

Tender Kisses

What is examined in this film is, ~~thex~~ through the use of paradox, the convincing illusion produced by the two Great Illusionists, Television and Cinema. The extent to which these two can be and do manipulate, using only the process, producing sequences complete in their synthetic state.

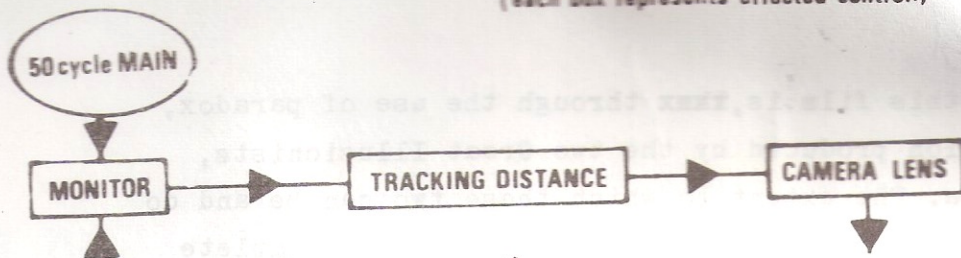
An image provided by a monitor face connected to a Video Tape Recorder switched to stand-by function appears as a snowfield of apparently randomly placed white dots in movement. When re-examined through the lens and circuitry of a video camera the image distorts under the influence of effected controls. Commencing at a point as close to the monitor as the video camera will allow, the camera on a dolly is tracked backwards as the variables of zoom, lens focus and tube focus are altered. The point is reached where by this inevitable process the monitor face itself, within a studio, is revealed. The process is recorded as a twenty minute programme and then played back in another location where transference to film is taking place.

The frame bar normally associated with filming unsynchronised from a television source is eliminated by running the camera at under half the normal cranking speed of 24fps such that the usual bar is replaced by a rapid phasing more similar to a flicker.

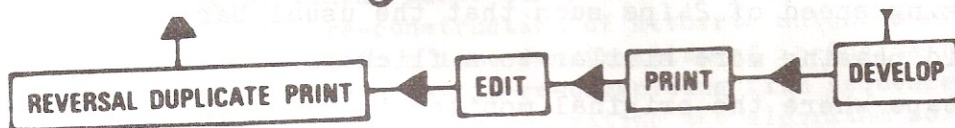
At the point on the tape where the original monitor is revealed then the film camera pulls back to reveal the monitor from which the tranference is taking place. The ten minutes of exposed film is processed for a high contrast, a fine grain low contrast print taken and a reversal duplicate print taken from this. With the original negative and a ~~x~~ positive with the same geometry, each is exposed onto colour stock through a programme of colour filters which act both in harmony and dischordance with each other and the image. With a soundtrack that measures ^{precisely} ~~precisely~~ a countdown to the point at which the ten minutes expires, what is experienced for those who care to examine, is a series of syncopated time scales or, for those who do not, patterns of changing light. For both the period of musing is terminated by the introduction of a piece of soundtrack from the infamous media event of the execution of a Viet Cong officer in the streets of Saigon.

The camera returns to the monitor face where a vaguely seen figurative image flickers in between patches of break-up. The monitor is revealed shortly after to be in a different ~~thex~~ place clearly at a different time. Through the use of a series of regular and deliberate camera/lens manipulations the monitor is revealed to be in a detached house surrounded by suburban gardens. The image of the house is the negative of that ^{which} ~~that~~ started the film without being

(each box represents effected control.)



"EROTA / INIYA" - the film of the book:
two sets of photographs with accompanying
words and sounds. The image, the word,
the sound presented in a binary form
with special instructions for the projectionist.
(The book of the film on sale at the bookstall
or direct from the film-maker).
At the ICA Thursday 10-12: videotapes & video work.



Where were the first doughnuts fried?

In Greece (grease).