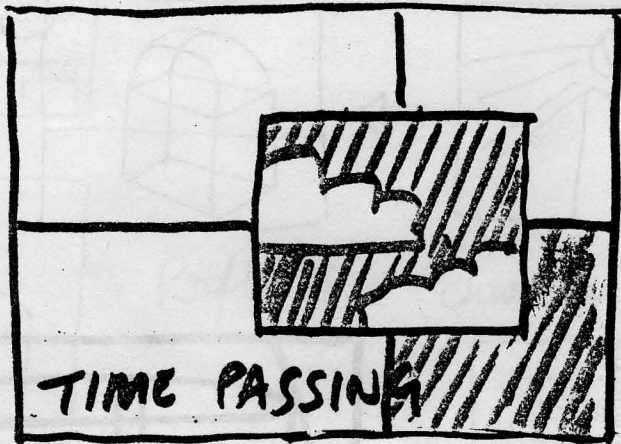
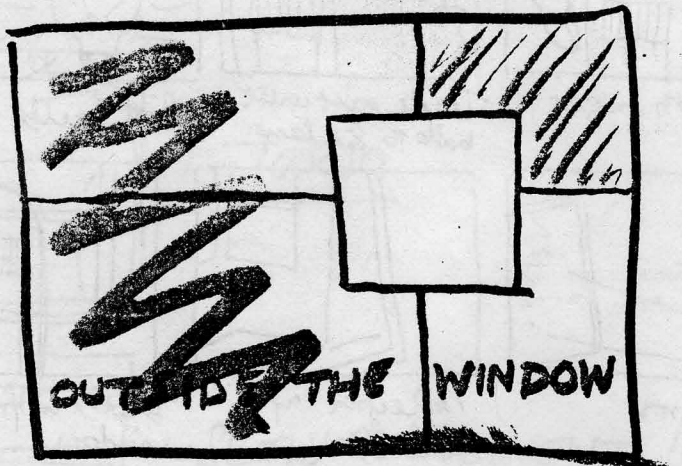
replicas of build'g with bulb projected slides



American Images:

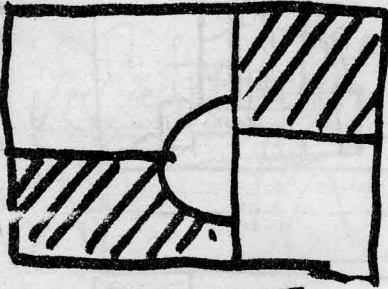
- Cake battle
- Empire State
- Statue of liberty
- Chrysler building
- Newhattan skyline
- Old Postcards.



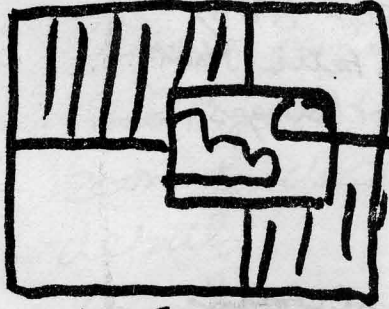


ARRANGEMENTS ARE MADE.....
 CONTRACTS ARE SEALED.....
 SPACES DEFINED BY ACTION.....
 ACTION INITIATED BY OBJECTS.....
 HUMAN GEOMETRY, ARCHITECTURAL SPACE.....

SPLIT SCREENS



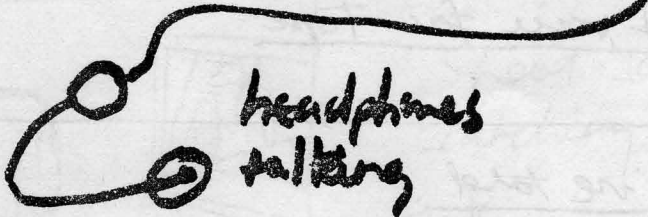
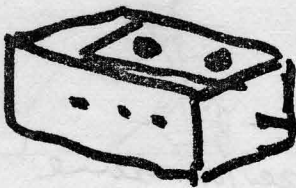
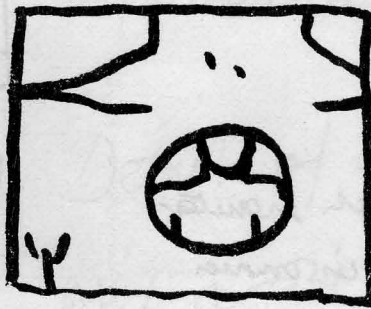
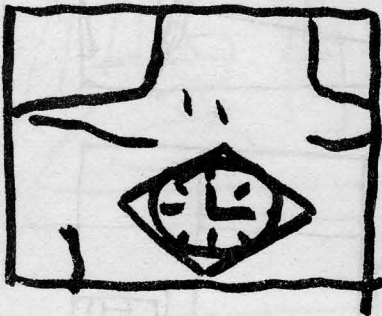
OUTSIDE THE WINDOW



TIME PASSING



INSIDE THE ROOM



headphones talking



telephone talking.



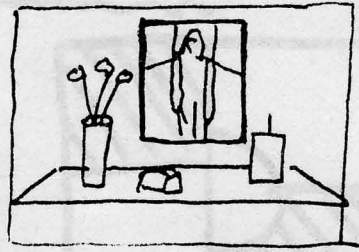
TV talking.



radio talking.

INSOMNIA (1984 REMIX)

Photographs of self (1978)
in black frame. Static shot
but photograph changes:



close up shots of details
of photographs



man in room with monitor
showing original insomnia



Slides from 'NWX' performance

Mix in one channel of voice for performance

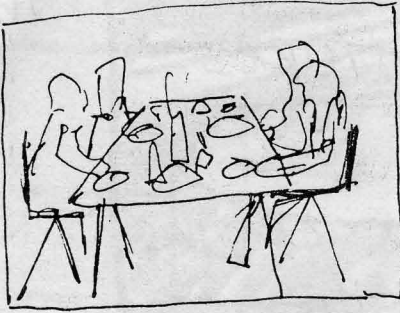
Both channels of voice for tape

Do what you've told.

Do original vision mix of two tapes.

Insert mouth in box, reciting words of song.

Cut in still shots of imperatives, signs etc.



Dinner party sequence —
Shoot from fixed position, use
zoom to close in on particular
details.

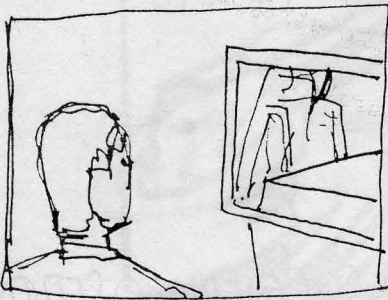
Record sound and image.

Deconstruct, interpreting other
information

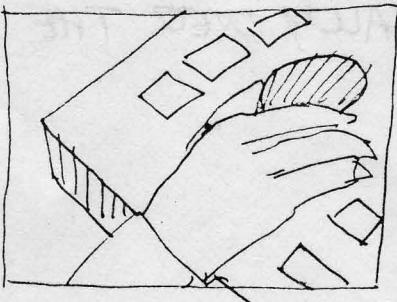


Details of expression, gesture etc.

Not acted, but real dinner
party.

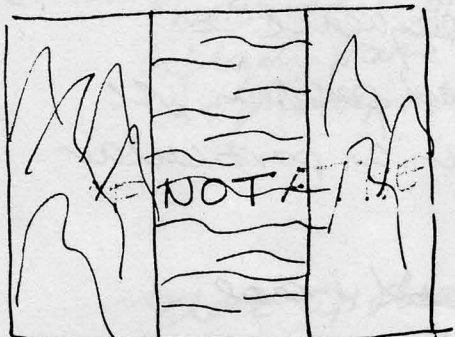


Shoot scene with man
watching this action on
t.v.



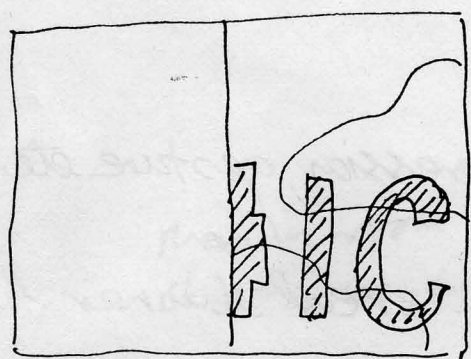
Intersect details of hands
operating editing machinery.

TEXT FEATURES



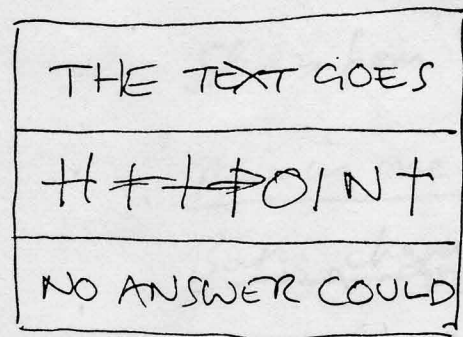
FIRE WATER FIRE

TWO MATCHING CRAWLS AT SAME HEIGHT.

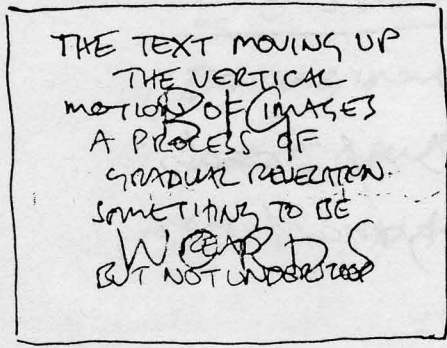


WALL SKY

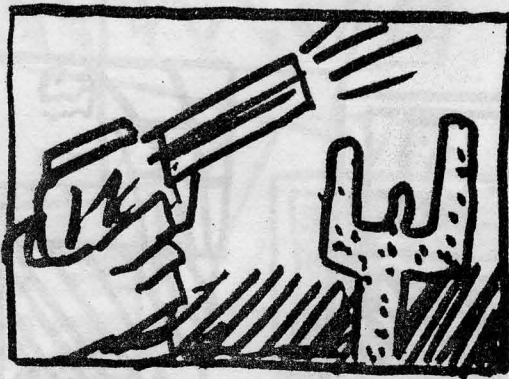
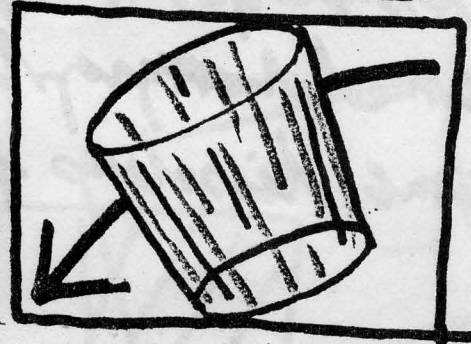
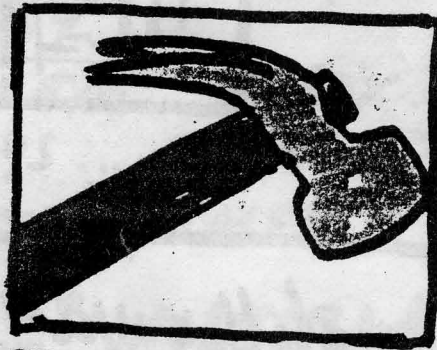
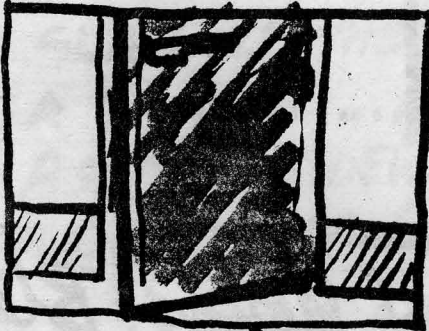
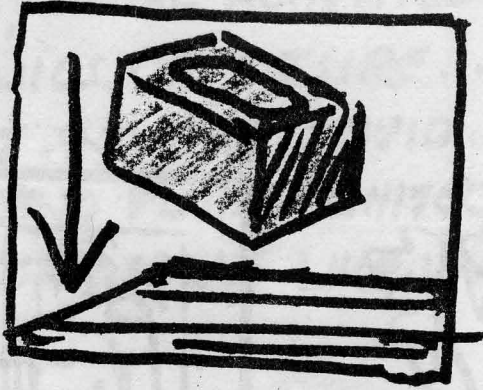
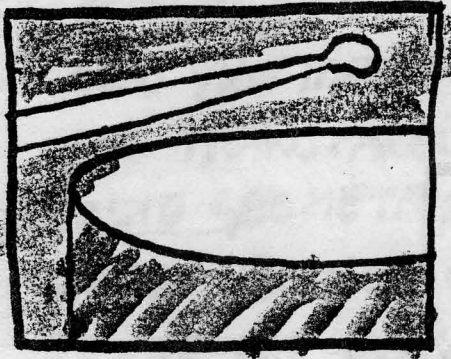
CRAWL 'DISAPPEARS' BEHIND WALL



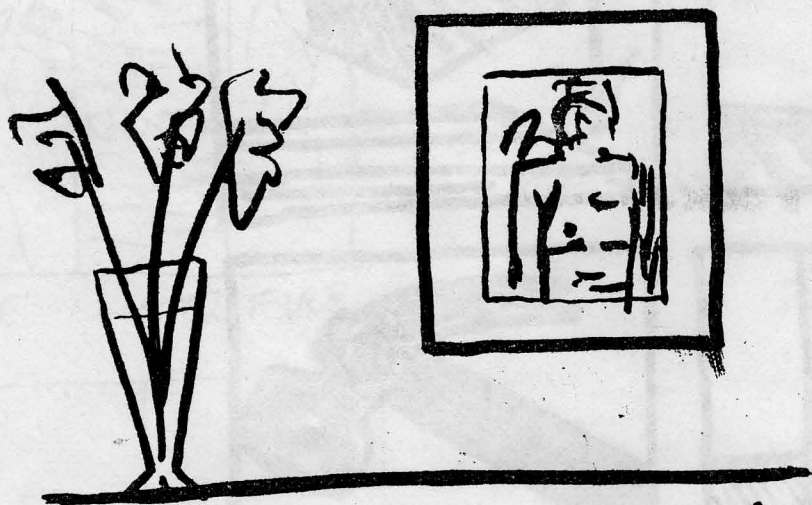
THREE LINES OF CRAWLING TEXT



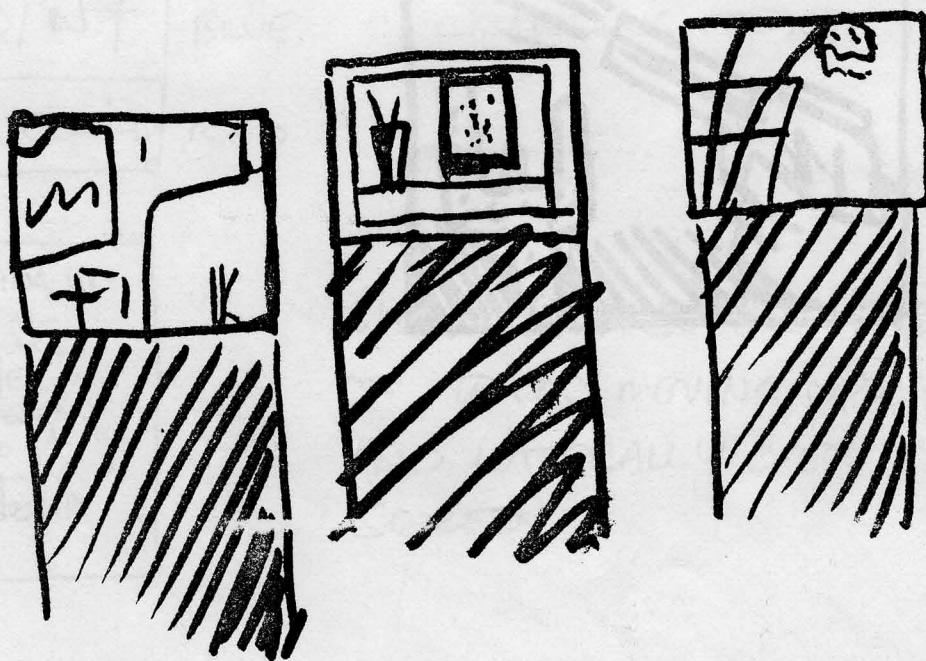
MULTIPLE SUPERIMPOSITION OF TEXTS MOVING UPWARDS AND LATERALLY OVER THE SCREEN



7

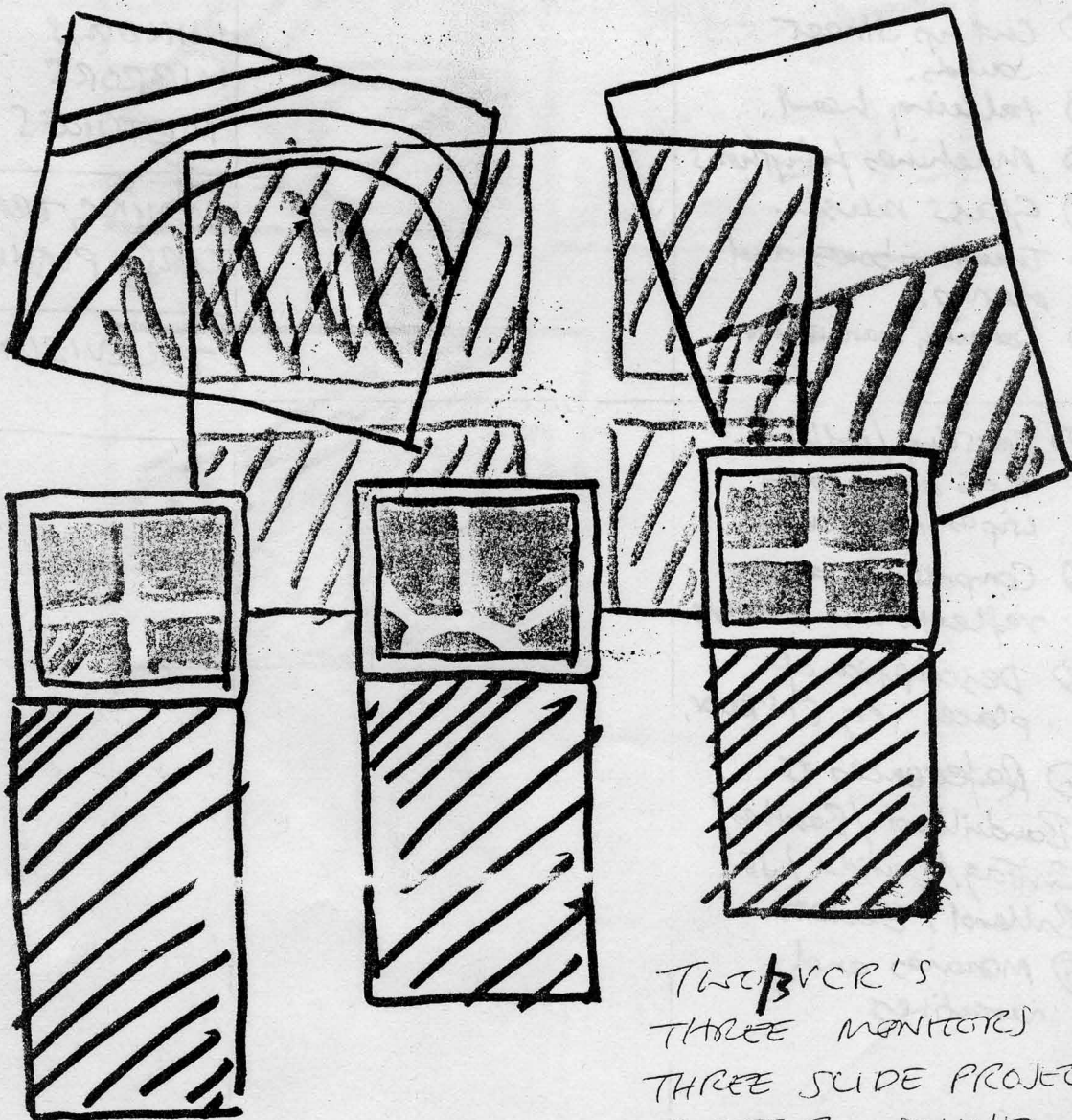


glass shelf - vases of flowers. Black framed photograph. Photograph inside frame dissolves from one image to next.



RITUALS, RITES, SOCIAL ACTIVITIES.....
AND THE MECHANICS OF DESIRE..... 19.
THE TRANSPARENT AND THE LIQUID.....
SOLID GEOMETRY AND FLUID ARCHITECTURE.....
WORDS BOUNCE OFF WALLS LIKE WAVES
BREAK ON ROCKS.....
GLASS IS THE KEY.....
A WINDOW.... AN EYE.... A BOX.... A MIRROR
A GLANCE SIDWAYS.... FURTIVE OR NOT.....
A DREAM OF DISTANT PLACES

'GLASS' INSTALLATION



TWO 3/4 VCR'S
THREE MONITORS
THREE SLIDE PROJECTORS
STEREO SOUND
plinths for objects.

BUILDING/REFLECT STRUCTURE OF TAPE

20

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|-----------------|--|--|--|
| <p>1) IMAGE</p> | <p>① BUILDING - TITLE SEQUENCE STILLS OF BUILDINGS, CRANE, AIRPLANE WINDOWS</p> <p>② THROUGH WINDOWS TO IMAGES OF SELF - PHOTOGRAPHS</p> <p>③ IMAGES OF TRAVEL - THE WORLD DELIVERED BY IMAGES</p> <p>④ LONDON / N.Y. / PARIS TORONTO.</p> | <p>⑤ Photo albums / etc.</p> <p>⑥ Glass head</p> <p>⑦ Trains / cars moving</p> | <p>LINKS</p> <hr/> <p>HANDS - manipulating objects.</p> <hr/> <p>VOICE OVERS - describing what he sees / thinks</p> <hr/> <p>OBJECTS - Glass objects Reflecting objects.</p> |
| <p>2) MUSIC</p> | <p>① Cut up of domestic sounds.</p> <p>② Cut up street sounds.</p> <p>③ Talking head.</p> <p>④ Machines / rhythms</p> <p>⑤ Glass music</p> <p>⑥ Trains + boats and planes.</p> <p>⑦ Dancing mannequin</p> | <p>⑧ Collage of media sounds</p> | <p>WINDOWS MIRRORS PICTURES</p> <hr/> <p>MOVING TRAINS, CARS, PLANES</p> <hr/> <p>TELEVISION</p> |
| <p>3) TEXT</p> | <p>① Casting / rolling texts in various lips + inserts.</p> <p>② Computer texts and reflections in monitors</p> <p>③ Description of places - e.g. CN Tower.</p> <p>④ References to Baudrillard / Barthes / Sontag / Derrida / J.G. Ballard / Beckett.</p> <p>⑤ Monaries and narratives</p> | | |

EXTRACTS FROM NARRATION

It had been like this..... all night long someone blew a saxophone - a tenor I think - in the botanical gardens by the beach. At six the sun rose. A car drew up outside the house - it was one of those reproduction villas called Casa Romana or something like that - probably a respectable guest house for the well to do senior citizen. An alarm clock rang. Someone opened a window, then closed it again. Someone turned on a radio. The shipping forecast. That's all I remember.

But can you do that..... see here. You are standing in front of a full length mirror. You are quite naked. You have to face facts. Your body looks back at you like that of an alien. You look at your reflection for a long time. There is nothing narcissistic in this, nothing sexual; you just want to find out who you are. Finally you go over to the window. There's a potted plant on the window ledge. You open the window, just wide enough to push the plant pot out. It takes a long time to reach the ground, but when it does, when you hear the crash, you know you are not dreaming.

Once I made a map of my room by drawing a line round every object with a stick of white chalk. Then I threw evrything out the window, so that only the outlines on the floor and walls remained. I made measurements and wrote them all on a sheet of white paper. Then, I noticed myself, there, in this room that had become a diagram of itself....what could I do

I drew round my feet, on the floor, leaving two outlines of the place where I had been standing, then I climbed out of the window. It was a long way to the ground, so instead I climbed up onto the roof. I left the room, locked from the inside. I didn't look back. I made my way across the roof tops. The sun was bright, though the day cold. Eventually I found an open skylight. I squeezed through it and dropped into another room. It was quite empty. That suited me fine.

I needed time to think.