

VIDEO LIBRARY SCREENINGS



This series of screenings by film and video artists provides a continuing forum to view and discuss a wide range of experimental work and to extend the context of the library itself.

Films by John Dunkely-Smith

Wednesday 2 December 6pm
Cinema. Admission Free.

An open-ended and evolving series of films (each ten minutes in length and, at present, numbering eighteen) which draws motifs from inner sub-urban Melbourne.

The series is intended for presentation in various permutations of multi-screen format.

"Dunkely-Smith's films are an instance of an amazing paradox — one could not find a more hardline structuralism anywhere, with the 'content' of the images (here various views of Melbourne) counting for absolutely nothing and the formal relationships between the three screens in a triple-projection setup constituting the totality of one's experience of the film; yet they are entirely captivating and (to me, at least) immensely pleasurable."
(Adrian Martin, *Filmnews*)

Videotapes by David Hall

Tuesday 15 December 6pm
Video Resources Area. Admission Free.

David Hall is one of the best known names on the artist's video scene in Britain. Born in 1937, he worked and exhibited internationally as a sculptor until 1970 by which time film had already become a significant preoccupation, just as video was to be his primary concern throughout the seventies. He has been a major influence on the development of video art in this country through his own work, which has been concerned with an examination of the medium itself, of "those particular attributes specific both to its technology and the reading of it as a phenomenon". The conditioning of broadcast culture which pre-determines our conceptions and expectations of the television image is a primary target in his work.



ART and the SEA

Galleries one, two and the restaurant, until 12 december

"I QUEEQUEG: A SERMON IN DROWNING" Brian Catling
saturday 5 december, 6pm
auditorium, admission free

This live performance by poet and sculptor Brian Catling has been inspired by "Moby Dick". A sting in the tail from the story of whaling under sail.

PUBLIC WALKABOUTS
saturdays 5 + 12 december, 2.30pm

Guided tours to the exhibition by Katy Macleod, Information and Education Assistant, that start from the entrance to gallery one. Everyone welcome.

ESTUARY

This film by Chris Welsby is screened daily at 6pm, gallery two, free. Welsby will be available to talk about this work on december 2, 3, 4.



LIGHTING UP

The national competition for a wall mounted sculpture on the Narrow Quay facade of the Arnolfini building attracted a large number of submissions. Carolyne Kardia, Jane Moore and Robert Russell were commissioned to produce more detailed development proposals.

The assessors for the competition were Nigel Hall (sculptor), Roger Mortimer (architect), Ian Patterson (Bristol City Planning Officer), Lewis Biggs (Gallery Coordinator, Arnolfini) and Tony Foster (Visual Arts Officer, South West Arts who represented the Arts Council of Great Britain). In their final session they were joined by Peter Barker-Mill (Chairman, Arnolfini Gallery Limited).

On the basis of the three more detailed proposals, the assessors awarded the final commission to Jane Moore, a Bristol architect and part-time lecturer at Bristol Polytechnic Faculty of Art. They considered that Jane Moore's project was totally practical, created an interesting visual relationship with the building in that its relative delicacy of form contrasted well with the massiveness of the facade while its structure develops the geometry of the existing iron hoist to which it is attached. At night the sequentially flashing coloured neon elements would be clearly visible from the city centre looking down Narrow Quay and from the adjoining quayside. In the daytime the white neon tubes would add subtlety to the larger diameter yellow tubular steel structure.

Jane Moore's sculpture was completed last month, has attracted wide attention and much favourable comment, and has fulfilled the expectations of the assessors.

Arnolfini is most grateful to the outside assessors for their time and interest; to the Arts Council of Great Britain and South West Arts for their financial assistance with the competition and commission; to Pearce Signs (Western) Limited for their generous collaboration.

Arnolfini Reviews 81

VIDEO AREA
OPENS 20 October



SONY

VIDEO AREA
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The Arnolfini's library of artists' work on video tape opens on Tuesday 20 October. This facility, one of the first of its kind in this country, aims to provide permanent and public access to exciting audio-visual material not generally or easily available. Users will be able to select and programme their own encounter with a broad range of experimental tapes.

The library includes work by both independent film-makers (transferred onto video tape) and by artists who make single-monitor video recordings. Inevitably the beginnings of the library will be restricted, but we intend to build up a collection of recordings which, in company with the other activities at the Arnolfini, represents the most exciting and significant contemporary practice. The selection has been the responsibility of Rod Stoneman, Film-Co-ordinator and Lewis Biggs, Gallery Co-ordinator.

VIDEO LIBRARY

The library will be open from 4.00-8.00 tuesday to saturday and at other times by prior arrangement. A nominal fee of 25p will be charged for tapes under 30 minutes and 50p for longer tapes (headphones will be available). In the video and resources area (off gallery two) there will be one monitor permanently available for use in the library, and a second monitor which will sometimes be in use for screening contextual material relating to gallery, film, music, dance, or other current Arnolfini programmes, and at other times will be available as an additional library monitor.

In addition to video tapes, the video library will offer other resources to its users: current film, performance and art magazines; a reference section of books on recent film and video and also of artists' bookworks.

PERFORMANCES

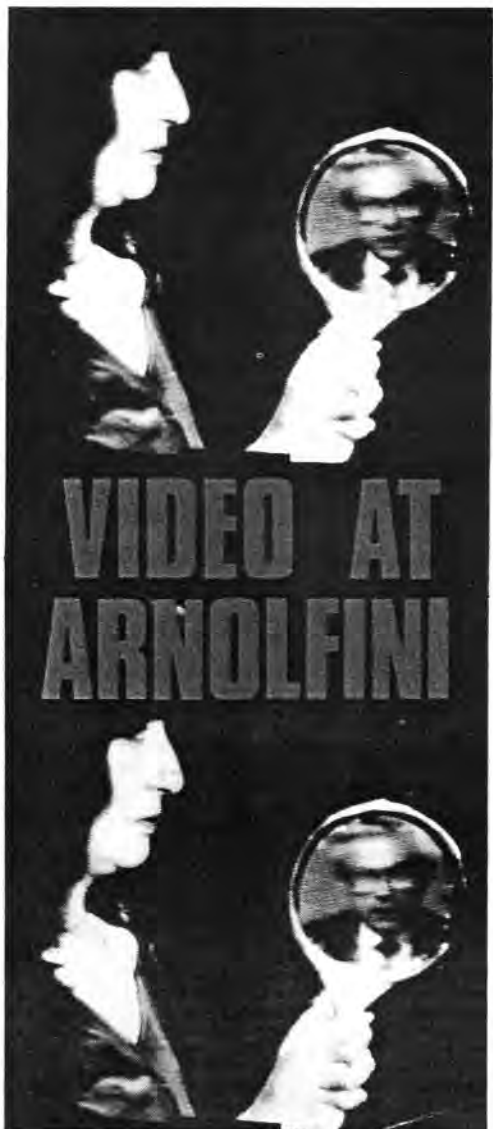
To mark the opening of the new library facility at Arnolfini, we have invited three artists whose work will be represented in the library to give scheduled performances, screening and discussing both their tapes in the library and additional material, for which we gratefully acknowledge the assistance of the Arts Council Film and Video Artists on Tour Scheme.

Friday 23 October 6.00 pm
GUY SHERWIN: Short Film Series
This is a collection of upwards of 25 silent "shorts" of around 3 minutes, filmed in black and white on 16mm. Sherwin writes of his work: "The process of art is one of continuing resistance against a normal world view. In making films, I am not trying to say something, but to find out about something. But what one tries to find out, and how one tries to find it out, reveals what one is saying."

Saturday 24 October 2.30 pm
STUART MARSHALL: The Love Show part I
The first of several video tapes by Marshall on this theme. Love on, and love of, television. Here he examines television's constant narration and articulation of representations of sexuality, and the viewer's libidinal investment in those representations. Then there is an attempt to expose the television producer's libidinal investment in the production of representations of sexuality, and ideology of 'professionalism'.

Saturday 24 October 6.00 pm
MICK HARTNEY: Orange Free State
"The viewers' awareness that they are watching events unfold in time is an important ingredient of the work. I like to utilise the suspension of disbelief which people normally adopt in front of a television set . . . and invite the viewer to join me in a series of complex games in which their trust in the veracity of what they are witnessing is continuously shattered and restored . . . The tapes are 'about' the medium of video, but each tape also contains references to a social or political situation."

The Arnolfini gratefully acknowledges assistance for the video library from HTV and the Arts Council of Great Britain



VIDEO INSTALLATIONS

While some artists use video (like a television broadcast) screened on a single TV monitor, others have evolved a more complex approach, which can be 'Expanded Video'. Most commonly, this involves using a second monitor (or more) to create a dialogue with the first, or make a commentary on it. Often other elements, like stage props, are added to inflect the meaning of the piece, and to draw attention to the difference between the real time in which the spectator views the work, and the time represented within it. Two of the artists we have invited to make installations, Tamara Krikorian and Marceline Mori, are concerned with challenging the ideologies upon which broadcast television is based, while Richard Layzell uses video to direct our perception of the environment (room, or in this case, gallery) in which the viewer stands.

TAMARA KRIKORIAN: Vanitas or An Illusion of Reality. This installation uses two video monitors placed back to back, in a way which draws on the tradition of Dutch painting: 'Memento mori' paintings (reminders of the passing of time and inevitability of death) had a portrait on one side and a still life on the other. Krikorian has imitated this structure in her work, which includes clips of newreaders from broadcast television within the portrait representation; these clips are commented on by the inclusion of bubbles and live butterflies, pointing to the ephemeral nature (however powerful and addictive they are) of news broadcasts.

RICHARD LAYZELL: Eye to Hand. Layzell has created a new installation for this exhibition to make use of the video film he has been working on recently while holder of the Arts Council's Brighton Video Bursary. The work will be a presentation of video in three dimensions, and will use unusual combinations of space, form, colour, sound and movement. It will encourage viewers to notice how their perceptions change in the transition from small-scale to large-scale space. Layzell enjoys an element of surprise.

MARCELINE MORI: The Window Within Outside. "In my work I am interested in widening the field of possibilities in video, by questioning forms of representation and narration and by challenging habits organised by tradition and reinforced by the mass media, which purport to give an authentic transcription of 'reality', but are in fact an ossified representation of a limited ideology." One way of challenging these habits is by involving the spectator emotionally on two different screens at once, so preventing the easy identification offered by most broadcast TV. In "The Window Within Outside", Mori also uses photographs, film and sound in an evocation of her memories of the seaside town of Nice where she was born. The centre point of the installation is the video image of a window, which represents the division between inside and outside. Here it also symbolises the division between a memory which can be dated historically (eg the carnival at Nice), and is 'outside' the house, and memories which are timeless, 'non-temporal', and is 'inside' the house.

Arnolfini Review Oct 81

Tamara Krikorian Vanitas