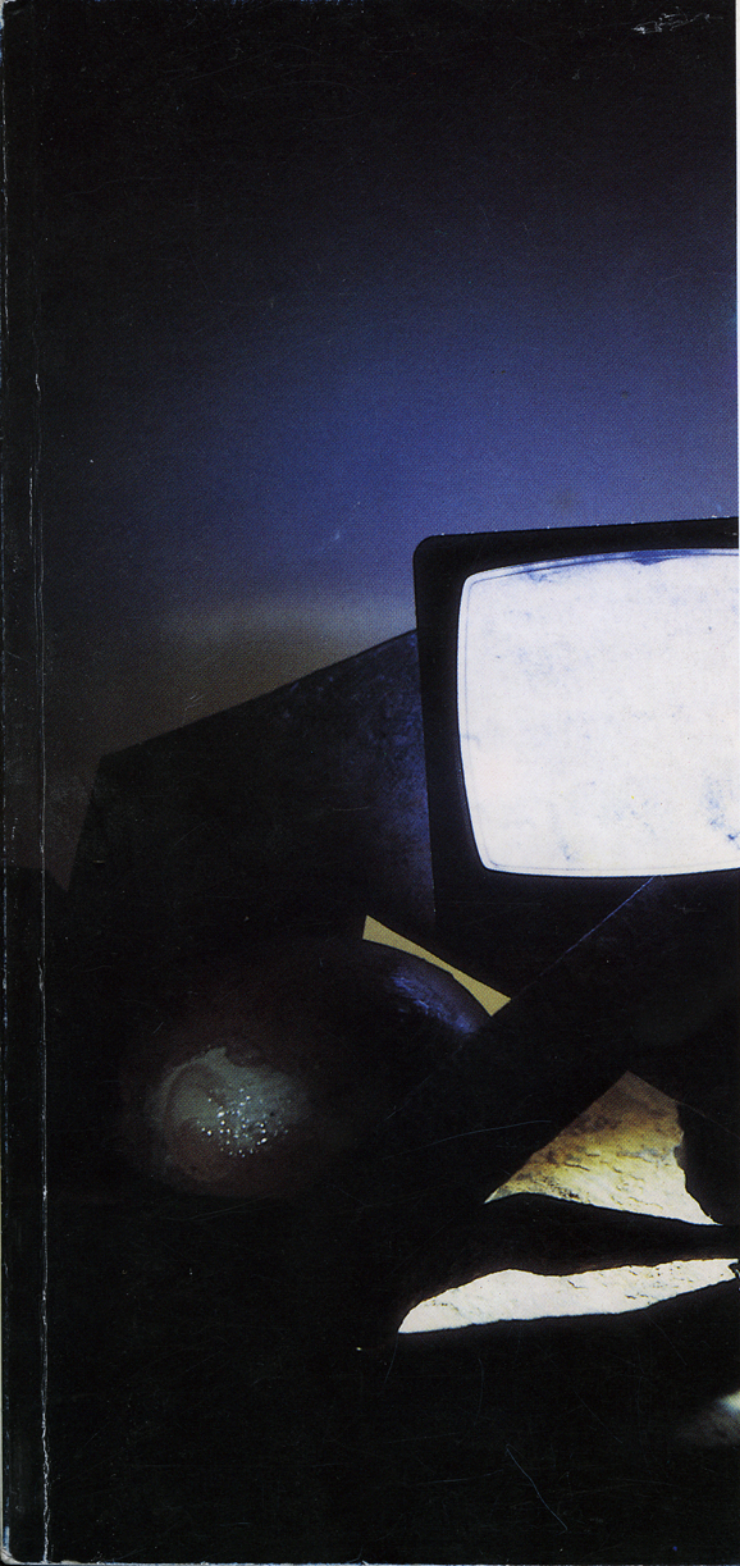

**4. VIDEONALE
IN BONN**



18. - 23. SEPTEMBER 1990

GEORGE BARBER

ENGLISH VIDEO ARTIST OF REPUTE. ST. MARTINS,
SLADE WINNER OF AWARD AT MONTREAL VIDEO FESTIVAL 1989.

THE COMPLETE DAVE SERIES

GB 1990, 14:00 MIN. COLOR.

ALL ASPECTS OF PRODUCTION: GEORGE BARBER

VIDEOS:

TAXI DRIVER 2, VENETIAN GHOST - MADE FOR BRITISH FILM INSTITUTE 1987/88.



GEORGE BARBER

THE COMPLETE DAVE SERIES

Dave auf der Suche nach dem Sinn.

Dave finds himself searching for meaning.

MADOLON HOOYKAAS, 1942.

WORKED WITH PHOTOGRAPHY & FILM IN PARIS, LONDON, NEW YORK, JAPAN 1964-70. LIVES IN AMSTERDAM.

ELSA STANSFIELD, 1945.

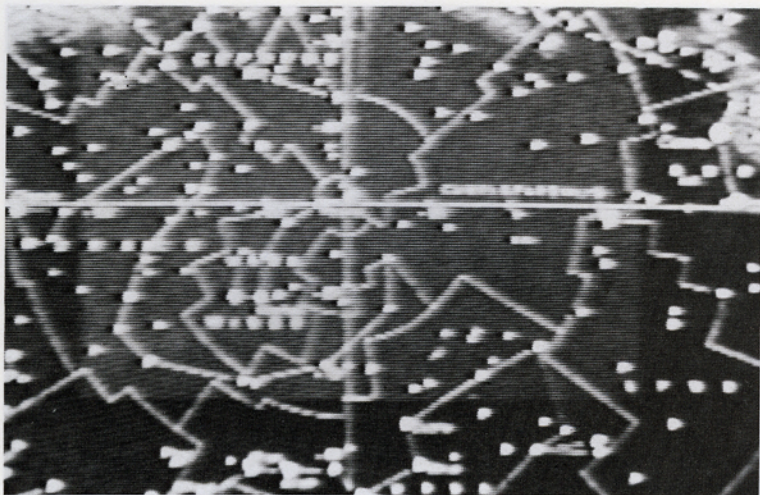
GLASGOW SCHOOL OF ART, 1962-65. EALING SCHOOL OF ART & PHOTOGRAPHY, LONDON, 1965-67.
SLADE SCHOOL OF ART, LONDON 1967-69. LIVES IN AMSTERDAM.

SOLSTICE, NL 1989, 15:00 MIN. COLOR.

PRODUCTION, DIRECTION, CAMERA, EDITING: M. HOOYKAAS/E. STANSFIELD. MUSIC: F.-M. UITTI.

VIDEOS:

THE FORCE BEHIND ITS MOVEMENT 1984; COMPASS 1984; FROM THE MUSEUM OF MEMORY 1985; VI-DEO VOLENTE 1985; SHADOW PICTURES 1986; POINT OF ORIENTATION 1986; POINT IN TIME 1987; DIALOGO 1987.



MADOLON HOOYKAAS/ELSA STANSFIELD

SITE/NEW SOLSTICE (TWOQUE)

Das Videotape *Solstice* basiert auf dem visuellen Wechselspiel zwischen Licht und Dunkelheit, Bild und Ton. Die geheimnisvollen Pfade der elektronischen Bilder sind wie die Bewegungen des Lichts, das nur so scheint, als stünde es still. Es wird ein Verweis auf das S gegeben, das als erster Buchstabe per drahtloser Telegraphie im Dezember 1910 von Marconi über den Atlantik gesendet wurde.

The videotape "Solstice" is based on the visual interplay between light and darkness, picture and sound. The electronic images mysterious paths' are like the movements of the light, which only appears to stand still. Reference is made within the tape to "S", the first letter transmitted by wireless telegraphy across the atlantic by Marconi in December 1910.

DAVID LARCHER, 1942.

ROYAL COLLEGE OF ART, FILM & TV DIPLOMA 1964/65. GULBEKIAN VIDEO FELLOWSHIP 1982,
DAAD SCHOLARSHIP, BERLIN 1983.

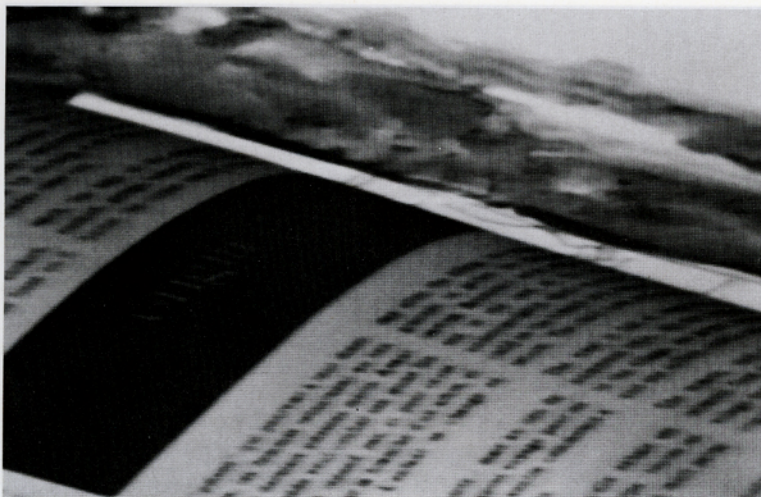
GRANNY'S IS

GB 1989, 45:00 MIN. COLOR.

SCENARIO, IMAGE, SOUND, MONTAGE: DAVID LARCHER

VIDEOS:

EETC ..., 1986-87.



DAVID LARCHER

GRANNY'S IS

Granny's Is ist eine Art semiotisches Porträt über Larchers Beziehung zu seiner Großmutter. Von Proust'scher Erinnerung bis zu postmoderner ästhetischer Fragmentierung, ist das Band eine kaleidoskopische *tour de force* und ein visueller Leckerbissen für den Zuschauer.

"Granny's Is" is a kind of semiological portrait of Larchers relationship with his grandmother. From Proustian remembrance to post-modern aesthetic fragmentation the tape is a kaleidoscopic "tour de force" and a visual treat for the viewer.

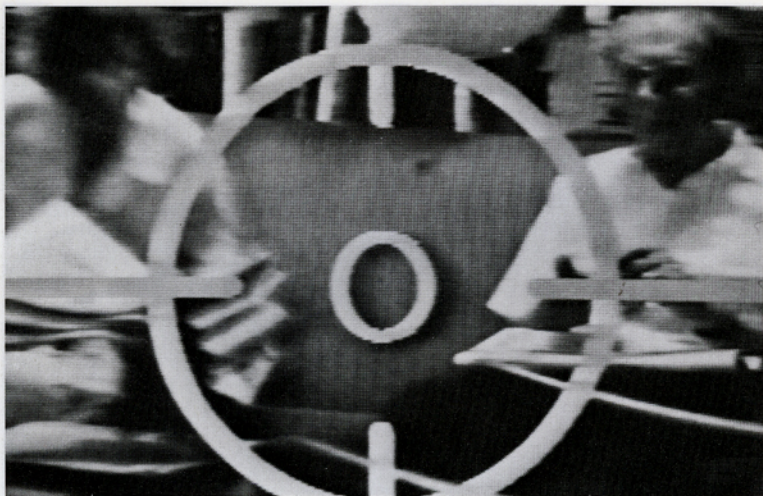
PICTORIAL HEROES (ALAN ROBERTSON/DOUGLAS AUBREY)

SNIPER

GB 1988, 14:45 MIN. COLOR.

VIDEOS:

THE LAST MAN IN EUROPE 1987; THE COVER UP 1987; REFLECTIONS ON THE ART OF THE STATE 1988.



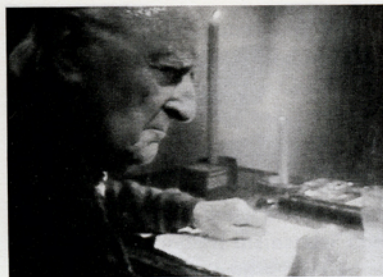
PICTORIAL HEROES

SNIPER

In einer Serie von kurzen Episoden, Aktionen, Gesten und Bildern werden mehrere Themen von großem kulturellen und politischen Interesse ergründet, insbesondere die Idee eines Überwachungsmediums und die angedeutete Interpretation von Ereignissen und eigenen Erfahrungen. Das Band ist nicht methodisch erzählend, sondern episodisch aufgebaut, mit kurzen Energieausbrüchen.

In a series of short episodes, actions, gestures and images, a number of themes of a broad cultural and political nature are presented; in particular the notions of a media of surveillance and a jigsaw interpretation of events and experiences. The tape adopts an episodic structure, forming short bursts of energy - rather than the more methodic narrative form.

ELEKTRONIK FANTASIEN
**LONDON
GROSSBRITANIEN**



TERRY FLAXTON
THE WORLD WITHIN US
1988, 16 MIN, COLOR

Stellen Sie sich Tarkovsky auf den grünen Hügeln von Vessex vor, Regen an einer Fensterscheibe oder einen mit Kerzen erleuchteten Raum. Ein alter Mann sitzt an einem Schreibtisch und verleiht einer inneren Landschaft aus Träumen, Ängsten und Reuegefühlen Ausdruck.

Picture Tarkovsky on three green hills of Vessex, rain on a window, or a room stacked with candles - Flaxton's tape is a paen to texture. Digital effects when they're used are kept vivid but scarce. The camera swoops from a plane, shooting down over woods, over sea. An old man sits at his desk giving voice to an inner landscape of dreams, fears and regrets.



STUART MARSHALL & NEIL BARTLETT
PEDAGOGUE
1988, 10 MIN, COLOR

Eine kurze Kamera-Performance des Darstellers/Monologsprechers Neil Bartlett, dessen Show „A Vision of Love Revealed in Sleep“ von 1987 auf große Anerkennung stieß. Das Band erforscht auf komische Weise die möglichen Implikationen des Artikels 28. Artikel 28 verbietet den Gebrauch von ausdrücklich homosexuellem Material in der pädagogischen Arbeit.

A short performance to camera by solo performer/monologist Neil Bartlett, whose 1987 show „A Vision of Love Revealed in Sleep“ was highly acclaimed. The tape explores in comic style the possible implication of clause 28. Clause 28 bans the use of any explicitly homosexual material in education.

**LONDON
GROSSBRITANIEN**



LEI COX
LEI CAN FLY
1989, 1 MIN, COLOR

Ein witziges Stück Videographik von einem der besten Exponenten des Mediums.

A humorous piece of videographics by one of the best exponents of the medium.



AKIKO HADA
JAMES BONK IN MATT BLACKFINGER
1988, 11 MIN, COLOR

An einem tropischen Strand wird Agent 0016 (gespielt von einer Aufzieh-Aubergine) mattschwarz angemalt. Unser Held 0017 James Bonk (gespielt von einem Spielzeug-Godzilla) wird auf den Fall angesetzt. Eine liebevolle und übermütige Parodie des berühmten Filmspions, präsentiert vom Japanese American Toy Theatre of London.

On a beach in the tropics, agent 0016 (played by a wind up egg plant) is painted matt black. Our hero, 0017 James Bonk (played by a toy Godzilla) is sent out to solve the case. A loving and hilarious parody of the famous movie spy, presented by the Japanese American Toy Theatre of London.

MARTY ST. JAMES & ANNE WILSON

MARTY ST. JAMES:

BORN 1954 IN W. MIDLANDS, GREAT BRITAIN. LIVES IN LONDON.

BIOGRAPHY:

BOURNVILLE SCHOOL OF ART. SALFORD COLLEGE OF ART. CARDIFF COLLEGE OF ART.
1976 B. A. DEGREE IN FINE ART.

ANNE WILSON:

BORN 1955 IN W. MIDLANDS, GREAT BRITAIN. LIVES IN LONDON.

BIOGRAPHY:

WALSALL SCHOOL OF ART. CARDIFF COLLEGE OF ART. 1977 B.B. DEGREE IN FINE ART.

"SINCE 1982 WE HAVE BEEN WORKING WITH VIDEO ATTEMPTING TO BOTH EXPLORE AND DEFINE ITS PARAMETERS AS A FINE ART MEDIUM. OUR WORK HAS TAKEN THE FORM OF BOTH SINGLE TAPE PIECES AND MULTI SCREEN INSTALLATIONS, IN ALL OF THESE WORKS THE STRUCTURING AND RESTRUCTURING OF REALITY USING THE UNIQUE QUALITIES OF THE ELECTRONIC IMAGE HAS BEEN OUR GOAL."

VIDEO PORTRAITS, GB 1990

These are individual portraits of people framed within a traditional ornate picture frame (often gold leaf finished) but instead of the traditional static painting contained within the frame here is a moving video portrait of the person, gesticulating, blinking and in motion before the spectators eyes. Each portrait is researched, considered, designed and constructed with that particular person in mind to create an individual, obsessive and intimate 'in motion' portrait of a living face capable of speaking and generating sound. The initial reaction is one of disbelief and surprise as there within a traditional framework reaching out to you is a living portrait.

The technology is contained within individual wall mounted cabinets containing one single monitor and playback U-Matic deck. Without any visible means of support the units have been designed in such a way that no cables or technology can be seen.

In the mode of repeat cycle the portrait will play all day without adjustment.



Video Portrait of Julie Walters (Actress)
Shown by kind permission of The National Portrait Gallery - London