

PROGRAMME FOR THE FRENCH INSTITUTE TO BE SHOWN FEBRUARY 16TH 1988.

A PERSONAL SELECTION BY ANNA RIDLEY

- (1) PHASED TIME² by David Hall. 1974.
16mm. Film Duration 16 Minutes.

This film is built around a simple shooting schema, for the initial stage, where a room is progressively revealed through a series of shots from static positions : the camera is moved clockwise through each position thereby fixing the room as a conventional temporal sequence. By rewinding the film within the camera and using the process of matting, subsequent shots of the room are exposed producing an overlap in time. As the film rolls the process unfolds multiple views of the room held within the frame at any one moment. This layering and phasing of time and space finally depicts the entire 360 degrees of the room as temporal and spatial fragments. The soundtrack is similarly processed and synchronised complementing the visual realisation.

Although constructed by means of a precise procedure, the effect of layering image upon image cannot be pre-determined, so chance events, paradoxically, finally shape the resulting images. This work, made in 1974, heralds the electronic techniques extensively used now by many artists working in video.

A rare opportunity to see this film.

- (2) FLY IN YOUR EYE by Sandra Christie. 1987.
Videotape. Duration : 3 minutes. PREMIERE.

Memories conjure up images from the past : emotional memory can condition our perception of remembered events. As in dreams sometimes, a magnification of reality can appear as natural, a symbolic perspective, which attempts to unravel our impressions and emotions.

- (3) DIALOGUE FOR TWO PLAYERS by Stephen Partridge. 1984.
Videotape. Produced by Anna Ridley for Channel Four Television
Duration : 17 mins.

This work centres around a behavioural manipulation of two people placed within an environment where they appear to have the freedom to come to terms with the situation. This freedom, however, is an illusion; they may make only limited moves prescribed by the rules of the game. Split screen techniques reveal the relationship between the two participants and the structural manipulations which occur both as part of the original recording and the post production process.

(4) INTO OBLIVION, CARING NOT.....DARING NOT by Nicola Percy.1986.
Videotape. Duration : 7 minutes. PREMIERE

(5) SNIPER by Doug Aubrey and Alan Robertson. 1988.
Videotape. Duration : 15 minutes. PREMIERE

(6) SUGAR AND SPICE by Carol Childs. 1987.
Videotape. Duration : 4 minutes . PREMIERE

(7) THIS IS A TELEVISION RECEIVER by David Hall.1976.
Duration: 8 minutes. Produced for B.B.C.T.V. as part
of the ARENA programme on video art.

The familiar face of Richard Baker, the T.V. presenter and former news reader, informs the audience that the television is a collection of images and sounds produced by electronic means. The recorded tape of this statement is progressively re-recorded so that the illusion of a "real" person is deconstructed. The image of the man and the sound of his voice appear, eventually, as abstract images and vibrating sounds. The suggestion that television this most powerful medium of persuasion should not be taken at surface value remains as relevant today as when the work was made in 1976.

END

(8) BRIDGE FOR TWO PLAYERS by Stephen Partridge. 1984.
Videotape. Produced by Anna Kidley for Channel Four Television
Duration : 17 mins.

This work centres around a behavioural manipulation of two people placed within an environment where they appear to have the freedom to agree to terms with the situation. This freedom, however, is an illusion; they may make only limited moves prescribed by the rules of the game. Split screen techniques reveal the relationship between the two participants and the structural manipulations which occur.