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Dear Slavko

In reply to your enquiries last week about the installation I made at the Serpentine Gallery in 1975:

1.   *Question: what was the title of this piece?*

'OUTSIDE THE GROUNDS OF OBSCENITY AND LIBEL AND INSIDE THE GROUNDS OF HYDE PARK' was the title of the installation which ran for two days. The significance of the title lies in the contract the Gallery required each of the participating artists in The Video Show to sign, which is described in my catalogue entry. (If you do not have a copy of these two pages, I could fax a copy to you.) A companion videotape, 'EIGHTEEN MONTHS OUTSIDE THE GROUNDS OF OBSCENITY AND LIBEL' was screened during the exhibition which the catalogue entry describes. The word OUTSIDE therefore signified differently between the installation and the videotape.

2.   *Question: could you tell me about the exactly place where it was exhibited, and maybe a bit more precise description of the connections between input- and output devices (a kind of functional description, what and under which conditions was to be seen on which monitor etc.)*

With reference to the attached compilation image, the room used in the Gallery faced east towards the road that crosses Hyde Park north to south. This was a good location as there was the movement of traffic on the road and people entering the gallery usually approached from this direction. The big windows that are such a feature of that Gallery were ideal for the installation as The Video Show drew large crowds, so there was plenty of activity for the installation to document.

The installation dealt in a formal and controlled way with time duration, visual incident and surveillance. It was possible for visitors to catch sight of themselves on one of the recorded segments of the tape used in the installation though this was not the only issue addressed.

The hardware set-up used two cameras, two VTRs , five monitors and a switchbox - the VTRs used a common tape, recording on the first machine and playing back on the second so introducing a time delay to the scene viewed on the monitors – refer to schematic diagram.

Installation Schematic:
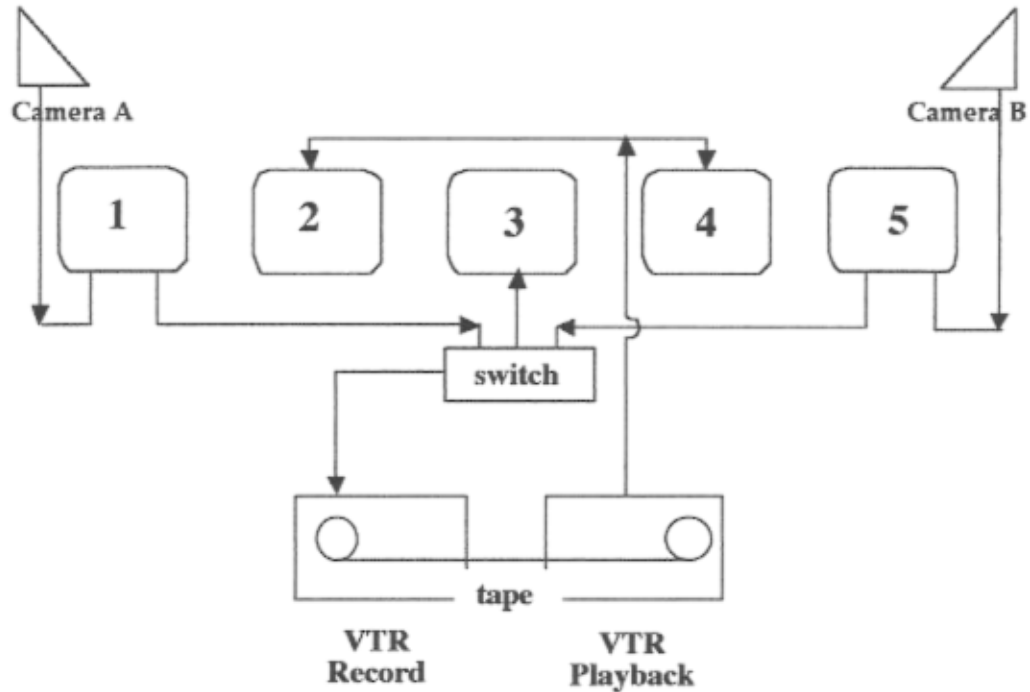
Camera A ... Camera B

1   2   3   4   5

switch

tape

VTR Record   **VTR Playback**

As far as my memory goes, without access to the description I made at the time, a schedule was constructed whereby the Insert edit facility on the record deck was used, (to make edits), and the switch box, (to make cuts) throughout the two-day installation, to change the images on the screens every 20 seconds. Insert edits were made according to a pre-planned schedule based on the 2-days (16 hours) the installation was operating, a diagram of which was displayed.

A diagram of the editing strategy would have looked like this :

/A = camera A; /B = camera B

20 second units

1st Session (Z)	Z/A	Z/B	Z/A	Z/B	Etc		Z/B	Z/A	Z/B	Z/A
2nd Session (Y)	Z/A	Y/B	Y/A	Y/B	Etc		Y/B	Y/A	Y/B	Z/A
3rd Session (X)	Z/A	Y/B	X/A	X/B	Etc		X/B	X/A	Y/B	Z/A
4th Session (W)	Z/A	Y/B	X/A	W/B	Etc		W/B	X/A	Y/B	Z/A

←——— 60 min videotape ———→

Etc

The casual visitor was thus involved in determining the time status of the image on each monitor and also whether a picture change was due to an edit, (time shift) or to a cut, (angle change between one of the two cameras). The viewing of the work could also coincide with

a period of production of the tape by witnessing the commencement or completion of an Insert Edit session. The shots accumulated over the duration of the installation thus recorded the changes in lighting conditions through the windows (long time spans) as well as the changes of activity within each shot (short time spans). The live feed from the cameras visible on two of the monitors helped reveal these changes.

In retrospect, today we are familiar with the bank of surveillance video images behind the cash desk of shops and petrol stations. In 1975, video surveillance was expensive to install and restricted to high security areas. Though this installation was pursuing an investigation of a more formal character based on duration and procedure, in mixing the activities of consumption and production, and the status of performance as well as artefact, (I still have the final tape that was made using this process, but alas, have no means of playing it back!), it was anticipating the wider adoption of video as a tool of management and planning.

3. *Could you provide me the mentioned jpegs and/or other kind of documentation of the piece?*

All attached.

4. *I know the valuable book of Julie Knight you mentioned, and I have read it already, it was actually my first information about the piece you made with Ian Breakwell; you mentioned also the Nicholas Zeebrugge's book 'Electronic Arts in Australia': I am extremely interested in having this book as soon as possible ^ could you tell me any possibility to buy, order, get a xerox-copy etc., of this book? I wasn't successful in finding it yet, and my deadlines are approaching very fast, so I would appreciate your help in this matter very much.*

I have a copy. It's called Electronic Arts in Australia, edited by the late Nicholas Zurbrugg as one of the issues of the publication 'Continuum' Volume 8 No 1 1994, ISSN 1030-4312. 500pp. The publication has been going for a long time and is well distributed in Europe. If you can't find a copy in a library I suggest a web search to find who is currently distributing back issues.

5. *The same with your mentioned masters-thesis on related issues: I would be grateful for a PDF you mentioned, too.*

I have sent you this already – did you receive it?

Let me know if you need anything more.

Kind regards,
Mike
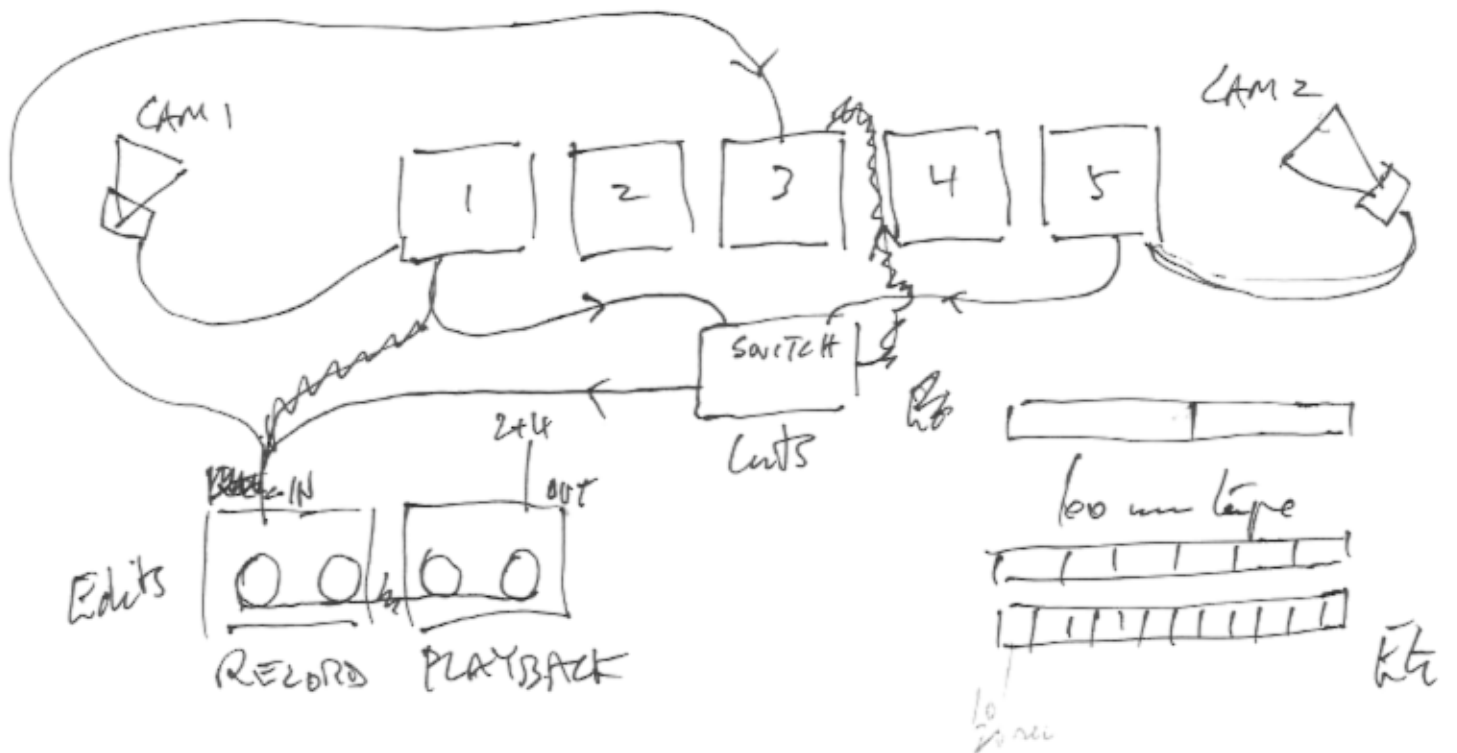
Copy of previous email:

Dear Slavko

The slides I made of the installation were very poor I regret to say - whether the Video Show exhibition and the Serpentine Gallery collected documentation photography of the event should be relatively easy to find out through the Arts Council of England who ran the gallery in the 70s - they may well still do so.

I attach a .jpg compilation image made from three of the slides to give an idea of the installation as the individual images don't really provide that information. The originals are high res colour digital files so if you wish to use the image in the publication then they can be provided in a publication format - but I don't really want to spend time doing that work unless you can confirm that they will be needed in that form.

I may have mentioned the Diverse Practices: a Critical Reader on British Video Art by Julia Knight in a previous post. This lists the Video Show that this installation appeared in (pp 355) - there was a substantial loose-leaf catalogue which I imagine you have access to - if you wish I can send a copy of the page I had for describing the other work I had in the show. The installation wasn't mentioned in the catalogue as an additional sheet was made available at the time to describe it. It is this document I cannot find a copy.

Briefly the installation dealt with time duration, visual incident and surveillance. It used two cameras, two VTRs , five monitors and a switchbox - the VTRs used a common tape, recording on the first machine and playing back on the second so introducing a time delay to the scene viewed through the big windows that are such a feature of that Gallery. As far as my memory goes, without access to the description I made at the time, a schedule was constructed whereby the insert edit facility on the decks were used, throughout the two-day installation, to change the images on the screens and display different time durations from that period. The casual visitor was thus involved in determining the time status of the image on each monitor. A visitor who made several visits over the time of the installation would encounter a matrix of accumulated time durations to compare with the live feed that was always coming from the cameras visible on two of the monitors. I still have the final tape that was made using this process, but alas, have no means of playing it back!

I should also mention that on pp352 there is a brief description of an installation I made with Ian Breakwell. I made a short film of this event from which I may also be able to acquire some stills.

CAM 1

CAM 2

| 1 | 2 | 3 | 4 | 5 |

SWITCH

Cuts

Edits

2+4

IN — OUT

RECORD   PLAYBACK

low um tape

From: Mike Leggett <legart@ozemail.com.au>
To: <Kacunkocc@aol.com>
Date: Monday, 15 July 2002 9:10 PM
Subject: Re: Book project

on 8/5/02 9:04 PM, Kacunkocc@aol.com at Kacunkocc@aol.com wrote:

I am contacting you again on behalf of our communication about Dr Kacunko's research project concerning closed circuit installations. You mentioned you might be able to send us some images of the live video installation you made for the Video Show at the Serpentine Gallery in London during May 1975. Is it possible to provide us with some images suitable for print (preferably TIF-format, at least 300x300 dpi)?

Dear Slavko

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from which I may also be able to acquire some stills.

You also offered to send a PDF of your thesis discussingvideo art... we are indeed very interested in that text! Could you provide uswith it? Many thanks in advance!

You should have received these by now.

Bests
Mike