

The Fourth  
Australian Video Festival  
in association with  
the Ivan Dougherty Gallery  
presents

## VideoForms: Passages in Identity

curated by Brian Langer

Video Installation  
*Immemorial*  
by Jeremy Welsh

October 3 - 23



### IMMEMORIAL

"The work is a literal memorial to my father and grandfather who both died in the past two years: and a gift to my son who was born this year. It is a coming to terms with my own mortality and a recognition of my place in the generational chain of humanity's perpetuation"

Jeremy Welsh

IMMEMORIAL is a three monitor installation, with each screen at the point of an equilateral triangle. Mirrored fronts to each monitor's plinth reflect partial images of the other two screens, and a crystal sphere in the centre of the triangle reflects complete, though miniature, images of all three screens.

The themes of the videotapes relate to the triangular construction of the work. They represent a series of triplicities: past/present/future: me/you/him/her: thought/word/action.....

The images span the whole of the twentieth century, starting with the photographs and magic lantern slides from the artist's grandparents and ending with video images of the artist's young son.

"Remembering isn't the same as remembrance. After the death of one of one's family or friends, memories come almost unbidden: surging, disconcerting, often confused and intense.

Remembrance acts as a kind of still point round which these thoughts are focussed: as much a ritual for the living as a mark of respect for the dead.

Delicately unstitching a garland of devotional images - from opening sepulchral candles to closing ocean waves. In its spare, lucid structure and its evocative bell-like soundtrack, the tape acts as timely reminder of video's singular ability to crystallize a personal emotion. All of the footage was generated on either VHS or Video 8 equipment, with family home movie footage and old monochrome photos ghosting in and out of shots of Welsh's own children. As in all times of quiet reflection, the highlights are hints of light-and-shade: a beautiful shot of candles dissolving in the dust swirled beam of a Super-8 projector or a magic lantern contrast of the child and the adult's conception of time."

Stephen Bode, London.

# Jeremy Welsh

## Biography

Jeremy Welsh was born in 1954 in Gateshead Uopn Tyne. He studied at Trent Polytechnic and Goldsmiths College, London. Since 1977, Jeremy Welsh has been involved with all aspects of video and performance art. He is active as an artist, lecturer, writer, critic, curator, and exhibitions organiser. He has selected tapes for galleries and festival as far afield as Sao Paulo, Brazil; Locarno, Switzerland; Boston, USA and Ljubljana, Yugoslavia. Jeremy Welsh's own work has been shown all around Britain, Europe, North and South America. He still incorporates live performance in much of his work.

Video Tapes and Installations: In Re Don Giovanni (with Michael Nyman) 1982, These Days Everybody's a Conceptualist 1981, I.O.D. 1984, Shout 1985, Tense 1984/5, Red Raw Steel Drum 1985, Postcard 1985, Reflecting 1986, Oil Crisis 1986, Democracy 1987, Labyrinth 1987, Echoes 1987, Talkbook 1988, Day, 1989, Factory, 1989, The Slow Learning, 1989.

## Publications/Writing in video and performance art

Independent Video/ Independent Media, U.K.  
London Video Arts distribution catalogue, 1984, 1987  
London Video Arts exhibition publications, 1984/87  
Performance Magazine, U.K.  
After Image Rochester, N.Y. U.S.A.  
Aspects, U.K.  
Undercut, U.K.  
VIDEO. anthology, pub.: Artexpte, Montreal, Canada  
SAW Gallery international Video Festival Catalogue, Canada  
Op Cit, Exhibition catalogue, Pub, Beurschouwborg, Brussels  
Minea Aayamaguchi; exhibition catalogue, ICA, March 1988  
Video Guide; Vancouver, Canada

## Awards and Grants

Arts Council Project Grant, 1980  
Arts Council Video Bursary, 1982  
Arts Council Video Bursary, 1983  
Greater London Arts/ Ealing Green School, Artist Residency, 1983  
Arts Council Video Bursary, 1984  
British Council Travel Grant, 1984  
Special Merit Award, Tolyo Video Festival, 1984  
British Council Travel Grant, 1985  
Arts Council Video Production Grant, 1986  
Projects U.K. Performance Art Commission, 1986/87  
West Midlands Performance Consortium,

Commission 1988  
Video Positive 89 Commission 1989  
Artangel Trust/Spectacolour commission 1989

## Recent Exhibitions and Festivals

1985  
Video Festival Sarajevo; SKC, Belgrade, Tate Gallery, London; Channel 6, ICA London; T.V. Windows, D,E,R, rental stores London & Newcastle; Tate Gallery 'The New Pluralism'; Donnel Media Centre, NYC; The Art Institute of Chicago; The ICA Boston; Visual Studie Workshop, Rochester N.Y; The National Gallery of Canada, Ottawa; S.U.N.Y. Buffalo; World Wide Video Festival

1986  
Baths Arts Festival, T.V. Window; Cafe Gallery, London; Channel 6, ICA, London; Independent Video Festival, Bracknell; Sao Paulo Biennale Brazil Video Art Biennale, Medellin, Columbia; Videoale, Bonn; Cork Film Festival; 'Light Years' London Film Co-op 20th Anniversary show; Hallwalls, Buffalo, N.Y.; AVE 86, Arnhem

1987  
ICA, London; Laing Gallery, Newcastle; Cornerhouse, Manchester; Cartwright Hall, Bradford; Plymouth Arts Centre; Hong Kong Film Festival; British Video Art in Japan, touring exhibition; Video CD 87, Yugoslavia; 8th National Independent Video Festival, Bracknell; State of the Nation, Herbert Gallery, Coventry; Sao Paulo Video Festival; Ars Electronica, Linz, Austria

1988  
Berlin Film Festival; ICA London; European Media Art Festival, Osnabruck, Germany; Genlock, touring exhibition, UK; Image Forum, Tokyo; Locarno Video Festival, Switzerland; Endiborough Fringe Festival; Hi Beam, Tate Gallery, London; Video Festival Sao Paulo Brasil, Video Biennale, Medellin, Columbia; Performances at Wolverhampton Art Gallery, Stoke City Museum & Art Gallery; Ikon Gallery, Birmingham.

1989  
Installation at Video Positive 89, Bluecoat Gallery, Liverpool; Video screenings at ICA, London; Tate Gallery, London; Aberdeen Art Gallery, Animation for Artists On Spectacolout; Piccadilly Circus, London; Australian Video Festival, Sydney.

## Television Broadcasts

Channel 4  
T.V. Ljubljana  
T.V. Belgrade  
Ottawa Local T.V.  
W.G.B.H Boston

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## "Confabulation" by Gary Warner

Gallery hours 9 - 5  
Ivan Dougherty Gallery  
October 16 - 21

Projected image installation for the 1989 Australian Video Festival.

### Artist's Statement (Invective)

To represent and to be represented - the work of art, the profession of the artist. *Succeed with the successful!*

Today's artist must combine cunning, will, determinism and skill to earn a chair on the platform. *The top team needs top players!*

Today's artist needs the aplomb of a corporate manager to oversee transactions within the market place. *Are you worth \$100 000 per annum?!*

The artist of today must be conversant with the flux of international theoretical discourse. *Make the move to excellence!*

The artist today must be capable of maintaining a fine tuned personal balance between the hysterical and the sublime. *You have a unique opportunity!*

Today's art must be forceful and legible, writ large, beyond ambivalence and executed with impunity. *So perfect you won't believe it!*

The art of today must inspire consideration of universal concerns within the mind of the viewer. *Westward Ho!*

Today, art confronts every aspect of the social contract with its own fineprint. *Top opportunity!*

Today's art gathers it's materials from the past and the future to forge a revelatory vision of the present. *We need a very special person - you!*

*etc.*

## Artist's Statement (Adjunctive)

Imagine this page is blank except for my name and a box outline above which is printed the words "Your comments here." Would you find this offensive or humourous, intriguing or banal? In asking this question I have simultaneously engaged your consideration of a potential artwork and introduced you to the conceptual framework of the installation which accompanies the text. This installation is an experiment without presumption consisting of two projected images which parallel each other - forming a metabolic loop of light and meaning or defining the boundaries or an inexplicable emptiness?

Opposite walls provide support for a projected image and a sequence of slides bearing texts. The **video** image is a verite recording of human activity, a simple record of passage through and past a specifically chosen site. The real-time flow of the recording is interrupted periodically by the cinematic device of the dissolve.

The **slide**-texts, akin to subtitles, are a collection of hyperbolic exhortations 'lifted' directly from contemporary press advertisements for computer technologies.

The **audio** component is a recording made in the fish market of a major Tokyo department store

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Imagine a gallery which does not exhibit any art that doesn't move.

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## Artist's Biography

Gary Warner was born in Brisbane in 1957 and currently lives and works in Sydney. He is the National Co-ordinator of the Australian Film Commission's New Image Research program, designed to encourage and support artist's film, video and computer projects. Gary has been producing site-specific installation works since 1980. Exhibitions in 1989 included "Without Number" a video/computer image installation presented at the Queensland Art Gallery and produced in collaboration with Adam Wolter, and "Strange Attraction" a computer graphic installation presented at the REMO design object store in Sydney, a special commission for the Attitude project.

Curatorial activities in 1989 included the Film and Video component of the Australian Perspectives exhibition staged at the Art Gallery of New South Wales.

Long term interests include computer associated art, scientific visualisation applications and working towards the establishment of an artist managed Australian Electronic Art Laboratory.

The artist welcomes correspondence to PO Box A307, Sydney South, NSW, 2000

The Australian Video Festival gratefully acknowledges the assistance of the Australian Film Commission; The Visual Arts/Crafts Board of the Australian Council (the Federal Government's Art's funding and advisory body) ; The New South Wales Film and Television Office and **Panasonic**