SPEAKER BIOGRAPHIES

Steven Ball studied at Maidstone College of Art and has worked in film, video, sound and installation since the early 1980s. He has lived and worked in the UK and Australia, and has exhibited internationally. Since 2003 he has been Research Fellow at Central Saint Martins and was instrumental in developing the British Artists' Film and Video Study Collection. He writes on contemporary and historical moving image related art practice, curates for cinema and gallery exhibition, and was co-editor of, and contributor to *Expanded Cinema: Art Performance Film*, Tate Publishing, 2011.

Catherine Elwes, a video artist and writer, co-curated the feminist exhibitions *Women's Images of Men and About Time* at the ICA (1980). She went on to initiate a number of video events including the biennial UK/Canadian Film & Video Exchange (1998–2006) and *Figuring Landscapes* (2008–2010). Her videos have been shown widely both here and abroad and her work is in a number of public collections. Elwes is author of *Video Loupe* (2000), *Video Art, a guided tour* (2005), and *Installation and the Moving Image* (2015). Elwes is Professor of Moving Image Art at Chelsea College of Arts, UAL, and Founding Editor of the Moving Image Review & Art Journal (MIRAJ) (Intellect Books).

Anna Ridley is a production designer, producer, director, juror for TV & Film festivals & occasional visiting lecturer. She assisted David Hall with his early films, TV and video works, was the associate producer for BBC TV's *Arena* on Video Art and produced David Hall's *This is a Television Receiver*. She formed the production company Annalogue and originated the idea of Artists Works for Television producing series for Channel 4, the BBC and MTV including, *Dadarama*; *Ian Breakwell's Xmas Diary*, *Public Face: Private Eye, a Dream in the Life, Salvage of a Soho Photographer, Another Way of Telling, TV Interruptions '93*, and 7 of the artists interventions for *19:4:90 (Fields and Frames)* including David Hall's *Stooky Bill TV* 1990. Alongside her television work Ridley also produced video installations for Ian Breakwell including *Auditorium* 1994 and *The Other Side* 2002.

Stephen Partridge is an artist, academic researcher and the principal investigator on AHRC funded research projects Rewind l Artists' Video in the 70s and 80s and REWIND*Italia* Artists' Video in Italy in 70s and 80s (Duncan of Jordanstone College of Art & Design, University of Dundee). He is presently Co-Investigator on AHRC funded research project EWVA – European Women's Video Art in the 70s and 80s (DJCAD, UoD). He was in the landmark video shows of the 1970s including *The Video Show* at the Serpentine in 1975, the *Installation Show* at the Tate gallery in 1976, The Paris Biennale in 1977 and The Kitchen in New York in 1979. During the 1980s and 90s he exhibited widely and produced innovative broadcast projects for Channel 4 and the BBC (*Television Interventions* and *Not Necessarily*). He is presently Professor of Media Art and Dean of Research at DJCAD.

UPCOMING SCREENINGS

DARIA MARTIN AND MASSIMILIANO MOLLONA

Monday 30 March 2015, 19.00–21.00
Tate Britain, Clore Auditorium

Filmmaker Daria Martin, whose earlier work is represented in Tate collection, will join her collaborator Massimiliano Mollona for the institutional premiere of *Steel Town*.

Following the screening, the artists will take the Clore Auditorium stage to talk about collaborative practice, evocations of place and enactments of melodrama.

LUCY BEECH AND EDWARD THOMASSON: IN AND OUT OF 'LIVE-NESS'

Monday 18 May 2015, 19.00–21.00
Tate Britain, Clore Auditorium

Contemporary artists Lucy Beech and Edward Thomasson are two of Britain's most exciting young filmmakers and performers. They are best known for orchestrating participatory activities exploring performance outside of conventional theatrical environments. Join us as their perspectives are not only projected on-screen but spill out into the Clore Auditorium where the artists will take part in a live exchange with the audience.

TATE FILM

DAVID HALL: VIDEO ART PIONEER
Thursday 5 March 2015, 18.30–21.00
Tate Britain, Clore Auditorium

BRITAIN
TATE

DAVID HALL: VIDEO ART PIONEER

The Video Art pioneer David Hall (1937–2014) who passed away in October 2014 was a crucial figure in British art of the post war period. His work across sculpture, film, video and installation pioneered new areas of practice and played a crucial role in the first chapter of video art in the UK. An impassioned teacher and influential advocate for video art, Hall was the co-organiser of *The Video Show* 1975, the first major international show of artists' video in the UK. He was also co-founder of London Video Arts (now LUX) and a member of the Artist Placement Group and founder of one of the first time based media course at Maidstone College of Art. His works have been exhibited and collected internationally. Hall was as adept working on his Television Interruptions for broadcasters from the BBC to MTV as he was presenting his work at the world's leading museums and exhibitions, from Documenta to the Centre Pompidou.

This evening will reflect on the rich legacy of Hall's work with screenings of selected works and presentations from many collaborators and colleagues. Guest speakers Steven Ball, Anna Ridley, Stephen Partridge and the event will be chaired by Catherine Elwes.

Organised in collaboration with LUX and in connection with the *BP Spotlight* display of David Hall's *TV Interruptions* which was acquired by Tate in 2014 and is on view at Tate Britain until 29 March 2015.
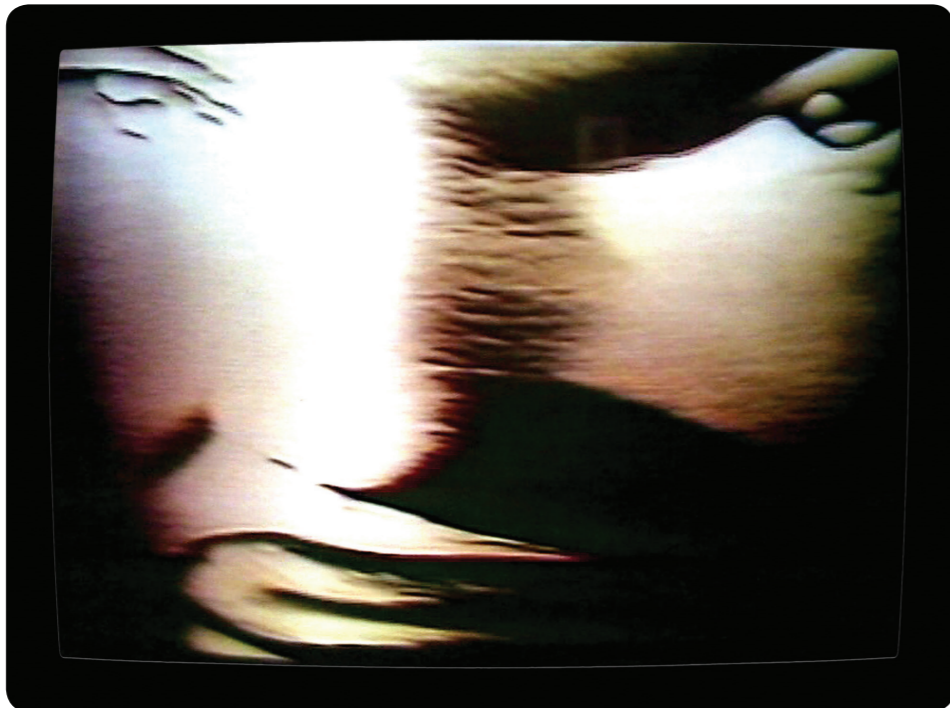
Images
Front page: David Hall *TV Interruptions (7 TV Pieces): the Installation* 1971–2006 © David Hall, courtesy of LUX
This page, top: David Hall *This is a Television Receiver* 1976, video still, © David Hall, Courtesy of LUX
Bottom: David Hall *Stooky Bill TV* 1990 video still © David Hall, Courtesy of LUX
Opposite: David Hall *101 TV Sets installation* 1972–1975 Installation view © David Hall, Courtesy of LUX

PROGRAMME

THIS IS A TELEVISION RECEIVER
David Hall,
UK 1976, video, colour, sound,
8 min
First transmitted 10 March 1976
on BBC TV

Presented by Catherine Elwes

'This figure of authority is reduced to what, in essence, he is – a series of pulsating patterns of light on the surface of a glass screen. In this way, paradoxically, the verbal statement is realised by its own disintegration, along with that of the image. The illusion of both transparency and of power are shattered. This is deconstruction in its primary, irreductable form; only by remembering these important lessons have artists subsequently been able to venture out of the enclosure of self-reflexivity and into the perilous world of representation and narrative...'
– Mark Wilcox, *Deconstruct: Subverting Television*, 1984

THIS SURFACE
David Hall & Tony Sinden,
UK 1972/73, 16mm, colour, sound,
11min

Presented by Steven Ball

'The film utilises a traditionally seductive theatrical image at the outset which is subsequently redefined in the concrete terms of projection and screen...Initially a man is seen dancing in a pub with a pint of beer on his head. This is followed by a series of travelling shots along a seafront. The imagery and illusion of spatial depth are subsequently challenged by superimposed texts... Essentially, a rearrangement of priorities.'
– David Hall, 1977.

'*This Surface* stands out, after one viewing, as a superior piece of ironic structural cinema, in the self-referential style...'
– Jonas Mekas, *Village Voice*, Oct 18, 1973.

Stephen Partridge will present an illustrated overview of David Hall's installations spanning his career

'Many early installations were devised as a complex analogical mirror where the viewer, interacting with his/her image as collaborator rather than spectator, was simultaneously viewed in a process of 'self-referring consciousness'. It is quite evident here that artists were intent on exploring relationships of hitherto unapproachable psychological innovation and response, where the formal, physical (and technological) framework was essentially the site of the experience.'
– David Hall, *Early Video Art: A Look at a Controversial History, Diverse Practices: A Critical Reader on British Video Art* 1996.

STOOKY BILL TV
David Hall,
1990, video, colour, sound, 4 min
First transmitted 3 June 1990
on Channel 4

Presented by Anna Ridley

'Fear hung over me like a dark cloud in my childhood, fear not only of God but of intangible evil, ghosts and spirits, creatures of unimaginable horror, waiting and watching for an opportunity…'
– John Logie Baird

'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 the intense light in front of various machines which were built from the cheapest materials. Massive cardboard discs embedded with sprirals 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... John Logie Baird, father of the most powerful medium ever, never received proper acclaim. Stooky Bill has avenged him ever since. TV belongs to Stooky Bill. The opaque. The transparent. The machine. The screen. The Fact as Fiction. Fiction as Fact. First TV, first Interruption, first illusion. Dummy illusion, double illusion, the grand illusion. Dummy TV.'
– David Hall, from the catalogue *TV Interventions*, Editor Stephen Partridge, 1990, Glasgow.