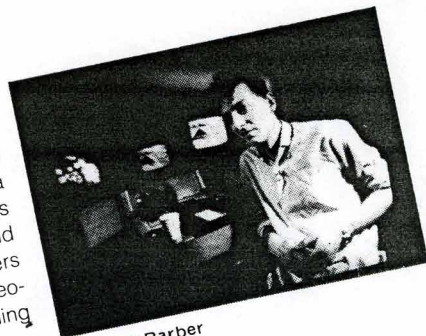


TRUE LIFE ROMANCE

occupied the minds of independent artists. Steve Hawley's piece **'Extent of Three Bells'** illustrates the quality of visual lag and after image, as the glowing candle-light arches across the screen. In terms of conventional television, such an effect would be considered a technical fault, yet here it captures a grace, a simple movement which could not be recorded on film. The piece further anticipates the digital construction of sound and image offered by the electronic media of video and computers, by ironically using the ancient, yet clearly mathematical science of bell change-ringing as a model. The potential of such devices such as image and sound synthesisers, digital video recorders (and the obsolescence of video-tape) are only now becoming recognised.

The lyrical quality of 'frame-grabbing' and its irregular movement is employed in Rushton and Unsworth's **'Second Nature'** to find an abstract visual equivalent of the ebbing waters on the shore-line and the rhythm of the musical soundtrack. The pun in the title of the piece, perhaps suggests that while we may often 'take for granted' the naturalism presented to us on television, it is nonetheless a constructed, 'second representation' of the natural world.

Such illusions cannot be entertained with George Barber's **'Tilt'** which again explores visual abstract rhythms, but substitutes a seductive fascination of fleeting leisure images for any pretence to naturalism. The TV set becomes a Dream Machine, the square two-dimensional shape of the screen transformed into a veritable "tube", promoting 'tunnel vision' as the eye searches for clues behind images of images. Video has wrenched the television set from its



George Barber