

(6) Please see attached writings, reviews, articles, statements, proposals/treatments etc.

Artist's Statement
Lei Cox

People have often found common elements in my work that I myself take years to fully see. The acts of flying, counting, scientific reasoning, animal/human figures, religious questioning and eating and comparative sizing of things all appear in my work. I believe that the key to my work is simplicity driven by continual obsessions that manifest into ideas that are contained in time, motion, story and music. 87

Some of my current work is closer to painting and photo montage, it is electro-montage or electrography. I use video equipment to record the subject, I run tape for twenty minutes or so and shuttle back and forth until I find the right action, I then drop a few seconds into a digital video paint system. It's like vacuuming. You suck up hundreds of frames of the model or scene and empty the bag and chose the exact picture sequence. This means I can work with non-actors, the non trained, those who look and are exactly right for the piece. I often work from out-takes and camera rehearsals. 42
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At the moment I am getting drawn more towards video sculpture and am currently working on ideas that use three dimensional props and light as well as sound and video. Computer assisted painting, electrography and computer control is becoming more important in my work. I see a computer as a multi edged tool, I trust it as much as a paintbrush and as much as a chisel.

I believe that the time based art may be in a fairly unstable period of it's life in that there are too many sceptics in the art world that dismiss it as gimmicks and side show. Photography has suffered for 150 years as a poor cousin to painting. Video and computer art may be the poor cousin to television and video and electronic media sculptures and installations may be of similar relation to sculpture. Views by sceptics do not interest me. My work lives best in municipal and public galleries and is received best by the general public, I am not interested in over intellectual snobbery.

Text to supplement an Image of the sufferance.

The Sufferance is based around a form of self inflicted crucifixion - It is not necessarily the crucifixion of Christ but a form enjoyment, a punishment and warning for contemporary man and woman. There are however, overtones of a zen like optimism of continual growth with hints of rebirth. The piece directly follows on from my video portrait work and in some ways is a full, life size video painting. It is part autobiographical and partly a universal statement.

Three Unanswered Questions, 1990, 8.00mins, colour, with BBC Scotland.

The Lear

* FOR TONY WARCUS

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(7) biographical information: * an extended biography will be faxed by 11th Feb 1994.

Lei Cox is an artist and also a lecturer with the School of Film and Television at Duncan of Jordanstone College of Art, Dundee, Scotland. Cox has shown his work in international festivals and art galleries and has had his work broadcast in France, Germany, Finland, The Netherlands, Japan and on British BBC 2. As well as making multi-screen video installations and short art tapes Cox is also a photographer, video worker and music composer. His compositions have accompanied documentaries and art television on Britain's Network Channel 4, BBC1 and BBC2.

(8) a complete video/filmography:

SINGLE SCREEN VIDEO TAPES

The Breakfast Trilogy, (57 varieties, Eat or Be & Fulcrum, 1985/86, 10.00mins, colour. *LO - BAND*

Lighthouse, 1987, 4.30mins colour. *LO - BAND*

Torso, 1988, 3.15mins, colour. *LO - BAND*

Fish Observation, 1988, 3.00mins, colour. *Hi - BAND*

The Parallel, 1988, 3.00mins, colour. *Hi - BAND*

Lei Can Fly, 1988, 1.15mins, colour. *Hi - BAND*

Fusion and The Electrical Prowess, 1989 (single screen version,) 4.30mins, colour. *Hi - BAND*

Three Unanswered Questions, 1990, 8.00mins, colour, with BBC Scotland. *BETACAM*

The Leaning, 1992, 2.20mins, colour. *MII & BETACAM*

The Moaning, 1992, 1.05mins, colour. BETACAM

Insect, 1993 1.30mins, colour. BETACAM

VIDEO INSTALLATIONS & MULTI SCREEN

The Size of Things (7 Screen, 7 channel work), 1987/8, 20min scheduled running time, stereo mix, colour. LO-BAND

The Untitled the Observed (3 Screen, 3 channel work), 1988, 3min cycled loop. Hi-BAND

Fusion and The Electrical Prowess (7 screen, 7 channel work), 1989, 9min cycled loop, stereo mix, colour. Hi-BAND

Giant (36 screen 6 channel work), 1990, 60min, live musicians, colour stage set for dancers. Hi-BAND

Magnification Maximus (4-16 screen, 4 channel work), 1991 6min cycled loop, surround sound, colour. Hi BAND

The Sufferance (7 screen 7 channel work), 1993, 3min cycled loop, stereo mix, colour computer graphics. BETACAM

Currently completing for the end of 1994.

Sun Clock - development of a new installation / public art work BETACAM

Sun Tree - development of a new installation / public art work BETACAM

(9) distribution details:

London Video Access - London - United Kingdom

235 Media - Koln - Germany

MonteVideo - Amsterdam - The Netherlands

Moviola - Liverpool - United Kingdom (some video installations, only)