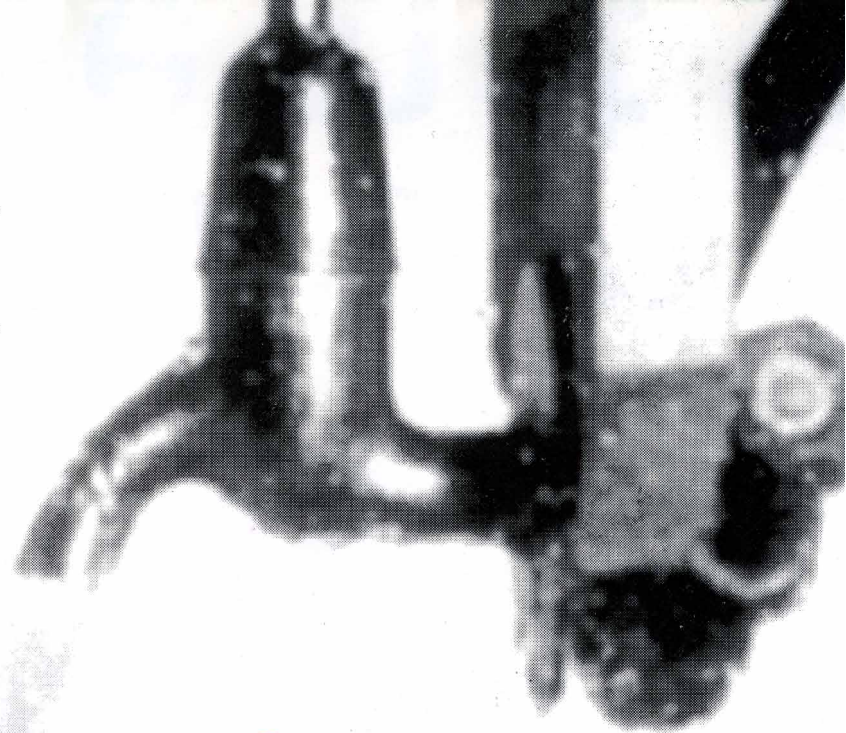
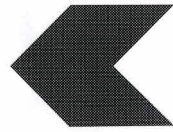
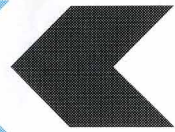




*fields and frames*  
touring programme



# *television interventions*

**A Touring Programme of Artists' Television from Fields and Frames.**

Available for hire throughout the UK and Europe.

In Scotland the programme may be ordered as a package complete with 27" Sony Monitor, U-Matic professional VCR, all cables, programme sheets, all flight cased and delivered to the Venue.

Subsidised by the Scottish Arts Council.

Programme running time: approx. 55 minutes

*Fields and Frames*

Scottish Arts Council



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# television interventions

## Tap

David Hall

In 1971 David Hall's 7 TV Pieces were dropped unannounced into Scottish Television's normal programming over a period of days. This innovative event is in many ways the model for the present one and four of Hall's original pieces have been used again. Hall's witty, beautifully judged reflexive interventions have lost none of their impact. Shot in black and white, they have a stark graphic quality as in Interruption which comprises a time-lapsed image of a television burning in a landscape with clouds scudding by on the horizon, the television being consumed by flames until only parts of its frame remain. In "Tap", the forenamed protrudes from the top right hand corner of the screen which it gradually "fills" with water and then, at an angle, empties. The use of the screen edge and the "blank" screen as a surface in which the wiggling line of the water level wavers between a representational image (of the water line) and a line simpliciter exemplifies Hall's interests in the television both as a quite specific medium with its own physical and technical characteristics and as mode of illusion.

## Celtic in Mind

Rose Garrard

Rose Garrard has taken the sophisticated technological processes and effects of video to explore primitive cultural images of Celtic origin in a visual and literary poem, a format which finds no space in Stooky Bill's TV. Like many other video artists Garrard does not want to confront the image-making machinery of television but rather the nature of those images and what they say.

*Rose Garrard is one of Britain's leading artists and works in performance, sculpture, installation, and video and television.*

## The Sounds of These Words

Stephen Partridge

John Baird, father of the most powerful medium ever, never received proper acclaim. Stooky Bill has avenged him ever since. TV belongs to Stooky Bill.

Stooky Bill TV was produced on a 30 line spiral lens disc 'camera'/transmitter identical in principle to the original 1925 apparatus. - David Hall

*David Hall was born in 1937. He was a student at Leicester Art College and the Royal College of Art. Until 1989 he was head of Time Based Studies at Maidstone College, Kent Institute of Art & Design. He has worked extensively in sculpture, film, and video.*

## Big Time - The House

Stephen Littman

Stephen Littman has used the image as a means of collaging ideas into a low-key critique of the television as part of a domestic smugness where it is one consumable item among many. By using anti-realist spatial relationships between images within the screen frame together with text, he concocts a different mode of televisual expression.

*Stephen Littman is Lecturer in Film & Television production and Tutor in Time Based Studies at The Kent Institute.*

## I was looking for you

Peter Missotten

Peter Missotten's "I was looking for you" breaks all the rules of conventional television storytelling with the use of non-sync mismatches between voice and image, narrative ellipses, different pacing and a poetic of the private. These "other" forms of story-telling remind us of the crudity and narrowness of range and formal devices in television.

*Born 1963. Degree of Video-arts at the Higher Institute of Plastic Arts, Saint Lukas, Brussels 1988. Lives in Belgium.*

## Bhangra Jig

Pratibha Parmar

Prathiba Parmar's "Bhangra Jig" explores in visual superimpositions the Asian experience in Scotland through music in the Asian community set against a girl's isolation and personal feelings as she walks the city.

*Pratibha Parmar is a video artist, filmmaker and writer, based in London.*

## George Squared 1919-1990

Pictorial Heroes

"George Squared" by Pictorial Heroes is a lively and vivid interpolation of a past radical moment in Glasgow's history with its present, a form of documentation which juxtaposes memory and perception with the loss of political radicalism.

*Pictorial Heroes is a collaborative venture, developed since 1985, between Glasgow-based video makers Doug Aubrey and Alan Robertson.*

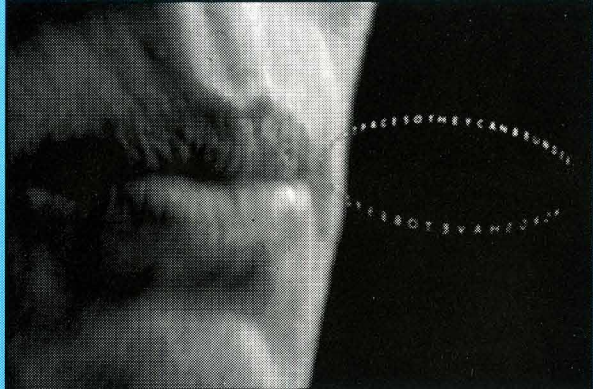
## The Faces of Glasgow

Raul Rodriguez

In Raul Rodriguez's "The Faces of Glasgow", the people of Glasgow are documented through portraiture against its cityscape using basic video effects.

*Raul Rodriguez was born in Leon, Spain in 1959. He has been working in video since 1984 and has widely exhibited throughout Europe. Many of his works have been made for a broadcast context. Winner of several Video Festival prizes. Presently lives in Madrid.*

## The Clydeside Classic



This work explores text and the space between image, sound and its representation as the written word. Partridge manipulates technology for reflexive ends. By slowing down the simple image, using extreme close-up and non-sync sound effects he achieves with wit and style a systematic deconstruction. For Partridge it is the image and its constitution as visual and aural representation that provides the basis for creative experiment.

*Stephen Partridge is a graduate of Maidstone College of Art and the Royal College of Art. Presently Senior Lecturer at the School of Television & Imaging, Duncan of Jordanstone College of Art, Dundee, Scotland.*

## Stooky Bill TV

David Hall

John Logie Baird invented television. He had worked in isolation for two years, partly because he could afford no help, and partly because he was terrified that his invention would be stolen. His only assistant was a ventriloquist's dummy called Stooky Bill. Bill spent many hours under intense light in front of various machines which were built from the cheapest materials. Massive cardboard discs embedded with spirals of glued lenses were spun to the point of destruction - glass spraying all over the room. Thousands of volts of electricity were generated through coupling hundreds of batteries - electrocution was a distinct possibility. It was a very dangerous time for both of them. Then suddenly, one day in early October 1925, success. Baird transmitted the first ever recognisable TV image across his attic room. The image was of Stooky Bill. It was a great day for both of them....

## Hit

Alistair MacLennan

Alistair MacLennan's "Hit" has a reflexivity in that its reference is television as a machine for producing visual illusions. The represented screen (identified as our screen) is smashed and hands come in from either side to tinker with its revealed insides.

*Born 1943, Blairatholl, Scotland. Studied Fine Art at Duncan of Jordanstone College of Art, Dundee 1960-1965 and at the School of Art, Institute of Chicago, USA, 1966-1968. Presently Senior Lecturer and Senior Course Tutor for the M.A. Fine Art Course at the University of Ulster, Belfast, N. Ireland. Lives in Belfast.*

## Mackintosh 2

Bruce McLean

Performed by the artist, and drawing together a wry personal view of the ethos of the city and some of the sources of its current emergence once again as a cultural capital of style, art and architecture.

*Painter, performer, sculptor, McLean brooks no boundaries. No subject is sacrosanct. His keen eyes for the ironic and absurd is, no doubt, connected to his Glaswegian roots. From Glasgow School of Art he moved to St. Martin's in London when, in the late 60's, the Sculpture School was at its height of radical moves. Collaborations with other artists have been a consistent feature; association with Nice Style, the World's First Pose Band, from 1971 - 74 brought him together with a kindred irreverent spirit, Paul Richards, one of the founder members.*

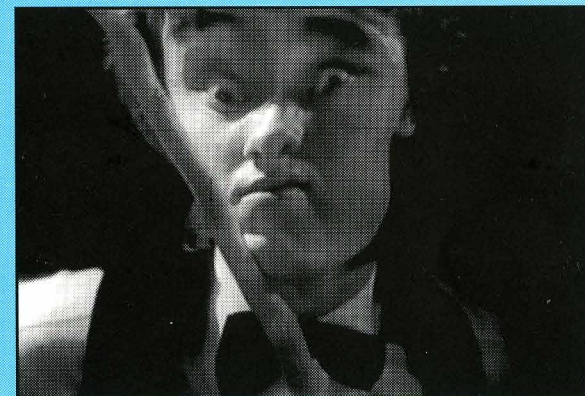
"Event is the catalyst" is a maxim that underpins all of his work. McLean's drawings and paintings are enlivened by the experience of performance, capturing in a single image a three-dimensional event in time, where the action is expressed by the attack of line and texture. Always a thorn in the side of the establishment, McLean enjoys a worldwide reputation exhibiting in many countries and is represented in major public and private collections. - Anna Ridley

## David Mach

The Clydeside Classic was originally made in four parts with Ray Reardon and Stephen Hendry. As luck would have it on the first transmission (April 28th 1990), Stephen Hendry, effectively was playing in two finals simultaneously, adding another unexpected dimension to the proceedings. So he became victor of the Clydeside Classic and the World Champion on the same weekend! The version in this compilation was re-edited for transmission as a single work in January 1993. - Anna Ridley.

One of the genres of television is the sports programme, each with their own style of presentation, their own discourses and visual assumptions. David Mach in a four part piece subtly undermines the realism and conventions of a snooker tournament. The idea of "returning" to such contests throughout the night is already a muted form of intervention and in tv programming Mach uses this idea to disguise his own intervention to disruptive ends.

*David Mach is a graduate of Duncan of Jordanstone College of Art, and the Royal College of Art. An international reputation has found him over the past few years creating his large scale, ephemeral sculptures in diverse venues and cities.*



# television interventions



## What is Artists' television?

Something almost impossible to define except from a personal viewpoint. Artists have been involved with moving images since the beginning of the century, first with film and then with television and video. You have to say television and video, because one existed for far longer than the other. Television broadcasts were first made in the twenties but it wasn't until the early sixties that videotape became widely used as a production medium and even then, only by large broadcasting organisations. In the early seventies artists started to use videotape all over the world as cheaper and relatively low-quality portable formats appeared. What they made became dubbed "video art" which differentiated it from television for good and bad reasons. Any new development in art gets a label, it is to do with packaging, convenience, and politics and economics, and they are nearly always misleading. Video art is a particularly poor label especially from the perspective of the nineties.

When I started making videotapes in 1974 conceptual art, land art, and art povera, were just some of the movements that were prevalent at the time. Many artists were trying to break the hegemony of what they saw as an art establishment, particularly the gallery system which reduced art to a commodity. I was heavily influenced by this and realised that a work on videotape was pretty far removed from ever being considered as a marketable 'art object'. Also it seemed that if an artist was to be concerned with what was going on all around him and producing work of relevance to the culture, how could he ignore Television?

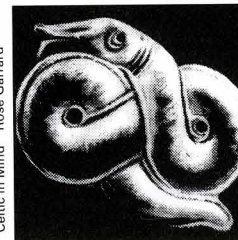
Of course the ideal situation in which to show artists' television is on broadcast television, beamed into everyone's' home. This aim has proved extraordinarily difficult ever since the first instances: Gerry Schum's TV Gallery on W.D.R., West Germany represented in the exhibition by two works, Keith Arnatt's Self Burial and Jan Dibbets' Diagonals; and David Hall's 7 TV Pieces broadcast on Scottish Television (one of them, TAP appears in this

compilation). Anna Ridley has produced many artists works since the early eighties; but over the years each project has failed to produce an ongoing commitment by programmers and commissioners that artists should be regularly given commissions to make work. All too often the work is mediated within the context of an arts 'magazine' show, rather than scheduled in its own right and standing alongside and within the diversity of programmes covering the many aspects of human life and interests which make up a healthy TV schedule.

*Television Interventions* was a further attempt to produce and broadcast work by artists without the need for mediation or explanation by the broadcaster itself. As an event within the context of Glasgow's 1990 Year of Culture it has also a flavour of celebration, evident in many of the individual works. Artists from all over Europe were invited to submit a proposal for a four-minute television 'intervention'. Eventually thirteen were chosen and made between September 1989 and April 1990. Another two were selected from the youth and community project Telly Pieces. Four more were selected from David Hall's original ten TV Pieces made in 1971, and broadcast on Scottish Television in the same year. The works were broadcast in April 1990, in the 'cracks and crevices' of Channel 4's schedule.

This compilation is a selection of the works from the series, which should of course, only be seen at home on the telly.....

*Stephen Partridge January 29, 1993*



"Celtic in Mind" Rose Gairard



"I was looking for you" Peter Missotien

19:4:90 - Television Interventions was a multi-faceted project consisting of a series of commissions to artists to produce a work for television; a youth and community project, Telly Pieces; and a touring exhibition which featured all the works made for television and Telly Pieces, as well as a selection of historical works.

19:4:90, Telly Pieces, and the Exhibition were produced and organised by Fields and Frames Productions Ltd. A 50-page colour catalogue is available.

Series Producer	Jane Rigby
Co-Producer	Anna Ridley
Devised by	Stephen Partridge
Consultant	David Hall
Production Co-ordinator	Julia Kennedy
Telly Pieces Co-ordinators	Doug Aubrey Jak Milroy

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