

VIDEOTAPES

by British Artists



The Kitchen, New York
October 1979

Selected by Steve Partridge

Steve Partridge

Sketch for a Square

The piece is installed in a rectangular space. A loop of video tape is stretched around the space in the form of a square. A recording is made onto this loop by a camera and microphone placed in the centre of the square, of the artist describing the space he is drawing out as he walks beside the loop at $7\frac{1}{2}$ ins per second (the same speed as the loop). This is played back on two vtrs and four monitors placed in each corner of the square for the duration of the installation.

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Studied at Maidstone College of Art, and the Royal College of Art. Part-time lecturer at Lanchester Polytechnic and visits a number of other colleges in Britain, and lives in London.

Tapes shown

1975

The Video Show, Serpentine Gallery, London. Palazzo dei Diamanti, Ferrara, Italy. Arnofini Gallery, Bristol.

1976

I C C, Antwerp, Belgium. Artists' Video, Washington New Town. Third Eye Centre, Glasgow.

1977

Galleria Cavallino, Venice, Italy.

Galleria Bonitirer, Milan, Italy.

Video & Film Manifestatie, Bonnefontenmuseum, Maastricht, Holland.

Installations:

1976

Triad, Festival of Expanded Cinema, I C A, London.

Installation No 1, Third Eye Centre, Glasgow.

8 x 8 x 8, Tate Gallery, London.

A Spatial Drawing; A Condition of Space,

2B Butler's Wharf, London.

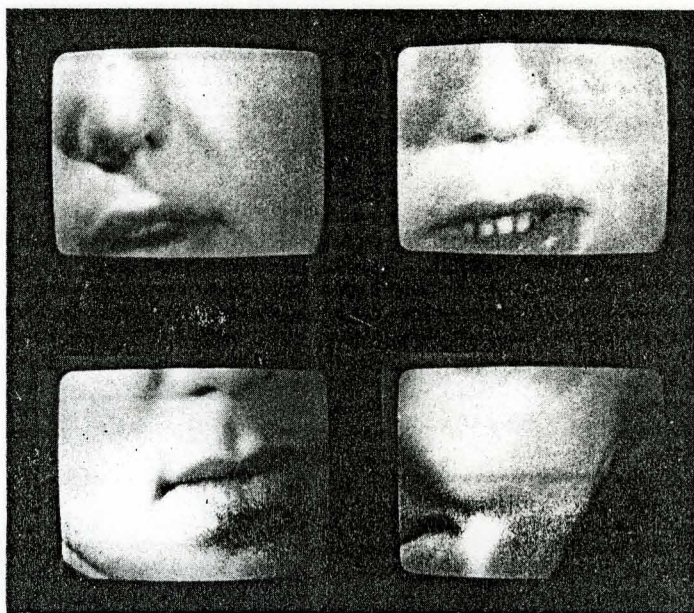
1977

Delineations, Ayton Basement, Newcastle.

A Coincidence of Space, 10th Biennale de Paris, France.

1978

Dialogue for Four Players, A I R Gallery, London.



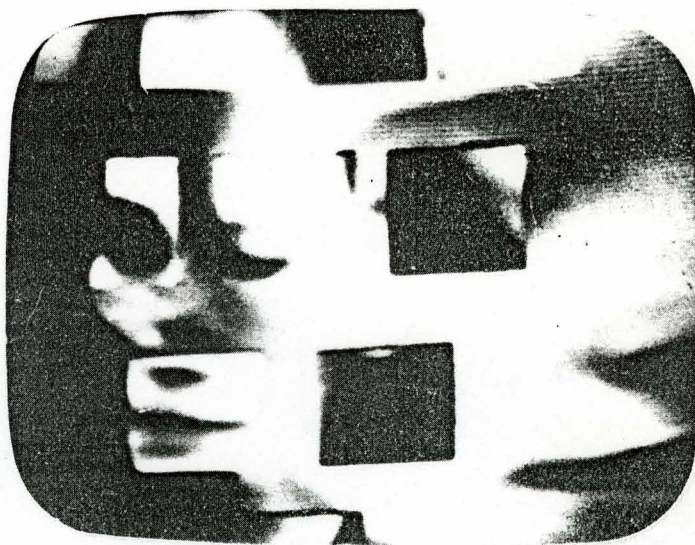
Dialogue for Four Players – Installation Steve Partridge

Marceline Mori

La Belle et la Bête 10mins 1977 monochrome
Deuxième et Troisième Identités 10mins 1977

Studied, and now lectures on video art, at Sorbonne University, Paris. Exhibited tapes in France including the St Charles Centre, Paris. Is publishing a research paper on British Video Art for the Georges Pompidou Centre
La Belle et la Bête is an exploration of combining two distinct experiences. The first being the reflection seen on the surface of a TV receiver screen, and the second provided electronically when the set is switched on. The tape is constructed around an integration of images and sounds from the 'internal' and 'external' spaces both implied and occupied by the receiver.

Deuxième et Troisième Identités: Two monitors face each other, on each is the same prerecorded image – a self-portrait. This preliminary set-up is used to reproduce (artificially) the spatial conditions of a reflection of oneself in a mirror (opposite to the normal reflex). On the surface of one monitor small mirrors are placed reversing the reflex a further stage. The tape is an interplay of these phenomena.



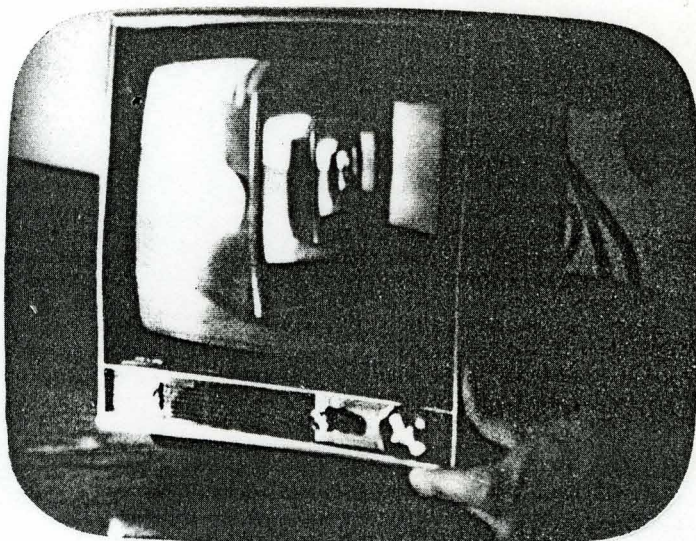
Deuxième et Troisième Identités Marceline Mori

Steve Partridge

Monitor I 10mins silent 1975
Easy Piece 6mins 1974
Interlace 15mins 1975 monochrome

The tapes in this show are examples of the first phase of my work in video. They are largely concerned with an exploration of the video process per se. In *Interlace* I have tried to manipulate and modify process-generated imagery into some understanding and reflection upon the medium itself. A broadcast programme was recorded and then re-recorded optically with the frame 'rolling over', sections 'frozen', video signal overmodulated, etc, this process being repeated a number of times or cycles. *Monitor I* is a careful reorganisation of time scales and images of a revolving monitor, 'existing' in several layers of time and space, and produces a disorientating illusion.

Since making these tapes, I have principally been involved with installations, (see *installation section*).



Monitor I Steve Partridge