WOMEN ARTISTS' TELEVISION Artists' television from the 1970s to 2000s: Broadcast experiments and interventions into television by and about British-based women artists', producers and commissioners. Doctoral research project

Hall, Deborah

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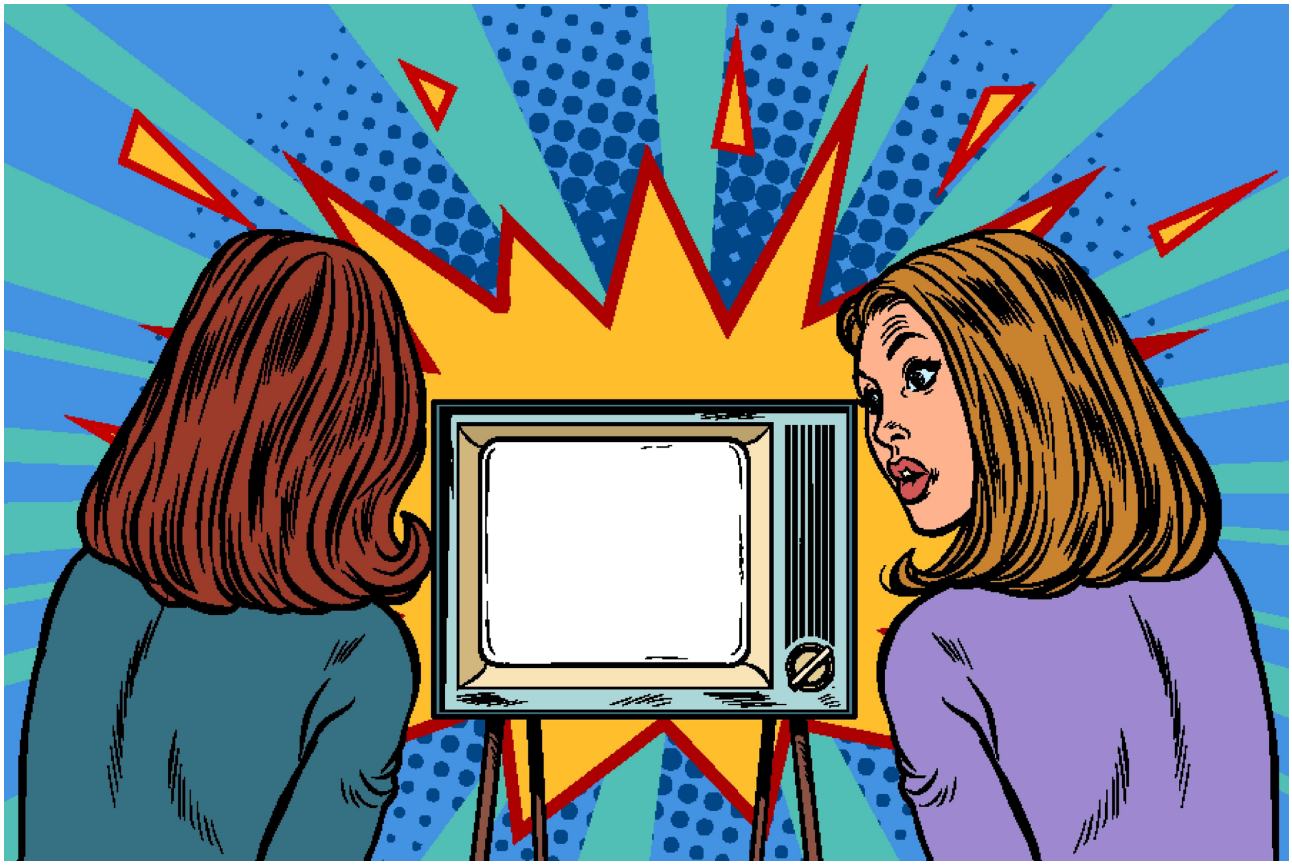
Women Artists' TV from 1971 to 2024

Experiments and Interventions into Broadcast Television by and about British-based Women Artists, Producers and Commissioners



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Abstract

This PhD critically examines thirty years of television art practice by women artists and producers in the UK. The research aims to question and challenge women's TV art in the mainstream broadcast sector and trace its development to the present date as moving image and its future manifestations including streaming and social media. This PhD also places these questions in a historical context, surveying the often-overlooked developments of women artists' TV art exhibition, production, and intervention.

The research was developed from qualitative email interviews with women TV artists and three key UK-based female TV arts producers, as well as critically writing many original case studies on women artists' experimental practice. Alongside the six chapters and the conclusion, I have researched and written a substantial case study chapter on Tamara Krikorian, a forgotten modernist pioneer female TV artist and 'sculptor of the air'.

Moreover, to summarise my outcomes and highlight what is new and significant about my findings, I have identified a new field of practice based on experimental broadcast interventions interrupting or intervening the flow of mainstream television by women artists and producers from 1971 to 2024. More recently, there are also feminist interventions in streaming viewed on Netflix and MUBI alongside mainstream and experimental films.

Two other key findings of my research are firstly, a critical case study of Tamara Krikorian, an early modern pioneer video and TV artist and 'sculptor of the air' who has been unrecognised and ignored by women TV art producers and the art world. Secondly, I have located and identified women TV art producers that have been acting as enablers and

collaborators with male and female TV artists and this collaborative liaison has made the work a more democratic working practice and process.

My research ultimately reveals the results underpinning my rationale and research questions and what they mean. An art historical approach to women's TV art can result in innovative and experimental findings outside the mainstream due to an attention to form and substance and the context of the TV artworks. It has done this by applying new paradigms and examples to a feminist reading of the history of TV art, and since my work is feminist and qualitative, as a result I have developed a feminist qualitative paradigm. This has made a socio-political and art historical worldview possible.

AUTHOR'S DECLARATION

Contents

INTRODUCTION

The aims and objectives of this research and the resulting written thesis will be to address questions of interpretation, dissemination, and representation of *television art* by and about women artists' and producers' collaborations with British-based artists. It will identify, contextualise, and offer a critical reflection on this art form, historical and contemporary experimental media, and moving image practice.

TV art as a medium developed out of video art but concerned television broadcasting and interruptions and interventions into the flow of mainstream analogue broadcasting. TV art as interruption is dropped into the television schedules unannounced whereas a lot of work is packaged by introductions and explanations and can therefore be seen as 'galleries of the air', to quote my terminology for this format.

Women's TV artwork is fundamentally different to the work produced by men by being exclusively issue-based, subversive, and not as conceptual or structuralist-materialist, apart from non-narrative works by Catherine Elwes such as *With Child* (1983),which featured a large close-up of the mother's naked milking breast, which was seen as taboo and didn't get the airtime it deserved until 24 November 2020 in the Sky Arts/ Jim Moir programme about the history of video art, *Kill Your TV*, and was then broadcast again on 5 August 2024 on BBC Four. Tamara Krikorian's piece of TV art *Vanitas* (1977) about the technology of television was another example of women's TV art which was overlooked and never broadcast.

As women's art history and the contemporary feminist movement becomes both more visible and more fragmented in the twenty-first century, there has been a resurgence of interest in earlier waves of feminist art. This understanding of the waves of feminism and

art history will be reflected in my critical analyses of selected women television artists' works on broadcast television and online.

The research will focus on two connected groups – UK women artists as producers of television artworks and women arts producers acting as commissioners of television art. Both will be examined in the context of broadcast television in Britain on Channel 4, BBC Television, MTV, and other digital TV channels. I will highlight their subversive tactics in the creation and commissioning of television artworks. I will also locate the often-forgotten creative input and labour of female TV arts producers in the process of commissioning and making TV art through collaborating creatively with female and male artists.

This research will reveal the restrictions placed on television art in the UK by the 1990 Broadcasting Act and the deregulation of television and its historical and contemporary impact. It will consider how Thatcherism in the 1980s and the resultant proliferation of channels in the twenty-first century through the changeover from analogue to a global digital television has affected the practice of TV interventions and television experiments.

The origins of television art in the UK developed from video art and first appeared on broadcast TV as interruptions broadcast on Scottish BBC TV made by my late father, the video artist David Hall in 1971 (see Figures 0.1 and 0.2) and assisted by TV arts producer Anna Ridley, who enabled the works to get commissioned by the BBC.[1] The concept was developed by The Artist Placement Group (APG), headed by artists John Latham and Barbara Steveni, who encouraged artists to make interventions into arts and culture spanning a quarter of a century.[2] The works were entitled *7 TV Pieces* and appeared

[1] Made as *7 TV Pieces*, featured as Interruptions for BBC Scotland.
[2] Artist Placement Group (2012) from 'The Individual And The Organisation 1966–79', Raven Row Catalogue (27 September to 16 December 2012).

amongst the commercial breaks dropped into the TV schedules unannounced. However, women's TV art developed from postmodernism and appeared first in the 1980s in producer Anna Ridley's series for Channel 4, *Dadarama* (1984), based on a similar format and premise to the *7 TV Pieces*.[3]

Fig 0.1 *TV Shoot Out* – one of the *7 TV Pieces* for

BBC Scotland featuring my late father David Hall, courtesy Deborah Hall, 1971

Fig 0.2 *Two Figures* – one of the *7 TV Pieces* for

BBC Scotland featuring my late father David Hall courtesy Deborah Hall 1971

[3] David Hall, 1971, *7 TV Pieces*, made for and broadcast on BBC Scotland and produced by Anna Ridley.

Women's TV art in the UK followed in the 1990s and 2000s in the form of interventions and featured in 'galleries of the air', led by a TV series devised by three key female TV producers: Anna Ridley, *Television Interventions 19=4=90*, Jacqui Davies, *Random Acts*, and Jane Thorburn, *Alter Image*. Although not distinctly female in format, these TV series did feature many modern and postmodern female artists who made both subversive concept-based and issue-based works for television broadcast.

While in the contemporary media landscape of the present and future, as digital manifestations, women's TV art appeared as cybernetics, streaming, and social media. Feminist interventions appeared as feature films and independent film and video work on Netflix and MUBI and have the potential to work as experimental interventions by women artists on Vimeo.

I have been passionate about TV art, and particularly women's TV art and moving images, since my teenage years when I visited the degree course for time-based media and a degree show presented by my father's college, Maidstone College of Art, which he was then course leader of, now known as University of the Creative Arts at the Institute of Contemporary Art London. The innovation and creativity of the students producing time-based moving image works and their formalist, post-structuralist and issue-based forms had a great influence on me then, and this led me to want to undertake a fine art film and video degree course at Central Saint Martins in my early twenties. The lecturer Tina Keane and course leader David Parsons who interviewed me for a place on the degree course did not know that I was David Hall's daughter until I had secured a place and was well into

the degree course and I had a subsequent placement with Anna Ridley's production company Annalogue Ltd in the second year of my degree course. After completing the placement, I gave a talk and presentation about my experience as a woman working in the TV industry and as a producer's assistant and attaché with Annalogue on the Channel 4 series *Television Interventions 19=4=90* to my peers on the fine art degree course at Central Saint Martins, to much interest and acclaim.

My father also mentioned his connection with TV art producer Jacqui Davis and her series for Channel 4, *Random Acts*, for which he had one of his Annalogue Ltd-produced MTV TV art pieces *ConcepTV* remade for TV broadcast and he said I should get in contact with her and gave me her email address. I got into this conversation with him about her broadcast productions as a result of my MA course in History of Art at Goldsmiths, which I undertook a couple of years after graduating from Central Saint Martins and when I was writing my dissertation on The Framing and Contextualization of Television Art in the 1990s.

All this educational and attaché placement experience led to paid work as a studio assistant development researcher with Portman Zenith Productions Ltd for several years after graduating; the fact that I had been involved with *Shocking Pink*, a young women's version of the feminist magazine *Spare Rib* in my late teenage years led me to have an interest in women's issues, coupled with my father's influence of contemporary art, and having a radical feminist mother whose women's experimental photography Arts Council and GLC-funded workshop ran at the women's experimental photography not-for-profit organisation ACAW (Acton Community Arts Workshop). I was a member of the ACAW management committee from 1979 to 1993 and these events all led me to become passionately interested in women's TV art and the underrepresentation of women artists and producers in television and television interventions.

In my second year of a first degree at Central Saint Martins, when Anna Ridley approached me to undertake a second-year placement with Annalogue Productions and be her attaché for *Television Interventions 19=4=90*, one of the works I extensively researched for her and my father, David Hall, was Hall's TV artwork *Stooky Bill TV*. I telephoned the Museum of Film and Television and found out Stooky Bill's specifications for the ventriloquist puppet used by John Logie Baird in his early experiments with television broadcasting. I contacted the Stooky Bill Society and approached the members to gain a rounded knowledge of Stooky Bill and to ascertain how Hall could form a replica of Baird's puppet. After many phone calls and reams of notes on paper from my research, the video was finally created. I since arranged in 2020 for Tate Britain to have the model for their extensive archive of Hall's work acquired in 2016.

I also experienced different production roles on women TV artists' productions for Annalogue's *Television Interventions 19=4=90*, namely as a runner on the TV artwork *Bhangra Jig* by filmmaker Pratibha Parmer, while I also acted as archive researcher on Rose Garrard's TV artwork *Celtic in Mind*, accessing and sourcing 16mm film footage on women tweed weavers from Cinenova.

This working experience of the commissioning process offered insights into the success of women working in TV. My experience as a woman, as an attaché and producer's assistant to Anna Ridley on *Television Interventions 19=4=90* taught me about production and post-production procedures in an arts TV environment. I was given the opportunity to undertake roles that were usual for a woman in broadcasting, such as research, but I also took on

tasks that were more technical and male-defined, such as U-Matic video editing and post-production editing on Anna's edit suite. I was trained to become an arts television producer, but my next role in the film and TV industry with Portman Zenith was studio assistant researcher and development researcher.

In 2015, at the same time that I started the PhD at Westminster University, I was acting as a voluntary consultant and representative for my father, the pioneer time-based media British video artist David Hall, whose artwork estate and archives are represented by the Central London art gallery, the Richard Saltoun Gallery. I acted as consultant to the gallery and Richard Saltoun on 'Situations Envisaged', a solo show of video art, television art installations, single screen works and still photography by David Hall in July-August 2015. I have since been organising, negotiating, and liaising on work to be included in the David Hall archives permanently housed by Tate Britain and the BFI as of 2017.

This personal experience and professional commitment to the broadcast and video art sector, including the influence of my artist father, have fuelled my interest in the field and given me a unique perspective on its history and the position of women within it. As such, it has been a significant driver in my research aims and objectives in order to redress the shocking lack of representation of women's TV video art both historically and in contemporary practice.

ACKNOWLEDGEMENTS

I would first like to offer my gratitude and many thanks for the strengths brought to my thesis by my two complementary research supervisors, Dr Michael Mazière, my director of studies, and Dr Margherita Sprio, my second supervisor, for casting a critical yet

constructive eye over procedures throughout the research process and the final writing up of my thesis.

In particular, I thank Michael for his extensive knowledge of artists' film and video practice and our extensive face-to-face and later during-Covid and post-Covid Zoom supervision tutorials. Moreover, I thank Margherita for her depth of understanding of theories of art/visual culture and feminism. My two supervisors' strengths complemented each other perfectly.

I would also like to thank Dr Tom Corby, former PhD Co-Ordinator of the Centre for Research in Arts and Media and until recently the Associate Dean Research at Central Saint Martins. Thank you, Tom, for always getting back to my emails straight away and for encouraging me to focus my thesis on women's television art rather than take a more general approach. I would also like to thank Dr Ivor Davies, long-term partner of Tamara Krikorian for our numerous emails and phone calls about Tamara Krikorian's life and work and for sending me information and a copy of her CV.

Finally, I would like to send heartfelt thanks, gratitude, and love to my late father, the video and TV artist David Hall, for his contribution to my understanding of television art and to his former partner Caroline Irving for parting with several of his books on video art on temporary loan to write my literature review and her constant and consistent support of my studies. Also, I thank my mother, Kathy Hall, and ACAW, a women's collective feminist organisation, which she helped to set up in the Thatcher years in the UK. I thank her for her understanding of feminism, which impacted my own creative and written work over the years, and her love and support of my studies in person and regularly on the phone.

Last but not least, I would like to thank the three women producers who are central to this thesis, in particular Anna Ridley, Jane Thorburn, and Jacqui Davies, with whom I formed

close relationships throughout the production of my thesis and who assisted me with essential facts and footnotes by email. To the several women artists, academics, and three men with whom I also conducted interviews and wrote case studies, including Catherine Elwes, Kate Meynell, Nina Danino, Judith Goddard, Dr Laura Leuzzi, Adam Lockhart, Steve Partridge, and Steve Littman, thank you all for agreeing to undertake interviews with me. Also, thanks go to Professor Steve Partridge, for sending me books on video and TV art produced by REWIND edited by himself and Elaine Shemilt in order to be able to write some of my literature reviews. I send thanks to Dr Chis Christodoulou, former Course Leader of the BA Contemporary Media Practice BA Hons, who offered me a teaching practice placement as part of my integrated HE teacher training course at Westminster University.

I equally deeply thank my circle of friends for believing in me and encouraging me through the good times and the bad, including in particular, Adam Lockhart, archivist with REWIND and lecturer in Contemporary Art at Duncan of Jordanstone College of Art, Dundee, Scotland for his many phone calls from me and film and video downloads for my research purposes. I also thank video artist and Course Leader of Digital Arts at the University of Hertfordshire, Steve Littman, for his support and many valuable phone calls.

RATIONALE AND RESEARCH QUESTIONS

RATIONALE

The rationale of my research is to define the reasons for conducting my research study and to identify the justification for my study. I will first give a background on what research has so far been done on my topic. The general research that has been undertaken on my topic of enquiry is on the history and theory of television art in the UK; this body of research can be found in comprehensive books and journals which I have cited in my

literature review chapter, while more specific information on women's television art can be found in Catherine Elwes's chapter ‘Strategies of Exposure and Concealment in Moving Image Art by Women: A Cross-generational Account’ in Lucy Reynolds's anthology *Women Artists, Feminism and the Moving Image*[4] (2019). In my literature review Elwes can be seen as the most consistent woman author in the field of moving image art and she has written prolifically about subjectivity and video and television art. In particular, she has written about women video and TV artists in her chapter 'Television Interventions Experiments in Broadcasting by Artists in Britain in the 1970s', in Laura Mulvey and Sue Clayton’s *Other Cinemas: Politics, Culture and Experimental Film in the 1970s*,[5] which develops arguments about women and TV art history relevant to my work and which my research develops further. Therefore, I have identified a gap in knowledge and more specifically in the most relevant literature through writing my literature review.

I have addressed this gap in knowledge by making an original contribution on women artists and producers' television art and artists' television in the UK between 1971 and 2024. Finally, I focus on the future of women's TV art as moving images, streaming and social media. It is essential to address this gap because women's TV art, particularly in the UK, is unrepresented in literature and academia. Moreover, women's writing about other women's UK television artists and producers is practically non-existent. In contrast, there is a considerable proliferation of writing on UK women TV artists by male authors. These findings, therefore, form the rationale for my study, and the answers to my research questions cited throughout the thesis form the hypothesis of my study. At the same time, the proposition of the final written thesis has achieved the original research objectives.

[4] Reynolds, L. (ed.) (2019) *Women Artists, Feminism, and the Moving Image*. Bloomsbury Academic.

[5] Mulvey, L. and Clayton, S. (2017*) Other Cinemas: Politics, Culture and Experimental Film in the 1970s*, I.B. Tauris.

RESEARCH QUESTIONS

1. What are the socio-political, art historical and technological factors that occurred between 1971 and 2024 that enabled women producers and artists to produce subversive TV art as broadcast experiments and interventions in British television?
2. How does this broadcast work made by women artists and producers differ from the mainstream and what are its defining factors and aesthetics?
3. What did these forms of interventions and resistance by women in television achieve? Have they influenced or transformed current practices and what are the future developments in this field?

1. LITERATURE REVIEW

1.1 Introduction

In this literature review, I have considered books and journals which engage with video and television art in Britain from 1971 to 2024. I will specifically look at how and why British-based women artists and TV producers have been underrepresented in this area of literature and will aim to survey and finally conclude why this has occurred historically in order to redress this imbalance. The books and journals I consider on the whole state very little about women's television art, as this is outside of the scope of the literature I have examined. I have however still felt the need to examine it because I needed to see where gaps in its knowledge occurred. This is symptomatic of the lack of literature on TV art; it is where these gaps lie that I am surveying, and it is specifically women's relationship to TV art that I am interested in. I have researched a vast body of writing to complete my literature review; the majority of books and journals I examined have been written by men, since women have not written as much as men in this area of study. I

therefore see my focus on women's TV art in this chapter as identifying new findings of British-based women artists and producers which produce an original contribution to knowledge in the academic sphere. I also see my area of research and scholarship as breaking new ground through my critique of the material I have considered and my subsequent development of original material on the subject. I have organised the material into sections following a chronological and male and female gender-based grouping order. I have done this because it is a feminist discourse that I am positing about the differences in approaches to writing by men and women and what I expect to achieve via this is the promotion of women's writing, since many male writers have written the history on video and TV art in Britain. I have examined video and TV art journals and books by male and female writers, from Catherine Elwes starting in 2004 to the present date (2023), and Amelia Jones from the early and later theories of the representation of women, to contemporary queer theories. I have also in this literature review provided a comprehensive conclusion to women's representation in TV and video art and have offered an analysis on how it has developed historically, as well as thoughts on how it might take shape in the future.

1.2 Women Writers' Literature

In this section I have considered existing literature by women writers and editors about video and television art. I have examined a broad section of women's writings from the 1990s to the mid-2000s, from theories of woman as *other*, through to women's collective working practices and women and digital technologies, and finally to women's queer theory and women in television production. In most cases I review and critique the whole book, whereas in other cases I sample and critique chapters and journal articles. I have taken this approach because the selected chapters and journal articles I have chosen to cite are more relevant to the overall focus of my literature review of British-based women's

TV art and I have pinpointed the gaps in literature in this sphere and my argument fits into the gaps in this literature that I have identified. I start with a critique and analysis of early video art, Catherine Elwes's publication, *Video Art, A Guided Tour* (2004), because it offers a general overview of video art history from the 1960s.[6]

Written by a practitioner and scholar in the field of video art in Britain, Elwes's book *Video Art, A Guided Tour*, is a comprehensive guide to video art and its history, looking at the medium in Britain and Europe as well as in the USA. In the book, Elwes traces the history of video art from the Portapak[7] in the 1960s and 70s through to the digital technology of the 1990s and into the millennium. Elwes examines video's love–hate relationship with television, from its deconstruction in scratch video and its influence on broadcasters through to Channel 4 showcases. She concludes by looking at its more solid relationship with broadcasters WDR in Germany and WGBH in the USA.[8] The book ends with video art being subsumed back into the art gallery in the twenty-first century. The book considers a broad cross-section of artists including Nam June Paik, Nan Hoover, The Duvet Brothers, Dara Birnbaum, Bill Viola, David Hall, Stuart Marshall, Steve McQueen, and Gillian Wearing, as well as featuring producer Anna Ridley and her conceptual interventions for Channel 4.

Video Art, A Guided Tour contains two key chapters particularly relevant and useful to my PhD research work: 'Disrupting the Content: Feminism' and 'Video Art on Television' In 'Disrupting the Content: Feminism', Elwes looks at the idea of the 'personal as political' and features several UK-based women video artists but only one woman TV artist, Irish feminist Vivienne Dick. In *Its 3am* (1991), on BBC Television, Dick expresses her protest at domestic servitude as a mother with a crying baby while she is smoking and drinking

[6] Elwes, C. (2004) *Video Art, A Guided Tour*, I.B. Tauris.
[7] A Portapak is a lightweight video camera and recorder once popular in the 1970s amongst video artists. Elwes, C. (2004) *Video Art, A Guided Tour*.
[8] Elwes, C. (2004) 'Video art on Television', in *Video Art, A Guided Tour*, I.B. Tauris, pp. 117–40.

into the early hours and would rather be out with the men. Vivienne Dick has since made *The Irreducible Difference of the Other* (2014), based on her interest in the work of Luce Irigaray. Elwes mentions few UK women TV artists' works apart from Zoe Redman's *Passion Ration* (1984)[9] and Tina Keane's experimental documentary *In Our Hands Greenham* (1984).[10] Elwes's contribution leads one through the history of video art in Britain, Europe, and the USA in the form of a comprehensive guided tour for the reader and does this task very rigorously, but there are gaps in examining the positioning and exclusion of UK women television artists in its hypothesis. Elwes's account here is therefore limited in its usefulness regarding the scope of video art and the study of women television artists for my PhD research and therefore results in a partial account of the medium. However, the positive usefulness of this book for my PhD research is that it covers and interrogates a female and feminist angle on women's video art and television art in two chapters which are particularly relevant to the key argument of my thesis: 'Disrupting the Content: Feminism' and 'Video Art on Television'.

Research shows the field of video art and television by women artists has been under-represented, even in books edited by women, who one would think would give credit to their gender because of their knowledge of marginalisation and sexism, perhaps? For example, the book *Diverse Practices: A Critical Reader on British Video Art*[11]edited by Julia Knight selects a series of essays charting the past three decades of British video art by video artists, art critics, and theorists such as David Hall, Mark Kidel,[12] Mick Hartney, Stuart Marshall, Steve Littman, John Wyver, Michael Mazière, Cate Elwes, and Julia Knight. The essays in *Diverse Practices* aim to critique the different approaches to the

[9] Zoe Redman's *Passion Ration* (1984) was shown as part of Channel 4's *Video 1, 2 and 3* series. The piece was introduced by the artist herself.
[10] Keane, T. (1984) *In Our Hands Greenham*, Channel 4 Television.
[11] Knight, J. (ed.) (1996) *Diverse Practices: A Critical Reader on British Video Art*, Arts Council of England.
[12] The book also features an article on video art and television entitled 'Video Art and British TV' by Mark Kidel, originally published in *Studio International* in 1976, which makes it quite dated, due to the proliferation of TV that had been made and broadcast on British television by the time the book was published.

making and consumption of video art in its diverse forms such as the conceptual, avant-garde, and socio-political. What is missing from the book, and where there are gaps, is that it features only one chapter on women's video art.[13] Therefore although it does provide useful background research material on video and TV art for my PhD research work it is lacking, since in this chapter Catherine Elwes charts the plight of female and male video artists making personal work but doesn't mention woman as *other* to the patriarchy. Elwes does mention feminism and British video art throughout her chapter and key women video artists such as Kate Meynell and Tina Keane, but I feel it doesn't mention the subject/object divide between men and women which makes up the *other* positioning of women. As a result, women's video art and television are presented as simply a strand of practice within a 'diverse' ecology and the publication fails to identify its otherness and resistance to the mainstream of art practice.

The chapters by two women theorists in the anthology *British Avant-Garde Film 1926-1995* (1996) selected by Michael O'Pray and which relate to my PhD research work, which is why I have chosen them, are 'Whose History' by Lis Rhodes, first published in the Film Exhibition Catalogue 1979, Hayward Gallery, and 'Film, Feminism and the Avant-Garde' by Laura Mulvey, written as a lecture for the series Women and Literature, Oxford Women's Studies Committee 1978, and published in the anthology of the series by Mary Jacobus, *Women Writing about Women*.

In Lis Rhodes' chapter, 'Whose History', Rhodes writes in a subjective flow-of-consciousness approach about women and the formal film. Citing an initial inability to start writing theory of women and the formal film, Rhodes states she began to reflect on the *Film as Film* exhibition at the Hayward Gallery in 1979 and why women were excluded from this show. Rhodes approaches this in a fragmented personal narrative, citing her

[13] Elwes, C. 'Pursuit of the Personal in British Video Art', in J. Knight (ed.) (1996) *Diverse Practices*, Arts Council of England.

sister and sharing her thoughts and debates with her, giving the chapter an autobiographical take, much like my own PhD thesis and references to my father. Rhodes goes on to interrogate why women have been written out of formal film history and offers some pointers on how this can be readdressed and written. This chapter is useful to my PhD research work and the writing of my chapter on Tamara Krikorian and the formal film, since it considers how Lis Rhodes has gone about researching, writing and representing women and the history of the formal film, and the processes, methods and styles of writing she has used to do this. The chapter is therefore self-reflexive, while also considering how men have marginalised and written women out of the history of the formal film, providing another important and useful aspect to my PhD research work.

In the next chapter by a woman theorist, Laura Mulvey, the author considers 'Film, Feminism and the Avant-Garde'. Focusing on the avant-garde theory of long-form narrative film and women's relationship to it as theorists and makers, this chapter is useful to my PhD research work as a general consideration of and argument about feminism and radical avant-garde formal film, but not in its focus purely on film and the long-form narrative avant-garde feminist film, which I do not cover in particular in my thesis. It is also interesting for my PhD research work that while Mulvey considers feminism and the radical avant-garde film and the place of women in film history and theory, it is a great shame she doesn't equally follow through on her women writing about women's trajectory, or select chapters or interrogate theory on women's avant-garde video, or promote video art written by women in her much later book *Experimental British Television* (2007), co-edited by with Jamie Sexton.

I will consider in detail two women's chapters out of a total of nine chapters that make up the anthology edited by Sean Cubitt and Steve Partridge on early video art, *Rewind: British Artists' Video in the 1970s and 1980s* (2012), since they are most relative to my

argument on women artists' TV and relevant to my PhD research work: the chapters are 'Video: Resisting Definition', by Jackie Hatfield, and 'Video between Television and Art: Interventions into Programme Flow and Standard Formats by British Video Artists', by Yvonne Spielman.

In Jackie Hatfield's chapter 'Video: Resisting Definition' on REWIND as an archive and as an anthology she writes philosophically about the topic and as a leading authority on women's creative work with technology. The research methodology behind the archive is explored in much depth by Hatfield.[14] Despite her research interests in women video artists and technology, Hatfield doesn't investigate many women video and TV artists in this chapter apart from fleeting references to representation and identity in the works of Tina Keane, Catherine Elwes, and Tamara Krikorian; this highlights the gaps in her text. Hatfield instead opts to focus in depth on male video and television artists who have made an impact and have been predominant in the REWIND archive during the 1970s and 1980s.

In Yvonne Spielman's 'Video between Television and Art: Intervention Into Programme Flow and Standard Formats by British Video Artists',[15] she writes from a technological point of view rather than a philosophical one, apart from her section on video art, television art, and aesthetics, which does philosophise the medium of video and TV from a technological perspective. Spielman mentions a few women TV artists but not many, compared to how many were visible in the 1980s in showcases and interventions. Spielman quotes Tamara Krikorian's *In the Mind's Eye* (1977) as a piece of early sculptural television art that subverts definitions and questions the formal properties of the

[14] Jackie Hatfield held a Doctorate at Westminster University and became Head of Contemporary Media Practice at Westminster University. She later became a Post-Doctoral Research Fellow for Duncan of Jordanstone College of Art & Design, University of Dundee.
[15] Spielman, Y., in Cubitt, S. and Partridge, S. (2012) *REWIND British Artists' Video in the 1970s and 1980s*, John Libbey Publishing Ltd.

medium, as well as American artist Dara Birnbaum's Pieces that rework television footage in her video clips.

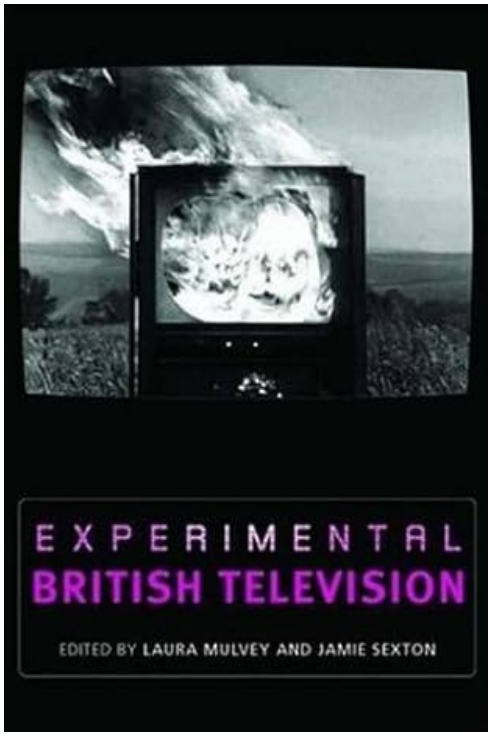

Fig 1.1 *Experimental British Television*, 2007,
courtesy Laura Mulvey and Jamie Sexton,
Manchester University Press

Edited by Mulvey and Sexton, the book *Experimental Television* (2007) (see Figure 1.1) uncovers the history of experimental television, bringing back forgotten programmes in addition to looking at programme strands from fresh perspectives. The book therefore goes against the grain of dominant television studies, which tend to place the medium within the flow of the everyday in order to scrutinise those productions that attempted to make more serious interventions within the medium. The chapters of the book are organised in chronological order and written by both established and up and coming scholars. *Experimental Television* features experimentation within generic programming, as well as more avant-garde television production. The book features 'Experimenting on

Air: UK artists' film and television',[16] a chapter by A.L. Rees which cites the historical, socio-political and aesthetic parameters of television art. Written in an accessible, yet academic approach, Rees's chapter cites many contemporary women TV artists such as Gillian Wearing, Clio Barnard, and Cordelia Swann, and arts TV producer Anna Ridley, working in the 1980s and 1990s televisual landscape. The chapter also features Rees's personal observations of that time in television broadcasting, mentioning people he knew personally and insider facts about institutions and organisations such as the Arts Council Film and Video Department and the Royal College of Art. This chapter features several observations about women artists' TV, notably four women from the Circles distribution group, including Tina Keane's tx (transmission) Profile film *Shadow of a Journey* (1980),[17] Catherine Elwes's *There is a Myth* (1984) for Video 1/2/3 tx (1985), Judith Goddard's *Luminous Portrait* tx (1991) and works by YBAs (Young British Artists) Gillian Wearing and Sam Taylor-Johnson[18] for *Expanding Pictures* (1997) while also mentioning arts producer Jane Thorburn's *Alter Image* series (1983) for Channel 4, and therefore the chapter was useful for my PhD research in promoting women artists' TV. In conclusion, while the book was edited by the prominent feminist film theorist Laura Mulvey, what is missing from this book overall and not useful to my PhD research is that it doesn't feature any individual chapters on feminist TV art. It would have benefited from a chapter on early women's television art and its continued contemporary practice because this would have defined its presence in the canon of experimental television history and theory and would have shown how it affected the history and understanding of British video and TV art from a female and feminist perspective. It would have also improved the history of women's video and TV art

[16] Rees, A.L., 'Experimenting on Air', in Mulvey and Sexton (eds), (2007), *Experimental Television*, Manchester University Press. pp 146–165.
[17] Transmission Tx Profiles series (1984) commissioned by Rod Stonemen, Channel 4 Television.
[18] I use Sam Taylor-Johnson's unmarried name and her married name Sam Taylor Johnson depending on when the art in question was produced.

by examining it in some depth as a specific entity by bringing new perspectives and ideas rather than making scattered references to it throughout the book's chapters.

In their book *Digital and Other Virtualities: Renegotiating the Image*,[19] Pollock and Bryant (2010) state:

> 'In this transdisciplinary book, major artists, filmmakers, film theorists, philosophers, literary critics, information theorists and cultural analysts examine the twists and turns of the contesting terms of virtuality and indexicality in contemporary cultural theory in relation to history, trauma, sexuality, textuality, anxiety, simulated lives, code, digital cinema, science fiction, and contemporary art.'[20]

Pollock and Bryant state that their book *Digital and Other Virtualities: Renegotiating the Image* is about cyberspace rather than digital video art or film. It contains film theorists and art historians as its contributors, but what is missing is that it gives little space to digital film and video. Despite the term 'digital' being referred to in the book, no distinction is made between 'old' and 'new' media. It also excludes women TV artists; Pollock's theory is lacking in this field because she does not talk about them and therefore the book's usefulness is lacking in relation to my PhD research work. The reason for this omission may be that 'art history has always had a painful relationship with media art'[21] and that television art is too much the realm of popular culture for Griselda Pollock to consider building her theories around it. Previously in *Old Mistresses: Women's Art and Ideology*,[22] Pollock had engaged with women as social subjects, which examined inequalities of gender. In this later volume, Pollock seems to have given up citing women's plight in the virtual world in favour of moving towards a psychoanalytical stance on the subject by

[19] Pollock, G. and Bryant, A. (2010) *Digital and Other Virtualities: Renegotiating the Image*, I.B. Tauris.

[21] Margherita Sprio (October 2017) – in a tutorial supervision 2017.

[22] Pollock, G. (1981) *Old Mistresses: Women, Art and Ideology*, I.B. Tauris.

referring to artist Mary Kelly's works, texts and textile art through the writings of Claire Pajakowska. Pollock's recent work about women and the digital arts affects its history and understanding as she progresses her thinking on gender issues and psychoanalysis.

In their book *Art and Feminism* (2001, reprinted 2014),[23] Phelan and Reckitt give a comprehensive insight into art and feminism of the past decades by women artists and more recently have taken a look at queer theory and artworks by transgender artists. The book features many women and transgender artists across art forms and across the various decades citing the period of 1960–2000 in a chronological format with fluid and lucid critical analysis of shifting ideas on feminism and art by Phelan, who quotes from key female and male theorists that influenced each decade, such as Simone De Beauvoir, Linda Nochlin, Luce Irigaray, Lucy Lippard, Audre Lorde, Jacques Lacan, Craig Owens, Judith Butler, and Laura Mulvey, and cites key film theory by Laura Mulvey on spectatorship and the male gaze. However, she states nothing about women's television art, as this is outside the scope of the book This is symptomatic of the lack of literature on TV Art. It is a highly colourful book and features many elaborate chapters, both in printing and design, with many large page colour images of artworks by individual women artists. The words appear in extremely large and small typeface to show off what an experimental account this is in the eyes of the authors. But perhaps this is just a foil, a gesture of excess to cover up what is lacking from the book in terms of substance. The book concludes with an 'excitement' about the possibilities of queer theory; feminists in praise of unfixed fluid gender positions. I question that this approach is not the only way forwards in twenty-first-century feminist art history. I believe we should still deconstruct the 'woman' question and

[23] Phelan, P. and Reckitt, J. (2001, reprinted 2014) *Art and Feminism*, Phaidon Publishing. The book is written by the feminist/queer performance and psychoanalytic theorist, Peggy Phelan and edited by the feminist art critic and curator, Helena Reckitt.

examine the feminist artist's role and position in art history and theory and unpack its relevance for women today and in the future.

In Maeve Connolly's book and writings on television and art, *The TV Museum: Contemporary Art and the Age of Television*,[24] she charts TV's changing status as a cultural form and a site of artistic intervention since the 1950s. Although the book is hailed as a new approach to the analysis of TV's place within contemporary art and culture in her chapter 'The Museum as Producer - Televisual Form in Curating, Commissioning, and Public Programming', she fails to mention UK women TV arts producers and their contribution to the history of television art. Connolly's book lays out a comprehensive view of the shape this encounter has taken in recent decades, focusing not only on artists but also curators, cultural agencies, and community organisations. The book is useful to my research since it has changed the history and understanding of British video art and TV art by providing a new approach to analysis and the archiving of TV rather than being purely descriptive and therefore moves TV art forwards in the academic canon. What is missing from this book and its core argument, however, is a lack of focus on British-based artists, as it focuses on American artists. This is consistent with a pattern that I have identified as there is a gap in knowledge about UK-based video and TV art and the role that women have played in this.

The *other* is explored in queer theory by an American academic in *Otherwise: Imagining Queer Feminist Art Histories* (2015),[25] by Amelia Jones and Erin Silver. The book features several essays, including essays by both emerging scholars and eminent feminist art historians, critics, and queer theorists. While feminist art history and queer theory both feature predominantly in academic discourse, this book examines how and why this is the situation and addresses the political questions arising from the relationship between art

[24] Connolly, M. (2014) *The TV Museum: Contemporary Art and the Age of Television*, Intellect Publishers.
[25] Jones, A. and Silver, E. (eds) (2015), *Otherwise*, Manchester University Press.

history and queer theory in order to help address omissions and to offer a new queer feminist art historical or curatorial approach in a European–North American context and further afield. The book also features an extensive historical chapter which draws together the interrelated, but never fully interlinking developments of feminist art and art history and queer theories of visual culture. In her introduction, feminist art historian Amelia Jones – who edits the collection alongside queer theorist Erin Silver – states that 'we no longer know if we ever did what we mean when we say "woman", "lesbian", "queer" or "feminist"'. This opens up a space for the *Otherwise* of the book's title and for a necessary debate around the subjects of queer theory and feminist art history and their intersection, and as such is useful to my PhD research on defining the question of non-binary roles. The twenty-two essays in the collection trace the genealogy of the two lines of study, asking whether they are inherently incompatible, with the essentialising bias of feminist art history, versus queer theory's refusal to accept an identity as a static aspect of subjectivity. Through a series of dialogues, from contributors of both disciplines and various generations and geographies, the volume also considers what 'queer feminism' might mean in the making and study of the visual arts.

Moreover, *Otherwise* has some salient points to make about moving image work, in particular in citing the photographic work by transgender artist DeLaGrace Volcano and work by performance artist Lisa Newman (both American artists based in the UK). Yet what is missing is that it does not feature any work by women or indeed 'queer' women or non-binary television artists, which is lacking for a contemporary book featuring much work about the moving image.

Sarah Ahmed brings the queering of gender and feminism up to date in the mid-2000s, through a highly personal account. In *Living a Feminist Life* (2017)[26] Ahmed, from the

[26] Ahmed, S. (2017) *Living a Feminist Life*, Duke University Press.

Good Reads Blog Sarah Ahmed, shows how feminist theory is generated from everyday life and the ordinary experiences of being a feminist at home and at work. Building on legacies of 'feminists of colour' scholarship in particular, Ahmed offers a poetic and personal meditation on how feminists become estranged from worlds they critique – often by naming and calling attention to problems – and how feminists learn about worlds from their efforts to transform them. Ahmed also provides her most sustained commentary on the figure of the 'feminist killjoy' introduced in her earlier work while showing how feminists create inventive solutions – such as forming support systems – to survive the shattering experiences of facing the walls of racism and sexism. The killjoy survival kit and killjoy manifesto, with which the book concludes, supply practical tools for how to live a feminist life, thereby strengthening the ties between the inventive creation of feminist theory and living a life that sustains it.

Ahmed's book is inventive in its structure of the poetic and personal meditation on feminist theory and the everyday, but how much this book relates to women artists' TV and the everyday life of women artists in a direct sense is questionable and therefore I query its usefulness in relation to my PhD work. However, there are other ways in which it speaks to the more general feminist project, such as Ahmed's killjoy manifesto at the end which is further explored in her recent book *The Feminist Killjoy Handbook* (2023).[27] This shows how feminists create inventive solutions – such as forming support systems – to survive the shattering experiences of facing the walls of racism and sexism, which informs my argument about women producers and artists and myself working in film and TV production and is therefore useful in my own research.

[27] Ahmed, S. (2023) *The Feminist Killjoy Handbook*. Penguin Books.

In *The Moving Image Review & Art Journal*[28] edited by Elwes in 2012– 2017 there are plenty of articles about and by women and the moving image in particular in the dedicated issue on *Feminisms: Women Artists and the Moving Image* (vol. 4, 2015), but there is little reference to the key role played by women in British based TV art and its historical and philosophical dimensions are not addressed at all.

In *Feminisms: Women Artists and the Moving Image* a multiplicity of viewpoints features articles about feminism and moving image culture, making up many 'feminisms', which is popular in contemporary culture and demonstrates the differences in perspectives on what is meant by the term 'feminist' across global cultures and politics in writings by various authors. The introduction to the issue on feminisms features a summary of the contents of the two issues, the articles, and a foreword editorial piece written by Catherine Elwes (founding editor) and Maria Wash (guest editor), including an analysis of feminisms past and present and refers to a backlash towards feminism by the neoliberal Conservative government of 2015. The editors also state that women as a subject have been either rendered invisible or categorised in terms of the 'other'. The editorial then offers a summary on the articles, features and review articles and an obituary for Chantal Akerman featured in the two issues of *Feminisms.* For the purposes of this literature review I have critiqued a sample of two articles on the moving image and more specifically the role of women within the works analysed.

In Elizabeth Cowie's article 'The Difference in Figuring Women Now', the author takes three contemporary women artists – Emma Hart's installation of sculptures and video *Giving It All That*,[29] Hala Elkoussy's video *In Search of a City*,[30] and Sarah Turner's feature

[28] *Moving Image Review & Art Journal* (*MIRAJ*) is the first international peer-reviewed scholarly publication devoted to artists' film and video and its contexts. It offers a forum for debates surrounding all forms of artists' moving image and media artworks: films, video installations, expanded cinema, video performance, experimental documentaries, animations and other screen-based works made by artists. *MIRAJ* aims to consolidate artists' moving image as a distinct area of study that bridges a number of disciplines, not limited to, but including art, film, and media.
[29] Hart, Emma (2014) *Giving It All That,* video installation and sculpture shot at the Folkstone Triennial, Kent.
[30] Elkoussy, Hala (2011), *In Search of a City.*

length long form film *Perestroika*[31] – and analyses their film and video installation work in reference to contemporary feminism and affect. Cowie states that the artists' works aren't necessarily feminist but they do look at women's issues. What Cowie fails to do is frame her article in women's theory, instead preferring to quote and reference male theorists such as Rancière, Foucault, and Barthes, with a fleeting reference to Colin Perry. This is where there are gaps in the text – why not reference female theorists? Cowie does choose to mention Laura Mulvey and her theories on 'the gaze', but only minimally.

In Amy Tobin's article 'Moving pictures: Intersections between Art, Film Feminism in the 1970s', Tobin states that 'collaboration provides a way to think through the formation of this alternative cultural scene' and that women artists working together was the order of the day in second-wave feminism. Tobin traces the women artists who were significant in this period of history, namely Tina Keane, Rose Finn-Kelsey, Annabel Nicholson, and Catherine Elwes. She traces the various collaborative shows they put on at the time as part of collective endeavours with the Women's Arts Alliance, Women's Art History Collective, and the Women's Workshop of the Artists' Union which offered alternative spaces to those inhabited by men, staging exhibitions such as *About Time* and *Women's Images of Men*. This work was ground-breaking for the time, in that it offered a different mode of practice and production of British-based women's video art, and this approach is useful for my PhD research as it aligns with the work of some of the key TV artists, and producers that I address as part of my own project in this PhD.

In the more recent realm of women's moving image art, Lucy Reynolds's edited anthology, *Women Artists, Feminism and the Moving Image: Contexts and Practices* (2019), considers a variety of women's points of view on the moving image from the past and present and reaches out to survey a worldwide view of feminist artists working

[31] Turner, Sarah (2009), *Perestroika*.

in moving image and video art from not only the UK but also from a Middle Eastern, East Asian, and African-American international breadth. This is different to what has previously been the case to date with white and Western perspectives in women's moving image writing being the main focus of most historical analysis of women's art works. The book looks at the history of the women's avant-garde while also at feminist art practice in the present era. Chapters of the book discuss topics on work and play on the artist's screen; representation; experimental and activist film history from a multicultural perspective; and feminist curatorial practices and the essay film. Although this research is useful for my PhD, I am doing something very different as I primarily consider and interrogate broad-based women's TV and video art based in the UK.[32]

Women Artists, Feminism and the Moving Image: Contexts and Practices (2019), is inspiring and engaging, yet it has gaps in its research, namely, in relation to my argument. It discusses women's and particularly feminist TV art in barely two pages of Catherine Elwes's chapter in the book which does not in any way give a sense of the huge

[32] In *Women Artists, Feminism and the Moving Image* (2019) Lucy Reynolds (ed.) questions how women artists are represented as gendered film and video artists in her groundbreaking book. Featuring a diverse range of leading scholars, activists, archivists, and artists the book explores the histories, practices and concerns of women making moving images globally, from the pioneering early German animator Lotte Reiniger to the influential African-American film-maker Julie Dash and the Scottish contemporary multimedia artist Rachel Maclean. *Women Artists, Feminism and the Moving Image* traces the legacies of early feminist interventions into the moving image and the ways in which these have been situated in the context of today. The book's introduction features a foreword by the film theorist Laura Mulvey and a poem by the artist film-maker Lis Rhodes; essays discuss topics such as how multiculturalism is linked to experimental and activist film history, the function and nature of the essay film, and feminist curatorial practices, all areas of concern which enrich my argument since they broaden the scope for moving image practice.

significance of the role that women tv producers played in shaping British Television art. Its specific major omissions are that it does not address TV art in any depth, apart from minimally in Chapter 10, 'Strategies of Exposure and Concealment in Moving Image Art by Women, A Cross-generational Account', by Catherine Elwes. Here, Elwes loosely addresses TV by women artists by exploring their representation as masquerade, impersonation, and surrogacy through the work of Eleanor Antin, where she plays with a cast of alter egos. It is worth noting that *Made for TV* (1984), a piece by Ann Magnusson channel-hopped through a range of female personas from the 1950s housewife to the vamp of film noir, all played by the artist herself is usefully touched on in this essay. However, the slightness of these inclusions helps to highlight how little attention has evr been given to women's tv art and hence the timeliness and importance of my own research through this PhD project. In *Free, White and 21* Howardena Pindell parodies the insult of white women blacking up in early cinema. Other artists such as Dara Birnbaum have explored the power of cultural icons in *Wonder Woman* (1978–79) and Jean Mathee has explored Marilyn Monroe in *Descent of the Seductress* (1988). Finally, Nina Danino has examined the ecstatic St Teresa of Avila in *Now I am Yours* (1992).[33] All these accounts are particularly useful to my PhD research on women's TV art and women artists' strategies of subversion. All of these chapters have helped to shape my own argument about the lack of visibility of tv art in general terms but specifically the role that women have played in the creation of tv art in Britain.

In order to outline the wider debate of women's TV art and to underscore my argument about women's television art, I have considered the work of Helen Wheatley, *Television for Women* (2017). In this book, Wheatley provides chapters about women's TV and it is an

[33] Elwes, C. (2019) Masquerade , impersonation, and surrogacy 'wrestling with the icon in the chapter 'Strategies of Exposure and Concealment in Moving Image Art'. Reynolds, L. (2019) *Women Artists, Feminism and the Moving Image,* I.B. Tauris, pp. 202–3.

edited collection developed from conference papers on Women's TV in Britain held at the University of Warwick in 2014. *Television for Women* focuses on 'women's television' as a social and documentary form but does not engage with women's TV art. Wheatley's *Television for Women* presents both emerging and established scholars who address the question of whether television for women in the 2000s is focusing on domestication and feminisation of women's TV, which is useful for my PhD research.

Wheatley other book, *Spectacular Television: Exploring Visual Pleasure* (2016) is more theoretically based and examines television aesthetics and the pleasure of the viewing experience for women. In the book Wheatley responds to two theories from television studies: medium specificity and John Ellis's 'glance theory', which posits television as a sight consumed by a distracted audience.[34] Wheatley's *Spectacular Television* is structured in three parts: the historical launch of television in the United Kingdom and the subsequent launch of colour television; the visual pleasure and the beautiful aesthetic nature of landscape and nature programmes; and the body on television as erotic or abject. Although this relates and is hence useful for my own work and interest in the art of television, it is not an argument that helps to formulate the historical roles played by women in the production of television art.

Fiona Carson and Claire Pajaczkowska's book *Feminist Visual Culture* (2001) is about visual culture, while also exploring art history. Visual culture has taken over from the history of art in the academy, and now incorporates television, dance, film, fashion, painting, sculpture, installation, video, television, cyberculture, and fine art. A substantial introduction by Claire Pajaczkowska defines visual culture as well as providing a

[34] John Ellis' 'glance' theory speaks to how distraction can be kept within spaces owned and controlled by television broadcasters via transmedia strategies. Routledge online.

historical overview of the origins of current academic and feminist practice. The volume is divided into three sections: ‘Fine Art’, ‘Design’, and ‘Mass Media’. It then features sub-headings finally incorporating wider issues such as class, race, culture and ethnicity. A range of methods and analyses are featured, such as in-depth case studies, historiographical overview of theoretical material, as well as writing about current practices. *Feminist Visual Culture* is a comprehensive overview of this field, providing both introductory access to the key debates and a more specialist understanding of their relevance within a specific medium.

Feminist Visual Culture has three sub-headings that are particularly useful and relevant to my PhD research: women and video, women and television, and women and cyberculture. I will now contrast and compare similar sections of my thesis with these written analyses. This book features contributions by other women writers. ‘Women and Television’ by Anne Hole considers the sociological aspect of TV production and consumption for women. It does not mention TV art or women producers of TV art. In ‘Women and Video’ Julia Knight considers video as a community form belonging to the workshop sector rather than examining it as women’s video art. In ‘Women and Cyberfeminism’ Sarah Chaplin considers cybernetics and, much like the theories I posit, it examines the film *Blade Runner* but considers the cyborg humanoid replicant Rachel as a positive futuristic role model for women, while also mentioning key works by cyberculture academics Donna Harraway and Sadie Plant, much like my citing of this literature for women's TV art and beyond. While the video artist and academic Catherine Elwes refutes the power of cyberfeminism as a future game-changer for women, she argues ‘Cyberfeminism means the death of feminism and a post-political world’. Therefore, it can be said that cyberfeminism is the subject of much controversial debate amongst academics.

In *Remembering British Television - Audience Archive and History* (2019), Kristyn Gorton and Joanne Garde-Hansen consider the question of when 'television' is no longer a fixed object in the front room that we view communally; how do we remember old TV, the television of the past? While they also examine archiving the past, Gorton and Garde-Hansen explore these questions through first-person interviews with TV producers, curators and archivists and present case studies of popular television series, for instance *Cold Feet* and *Doctor Who*, and they examine their fan communities. Finally, Gorton and Garde-Hansen's argument also considers museum exhibitions, popular television nostalgia programmes and 'vintage' TV websites. Chapter 1, 'Remembering Television's Past', addresses how we remember television and the various ways in which remembering is made possible – whether through academic research and debate, monographs and textbooks, personal and professional memoirs, or popular memory more generally. In doing this, it considers what sort of official and unofficial histories of television are created and valued. In Chapter 2 'Remembering Television Production: Producer-ly Memory, While in Chapter 3 the authors address 'producer-ly' memories by drawing on a range of interviews with producers and creatives who were at various stages of their careers at the time of the research and examine values attached to their experiences of working in British television. In 'Television's Treasures and Archival Values', In Chapter 4 British television has not been valued enough it seems, at least not as much as cinema, although recent academic activity has since addressed this. While the archives may not have been totally uncovered, and significant works and key creatives have not been celebrated with the respect they may deserve, important material lies buried in the past, uncovered. In 'The End of Experience TV' at the National Media Museum, academic scholars, such as Amy Holdsworth (2011), Maeve Connolly (2014) and Helen Wheatley (2016), offer an examination on the place of television within the museum and exhibition spaces.

This chapter and these authors consider the way television continues to be a medium in change as well as an archive for memories. Chapter 4 also discusses the role of the museum for old TV, where we sought to understand the challenges around storage, preservation and exhibition as articulated by senior staff in the museum. Chapter 5 'Caring for Past Television: Focusing upon British Children's Television', draws upon interviews with mothers and examples of Mumsnet 'talk', to understand how and why memories of children's television are so important for appreciating television's overlooked 'unofficial histories'. Chapter 6, 'Nostalgia Memory: Cold Feet (ITV, 1997–2016), Reminiscence Clip Shows and Vintage Television Websites', considers the role of paratexts as circulating not only around texts but as the very vehicles for nostalgia and reminiscence and examines the ways audiences remember, through a case study example on the revival of the British television comedy series *Cold Feet* (ITV, 1997–2016), while it equally considers the way in which the ephemera around programmes – their paratexts – construct expectations, sustain interest and generate significance. How do viewers associate with these paratexts in terms of their memories of the programmes? Chapter 7, 'Regenerative Television Memory? Crafting Doctor Who Conclusion: Television's Mnemonic Warriors' looks at what happened in the city of Cardiff when the public was met with the news that the Doctor Who Experience in the city was also to close, much to the disappointment of fans. However, before the National Media Museum's exhibitions of television came to an end, there was a significant TV anniversary paying homage to fifty years of *Doctor Who* fandom in the free exhibition *Doctor Who and Me*. Chapter 8, 'Conclusion: From Mr Getty to Me', looks at how many fans and producers are creating their own collections and archives online (histories and stories of camera equipment, studios, shooting locations and various ephemera) and these show a level of expertise in television that academics respect and

highly value. However, I don't really think that this book in its entirety and particular focus is very helpful for my PhD research into women's TV art.

1.3 Male Writers' Literature

In this section I will consider books and journals written and edited by male writers about video and television art, avant-garde film and TV producers. I have divided the chapter in this way to highlight the differences between male and female writing on TV, video art and avant-garde film. I have considered a broad section of male writings from the 1990s to the mid-2000s. This was a period when a lot of publications appeared in academia but they were overwhelmingly written by and about men. From theories of technology – a preoccupation with male writing overall – to a comprehensive history of video and television art in a majority of cases, male writers have been minimising women's contribution to television and video art and avant-garde film.

In his book *Arts TV: History of British Arts Television* (1993), John Walker[35] covers a variety of arts programming including review programmes, strand series, drama-documentaries and artists' profiles. He provides a chronological structure for their development from 1936 to the 1990s. His book also examines in detail TV artworks broadcast on British television from the 1970s to the 1990s produced for Channel 4 by two producers of the time – Anna Ridley and John Wyver.[36] It looks at *TV Interruptions*, the *Dadarama* series, *Ghosts in the Machine*, and *Shock of the New*.[37] It therefore is useful for my PhD research in providing a rich historical account of UK arts TV.

Arts TV features women artists' images of women and other images from the women's liberation movement intermittently throughout its chapters. It does not however, feature

[35] Walker, J.A. (1993) *Arts TV: History of British Arts Television*, Arts Council/University of Luton Press.
[36] Anna Ridley and John Wyver held conflicting positions on television art. Ridley saw television art as pure intervention in the television schedules while Wyver saw it as opera, rock video, and encased in a 'gallery of the air' format.
[37] *TV Interruptions* (1971) Scottish TV; the *Dadarama* series (1984) Channel 4; *Ghosts in the Machine* (1985–88) Channel 4; *Shock of the New* series first shown (1980) on Channel 4.

any chapters on women TV artists. It does feature some TV art series in which women artists were involved throughout the history of television and mentions some women artists who made work for TV in the 1990s, such as YBAs Gillian Wearing and Sam Taylor-Wood. I feel that what is missing in this book is that it is a descriptive account of these women's work, rather than an analytic one and it provides little new critical material in the field. It therefore affects the history and understanding of video art and TV art through omitting an analysis that would improve on its historical thesis through dealing with its subject matter rigorously. I feel therefore in this respect it is partially useful for my own PhD research since there are gaps in the book which could have been addressed by articulating a more philosophical and theoretical angle on the works by women that it cited.

The British Avant-Garde Film (1926-1995) An Anthology, edited by Michael O'Pray, features twenty chapters in total with fifteen chapters written by men and only five chapters written by women. This limited focus on women's writing by Michael O'Pray does highlight a minimising of the key role women have played in writing and creating their own histories. Therefore, whilst insightful as an historical record of the avant garde era in Britain, its scope is limited in relation to my PhD research. In this anthology O'Pray examines a fair number of key theories, particularly related to the British avant-garde film rather than video and TV art.

I will now focus on examining two of the most relevant chapters of avant-garde film theory by women from the book *British Avant-Garde Film* and one key chapter by a male author on Channel 4 Television, all selected from O'Pray's edited collection. I will consider the chapters by a male author in this section, having discussed the two chapters by women theorists in the women's section of this literature review. In this male section of my literature review I will now feature a chapter on early Channel 4 television, 'Incursions and Inclusions of the Avant-Garde on Channel 4 1983-1993', by Rod Stoneman.

In this chapter the first decade of Channel 4 consisted of a considerable experiment with the largest body of avant-garde film work shown on network TV. Avant-garde film and

video can be said to have ended in the late 1980s and the early 1990s due to postmodernism and resulted in a pluralist self-image. During this early decade of Channel 4 the work was presented in an anthology presentation form and compilations of short-form and long-form film works. The series that featured this work were *Midnight Underground* – short-form film, and *Experimenta* – long-form longer pieces of TV art which on the whole featured the work of men, apart from that of Sally Potter.

Such observations are useful for my PhD research since they outline and define the beginnings of the history of avant-garde film on broadcast television. However, Stoneman's thesis and chapter is not helpful to my PhD research work since it excludes video art and interventions and experiments made by artists and producers into television. For example, Anna Ridley's 1980s series *Dadarama* and her 1990s series *Television Interventions 19=4=90* is an obvious omission. Yet he does include the *Dazzling Image* series of films and videos produced by Jane Thorburn. But he does not mention Jane Thorburn by name or in any depth as a prominent UK female TV producer. This is yet another example of a major omission that presents a partial historical view.

In *Avant-Garde Film: Forms, Themes and Passions (Short Cuts)* (2003), Michael O'Pray examines avant-garde film history and theory from the 1920s to the 1990s. He begins with an introductory chapter citing his personal definitions of what avant-garde film is before moving on to explore two chapters that are particularly relevant to my own research, British avant-garde film in 'The 1980s Ghosts in the Machine' and '1990s The Young British Artists'.

In O'Pray's chapter 'The 1980s Ghosts in the Machine' he focuses on two male British avant-garde film makers, Cerith Wyn Evans and Patrick Keiller, but only one woman. I will for the purposes of my PhD research work focus on the woman avant-garde film maker he cites, Jayne Parker. He outlines the body of her complete avant-garde work, mainly

performance and dance monochrome film works in which she is the protagonist but doesn't identify which of the works she made were screened on TV. This important fact is something I have tried to identify in many quarters without any progress or success and would have been extremely useful for my PhD research work.

In O'Pray's chapter '1990s The Young British Artists' he cites the post-avant-garde pluralist Warholian-derived video works of Sam Taylor-Johnson, Gillian Wearing and Douglas Gordon. For the purposes of my PhD research work I will now focus on Gillian Wearing, since O'Pray cites her work as television art. In the work *2 into 1* (1997) she experiments with the television interview and manipulates image and sound, while in the work *Confess all on video. Don't worry, you will be in disguise. Intrigued? Call Gillian* (1994), 'Here the confessional and exhibitionist forms of television are explored by Wearing', states O'Pray. This work and her other, longer-form work, *Sixty Minutes Silence* (1996) are useful for my PhD research work since they explore the forms and aesthetics that make up women's television art of the post-avant-garde 1990s.

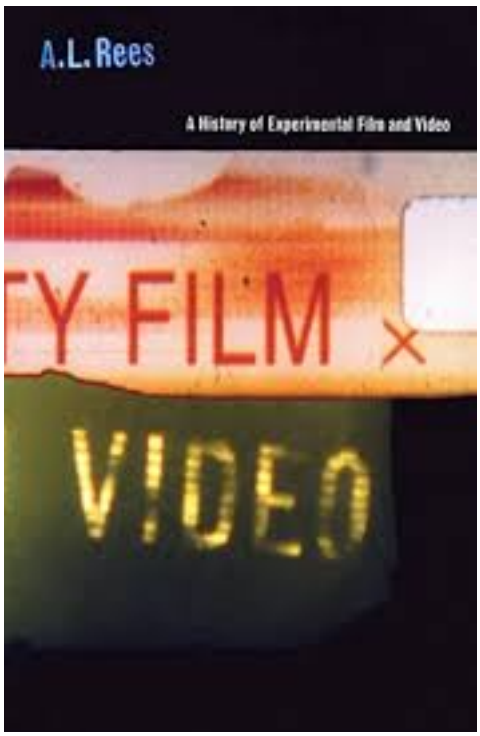

Fig 1.2 *A History of Experimental Film and Video*, 1999
courtesy A.L. Rees,
British Film Institute

In *A History of Experimental Film and Video: From the Canonical Avant-Garde to Contemporary British Practice* (1999),[38] (see Figure 1.2) A.L. Rees examines avant-garde film in relation to cinema and modern art. He defines avant-garde film as an independent form of art practice. In this revised and updated edition, moving from Cézanne and Dada, via Cocteau, Brakhage and Le Grice, to the new wave of British film and video artists from the 1990s to the present day, Rees situates avant-garde film in an art historical approach to experimental film. The book features a chapter on black British film and video art but the question of women as TV artists is explored minimally and there are no specific chapters on feminist film and video. Rees instead groups male and female video artists and avant-garde filmmakers together as one homogeneous group. This is endemic to many of the historical publications which attempt to provide an overview of this field. This is

[38] Rees, A.L. (1999) *A History of Experimental Film and Video*, BFI.

problematic and creates a knowledge gap because it marginalises the place of women TV artists. It is therefore in this respect not particularly useful to my PhD research on the whole yet is useful because it demonstrates a lack which I take account of in the writing of my thesis.

A History of Video Art (Meigh-Andrews, 2014) is described as 'a critical introduction and guide to British Video art'. In the original edition of *A History of Video Art*,[39] Meigh-Andrews focuses on the period between the 1960s up to 2006. Its later edition covers a wider range of artists and approaches to the medium and features key academics and theoreticians whose ideas have shaped contemporary artists' video art. The book originally derives from Meigh-Andrews's PhD thesis at the Royal College of Art. The book features one distinct chapter on feminism and the *Other*: 'The Means of Production: Feminism and "Otherness" – Race, Gender, Technology, Access'. And all 'differences' are grouped together into a single category. It does not feature a distinct chapter on television art or video art's close relationship with television or on women television artists' works for TV, but Meigh-Andrews describes several of these TV artists' 'pure' video artworks. The 'Feminism and "Otherness"' chapter of the book features instances of women video artists deconstructing and disrupting dominant modes of representation. For example, British-based video and television artist Tamara Krikorian is featured talking about formalism in her works and not just her pure preoccupations with the *issues of gender difference*. Therefore, this chapter is useful to my PhD research work and the writing of my own chapter on Tamara Krikorian. Krikorian states:

> 'My own interest in video and indeed in television, stems from a formalist position, a formal analysis/ decoding/ construction of the medium, but it's not possible to

[39] Meigh-Andrews, C. (2014) *A History of Video Art*, 2nd edition, Bloomsbury Academic.

consider television without taking into account its structure in terms of technology but also in terms of its politics.' [40]British-based women television artists who also featured later in this chapter are Pratibha Parmar and Mona Hatoum. Parmar's poetic *Sari Red* (1988) is mentioned but not *Bhangra Jig*, a later work in 1990 for Channel 4's *Television Interventions 19=4=90*. Similarly, Hatoum's *Measures of Distance* (1993) is mentioned, as are her installations *Corps Etranger* (1994) and *Deep Throat* (1996), but nothing of her piece *Under Siege* (1997) for *TV Sculptures*, broadcast on Channel 4. Although the book addresses some relevant issues of video art and gender it fails to mention many works by women television artists. It therefore is defined by a male perspective on the history of British TV and video art and could have been improved by including a broader spectrum of TV art by women TV artists. The following book I have considered by Curtis does to a considerable extent cite feminist art and women are featured throughout the chapters.

Curtis's book *A History of Artists' Film and Video* (2007)[41] is structured in two parts, 'Institutions' and 'Artists and Movements'. The book shows the range and diversity of British film and video artists, some previously lesser-known artists as well as those recognised in the canon across a variety of mediums, as well as citing artist-run organisations that helped nurture this range of artists. It shows an alternative to commercial cinema while exploring film and video as a form of fine art. It is written by a leading authority in the field of British film and video art – David Curtis – who worked for many years as Film Officer at the Arts Council before setting up The British Artists' Film and Video Study Collection at Central Saint Martins and then went on to curate 'A Century of Artists' Film in Britain' for Tate Britain in 2003–4.[42]

[40] Krikorian, T., quote from the chapter 'Feminism and Otherness' in Meigh-Andrews, C. (2014), *A History of Video Art*, 2nd edition, Bloomsbury Academic. Originally from the exhibition catalogue 'Some Notes on an Ephemeral Art', The Third Eye Centre, Glasgow, (1979), quoted in Marshall (1986), p.17.
[41] Curtis, D. (2007) *A History of Artists' Film and Video*, BFI Publishing.
[42] Curtis, D. (2007) *A History of Artists' Film and Video*, BFI Publishing.

Curtis's book is the most comprehensive guide to film and video artists in Britain to date and cites many British women film and video artists featured right across the chapters. But what is missing is that it doesn't group together sections and themes around British women film and video artists; it does feature four key chapters: 'Politics and Identity', 'Film as Fine Art', 'Expanded Cinema and Video Art' and 'Broadcasters and Funders'. The chapter entitled 'Politics and Identity' includes considerable writing on feminism and women artists. Therefore, these chapters are useful for my PhD research work since they identify particular UK-based women TV artists and their works and identify the work of female UK-based TV producers Anna Ridley and Jane Thorburn. In the feminism chapter of the writing, Curtis mentions Gillian Wearing's video works for TV broadcast *Sacha and Mum* (1996) and also Lis Rhodes and Joanna Davis's short sloganising pieces of TV art made for the series *Hang on a Minute* (1985) broadcast on Channel 4. The chapter 'Film as Fine Art' features YBA women TV artists including Gillian Wearing's *2 into 1* (1996) and *10-16* (Expanding Pictures, 1997) but doesn't state they were pieces of TV art made for Channel 4. The chapter 'Expanded Cinema and Video Art' includes considerable writing on video art and TV featuring British-based female TV artists such as Tamara Krikorian (*Vanitas*, 1977) and Susan Hiller's first work in video, *Belshazzar's Feast/The Writing on Your Wall* (1983–4). It also features a chapter on Institutions: 'Broadcasters and Funders', which cites the independent arts producer Anna Ridley and her series *Dadarama* and *TV Interventions 19=4=90* for Channel 4 and Jane Thorburn's *Alter Image* (1983) for Channel 4. Yet what is missing in the book is that it omits the later female TV arts producer to follow on from Ridley: Jacqui Davies and her work in Britain on *Random Acts* and *Animate*, for Channel 4. I feel that this book would have benefited the history and understanding of British video and TV art by highlighting that there has been and still is another female producer working in Britain on arts TV. The following book by Comer is yet another

historical view of video art yet says very little about the women who constituted its history, although it does explore the relationship between video art and contemporary art.

In his book *Film and Video Art*,[43] Stuart Comer states 'Over the past four decades, film and video have played an increasingly important role in contemporary art. For the first time, a single volume traces the history of artists' involvement with the moving image, from the earliest experiments with film to the latest digital and video streaming techniques over the Internet. *Film and Video Art* takes in all the major developments in the unfolding dialogue between artists and moving image media.[44] Among the works examined are films associated with art historical movements including Surrealism, Dada, Russian Constructivism, and Pop Art. Artists and film-makers featured include Matthew Barney, Blast Theory, Luis Bunuel, Vuk Cosic, Salvador Dali, Douglas Gordon, Dan Graham, Gary Hill, Pierre Huyghe, Robert Morris, Anthony McCall, Bruce Nauman, Sam Taylor-Wood, Richard Serra, and Andy Warhol. The book takes an art historical turn, much like 'A History of Experimental Film and Video' by A.L. Rees,[45] who writes many of the art historical chapters. One key chapter in the book and in video art history is by John Wyver, the seminal controversial essay entitled 'TV Against TV: Video Art on Television'.[46] *Film and Video Art* features many art historical chapters but doesn't feature any chapters on women's film and video art or artists despite featuring female critics on video art or any substantial chapter on streaming artists' film and video art over the internet. Its chapter on television art, John Wyver's 'TV Against TV: Video Art on Television', fails to address British-based women as TV artists. Instead, it focuses on American women TV artists and male TV artists, therefore omitting a large part of television history, and its understanding

[43] Comer, S. (ed.) (2009) *Film and Video Art*, London, Tate Publishing.
[44] Ibid.
[45] Rees, A. L. (2009) 'A History of Experimental Film and Video', in Comer, S., (ed.) *Film and Video Art*, Tate Publishing.
[46] This essay is controversial and seminal because it argues against TV art as a pure form, instead seeing it as one of plurality, for instance in stating that TV art doesn't work anymore because of the proliferation of pop videos which use the same language as work by TV artists.

of TV art for my PhD research is lacking because of this and the other omissions I have mentioned here. Wyver's thesis could have been improved by the inclusion of British-based women TV artists in order to correct its shortfall and to provide a broader history of TV/video art in such a contentious seminal essay about video art on television, which is widely quoted and reappraised in the history of video art in Britain.

The following book edited by Cubitt and Partridge does rectify John Wyver's argument by featuring many British-based female video and TV artists in its take on the history of British video art in the 1970s and 1980s, in particular in Jackie Hatfield's essay. In Sean Cubitt Steve Partridge's book on early video art, *REWIND: British Artists' Video in the 1970s and 1980s* (2012), two chapter essays are written by women: Jackie Hatfield's 'Video Resisting Definition' and Yvonne Spielman's 'Video between Television and Art: Interventions into Programme Flow and Standard Formats by British Video Artists'. *REWIND: British Artists' Video in the 1970s and 1980s*[47] is an anthology which covers a history of the people, curators, artists, activities, institutions, and interventions that made up video art and television arts' unique place as an 'avant-garde art form'. Therefore, the claim that this is the founding text for the history of British video art is, I feel, questionable for my PhD research work, as it is an assortment of unrelated idiosyncratic texts. Jackie Hatfield's contribution in the book is unrivalled and the book would have benefited from more of her contributions and participation. Jackie Hatfield had to leave the REWIND Project early because of health reasons. This may have had a major impact on the structure and content of the book as an early history of British video art and made for a very different anthology.

[47] Cubitt, S. and Partridge. S, (2012) *REWIND: British Artists' Video in the 1970s and 1980s*, John Libbey Publishing Ltd. Sean Cubitt is Professor of Film and TV at Goldsmiths, University of London, Professorial Fellow at the University of Melbourne, and Honorary Professor of the University of Dundee. Stephen Partridge is a video artist, academic researcher, and Dean of Electronic Imaging at the University of Dundee. The book is the result of a four-year research project into the history of an art form that has become a hallmark of contemporary art. It is an anthology of writings by scholars based on an archive of interviews, ephemera, and archive copies of videotapes and installations from the 1970s and 1980s.

Stephen Partridge writes in some depth in the chapter, 'Artists' Television Interventions' about the importance of TV art in Britain.[48] Partridge is a leading authority in interventions for TV since he commissioned and produced *Television Interventions 19=4=90* for Channel 4 under his sister company Annalogue Productions, Fields and Frames Productions. Partridge writes in his chapter on the early artists' works for TV that occurred in the UK with a special focus on producer Anna Ridley and her Annalogue Productions' *Television Interventions 19=4=90* Channel 4 series which was formed in 1984. Partridge mentions the women artists in the series *Dadarama*, Rose Garrard's *Tumbled Frame* (1985) and Pratibha Parmer's *Bhangra Jig* (1990) for *Television Interventions 19=4=90*, but states that a lot of women's television artworks were lost over the years in terms of archiving the works for his project REWIND. How and why these works were lost is an important point to consider and Partridge does not interrogate this. I think that whilst this loss is very unfortunate for the history of women's TV art, it is also equally a loss for my own research. Not being able to access the materials and information also constitutes a regrettable lacuna for future generations examining this work. It speaks to one key aspect of the originality of my project as it serves to illustrate that some of the original archives from this period will be lost, leaving a history that is forever partial – a history that did not always value the contribution that women artists and producers made to this aspect of British creativity. It is my intention in this PhD project to help give visibility to this lost generation of art work and specifically women's voices within TV art practices in Britain.

Finally, in this section I will examine women's representation as TV producers and women's roles in the TV production industry and will sample its resulting academic literature. *Women Television Producers* (2002) by Robert Alley and Irby Brown focuses

[48] Partridge, S. 'Artists Television Interventions', in Cubitt, S. and Partridge, S., (2012) *REWIND British Artists' Video in the 1970s and 1980s*, pp. 75–90.

on a new collection of women producers, who, as a result of rulings by the Equal Employment Opportunities Commission in the early 70s, found employment in the three major American networks beginning in 1971–72. In the following decade, many of them emerged as television producers and writers.

The authors first selected a representative group of female producers who had, by 1998, become successful in the business of television. The book contains first-hand accounts by more than twenty such women, beginning with pioneers like Marian Rees and Esther Shapiro, and continuing with contemporary producers like Beth Sullivan, Diane English, and Lynn Roth. The authors examine how each of them entered the business, how they advanced, and what obstacles they encountered and overcame. The book concludes with a discussion by fifteen of the producers who were assembled together, and who speak about their futures in a business with radical new rules of competition resulting from guidelines created in the mid-nineties.
This book serves to highlight an omission in the representation and role of women producers like Anna Ridley, Jane Thorburn, and Jacqui Davies in the UK in the 1990s, as explored extensively in my thesis; it is useful in this respect, but is lacking in its usefulness for my PhD research work in that it totally focuses on American women TV producers. The next book however is a comprehensive guide to UK independent TV production and Channel 4 Television.

Independent Television Production in the UK: From Cottage Industry to Big Business (2019) by David Lee features three sections: Chapter 1, ‘Independent Transformations. The Politics of the Independence: Contextualising Independent Television in the UK’, explores the economic and political transformations in British independent TV broadcasting from the 1980s, while in Chapter 2, ‘The Creation of the Independent

Sector in the UK', Lee examines the history of Channel 4 Television and the independent sector. Chapter 3, 'New Labour, Creative Industries Policy and the Rise of the "Mega Indies"', investigates the emergence of a creative industries policy and subsequently examines the rise of the 'super-indies' in the 1990s. Part 2, 'Working in Independent Television', comprises Chapter 4, where Lee examines 'Creative Labour and Social Change', Chapter 5, 'Working in the Indies: Precarity, Value and Burnout', and Chapter 6, 'Networks Social Capital and the Burden of Performativity'. Here, Lee draws on case studies and interviews with independent production staff undertaken when Lee was a PhD student in 2005–6, in which he considers the labour conditions of workers in this sector, and which he follows up on ten years later for the book in 2016–17. Part 3, 'Cultural Value', comprises Chapter 7, 'Independent Creativity' in which Lee explores creativity in the TV industry, while in Chapter 8, Lee considers 'Commercialisation, Consolidation and Cultural Value: The Restructuring of the British Television Industry'. Finally, in Chapter 9, 'Conclusion: Towards a Moral Economy of Independent Television Production', the author considers policy analysis, the cultural politics behind the growth of the independent TV sector, and some of the critical television programmes that have been created within it. This book ultimately creates a thorough examination of independent television production and its roles and working conditions.

On the whole Lee's book is a fairly useful guide for my PhD research on UK TV production with its comprehensive collection of chapters on UK TV production, the politics of UK TV production and the working conditions for TV production staff. However, its shortfall and lack of usefulness for my PhD research work is that it doesn't consider the three female TV arts producers Anna Ridley, Jacqui Davies and Jane Thorburn, on whom I focus in my thesis along with their unique contribution to arts TV

production in the UK, in the Chapter 7, ‘Independent Creativity and the TV industry’. Lee also does not consider TV arts programmes in his focus on Channel 4 television indies or individual works of art for TV in this chapter.

1.4 Conclusion

I have shaped the literature review by grouping the literature in terms of gender, since this highlights women’s affinity with women on the whole, although granted, some women writers and editors do not always write/include other women in their work, a point I have also stated. While I have grouped it in this way in order to promote women writers’ and editors’ work, I have also considered male writers and editors, concluding that they minimise UK women producers and female writers and I ask why there is a shortfall in critiques of gender in relation to references to women writers. I have also done this to personally reclaim the label ‘feminist killjoy’, to reappropriate Sara Ahmed’s feminist killjoy theories.[49] I have concluded that male writers have overall been writing the history of video art and TV art in Britain and have written their history in such a way as to marginalise women’s contributions, whereas women have aimed to readdress the imbalances in the representation of female and queer artists (despite there being very few women writers who have done this). I have also considered male and female writers and what they are doing that is constructive and useful in relation to my PhD research work and what they are doing that isn’t useful and constructive.

In this chapter I have looked at books, journals, and articles that comprise a comprehensive literature review of major texts on video art and television art. I have concluded that women’s TV art and women as gendered television artists are not represented fully across the texts I have examined and critiqued, in books mainly written

[49] Ahmed, S. (2023) *The Feminist Killjoy Handbook*, Penguin.

by men in the canon of academic video and television art theory, including authors such as A.L. Rees, Chris Meigh-Andrews, Michael O'Pray, Steve Partridge, Sean Cubitt, John Wyver, Stuart Comer, and David Curtis.

Therefore, I see a shortfall in the knowledge and academic study in this field of moving image history and theory. The voices of women writers on the whole have not been heard. I have aimed to redress this gap by providing a critique of the books and journals I have read and have attempted to heighten the strengths and weaknesses of the authors in what they do that is relevant and strong, and what they do not address, heightening that which has not been done before – uncovering the history of women's TV art and examining the role and history of female TV arts producers in the UK. I have also included some significant past and present women authors.

Griselda Pollock has written many books over the past decades which have gone a long way to redress the position of women in the history of art.[50] Linda Nochlin's original question – 'Why have there not been any great women artists?'[51] – was important, as it readdressed this issue and in the 1970s landscape of feminism, questions like this regarding the equality of women were important. Since Nochlin's question, Griselda Pollock has moved on to explore psychoanalysis, the matrix and the image of woman[52] in her work on women while more recently in her contemporary work she has been exploring the digital image, virtuality, and women.[53]

Laura Mulvey has edited a book on experimental television with Jamie Sexton.[54] Mulvey fails to include any work specifically about women TV artists and producers written by

[50] Pollock, G. (1995) *Framing Feminism,* I.B. Tauris; Idem., (1999) *Differencing the Canon*, Routledge; Idem., (1981) *Old Mistresses*. I.B. Tauris.
[51] 'Why Have There Been No Great Women Artists?' is a 1971 essay by American art historian Linda Nochlin. It is considered a pioneering essay for both feminist art history and feminist art theory.
[52] Pollock, G. (2004) 'Thinking the Feminine: Aesthetic Practice as Introduction to Bracha Ettinger and the Concepts of Matrix and Metamorphosis', Research Paper.
[53] Pollock, G. and Bryant (2010) *Digital and Other Virtualities*, I.B.Tauris.
[54] Mulvey, L. and Sexton, J. (eds) (2007) *Experimental British Television*, Manchester University Press.

women authors in her book, which I find unusual for a feminist critic and scholar who has written such groundbreaking theory on the male gaze and how this has excluded and objectified women.[55]

In more recent times women writers such as Judith Butler[56] and Amelia Jones have written about the queering of the other,[57] taking fluid gender binary positions and the performative as their starting point. Writing on transgendered artists and performers, they have considered the practices of these artists as groundbreaking and post-modern in form. But as I have stated in this thesis, what about the question of women, which often gets overlooked?

Throughout the decades from the 1970s to the present day, Catherine Elwes has been the author of many books on video art and more recently on the moving image.[58] Elwes can be seen as the most consistent woman author in the field of moving image art and has written about subjectivity and video and television art in an eloquent style and a rigorous fashion. She has written about women video and TV artists in her chapter 'Television Interventions Experiments in Broadcasting by Artists in Britain in the 1970s and 1990s' in *Other Cinemas*,[59] which develops arguments about women and TV art history relevant to my own work and which my own PhD research develops further.

[55] Mulvey, L. (1975) 'Visual Pleasure and Narrative Cinema', written in 1973 and published in 1975 in the influential British film theory journal *Screen*.
[56] Butler, J. (1990) *Gender Trouble – Feminism and the Subversion of Identity*, Routledge (later re-published in 2007).
[57] Jones, A. and Silver, E. (ed.) (2015) *Otherwise*, Manchester University Press. A queer approach to women and the history of art.
[58] Elwes, C. (2004) *Video Art, A Guided Tour*, I.B. Tauris; Elwes, C. (2015) *Installation and the Moving Image*, Columbia University Press.
[59] Mulvey, L. and Clayton, S. (2017) *Other Cinemas: Politics, Culture and Experimental Film in the 1970s*, I.B. Tauris.

More recently, in the twenty-first century with the surge in interest in gender issues and fourth wave feminism[60] in the press and media,[61] a space has opened up within which contemporary UK-based women have been making their mark as writers about women's issues, in particular about women video and TV artists, for example, Fiona Carson and Claire Pajaczkowska's book *Feminist Visual Culture* (2001) about feminism visual culture and art history, Maeve Connolly has written a book on television art archiving and the museum (2014),[62] and Elaine Shemilt has co-edited a book on European women video artists of the 1970s and 1980s (2018).[63] In order to illustrate my argument about the future of women's television art, I have considered the following books written by Helen Wheatley, entitled *Spectacular Television: Exploring Visual Pleasure* (2016) and *Television for Women* (2017), and Lucy Reynolds' edited collection, *Women Artists, Feminism and the Moving Image* (2019).[64] As my PhD research highlights, these are new books, which makes this a contemporary field to be exploring and in the light of my own research these books are evidence of contemporary perspectives on a much neglected field of study.

Is this new wave of women's theory growing and will it redress the imbalance between male and female authors writing on women video and TV artists? Only time will tell, and if it does, the next generation of students, academics, and artists will have a wider wealth of literature to draw on for their own research. Perhaps only then will a better quality in video and TV art history and theory be imminent in the near future, counteracting the bias in this literature by male authors who overwhelmingly only write about male artists.

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[60] Hall, D. (2017) PhD Research Proposal. 'As women's art history and the contemporary feminist movement becomes both more visible and more fragmented in the twenty-first century, there has been a resurgence of interest in earlier waves of feminist art. These can be identified as four 'waves': First wave, (fighting for equality and the vote), second wave (rationalist, essentialist) modernist and third wave (post-rationalist, queer theory and post-feminist) post-modernist. And from younger women's engagement with the Internet and with archives has emerged a new wave of feminism the fourth wave after modernism and post-modernism – metamodernism.'

[61] The BBC, C4, and CBS News channels (2017–18) covered the Harvey Weinstein story of sexual misconduct and this has led to women in the media and film and TV speaking out about themselves and this has spread to include women fighting for their rights in the media, film, and TV.

[62] Connolly, M. (2014) *The TV Museum: Contemporary Art and the Age of Television*, Intellect Publishers.

[63] Leuzzi, L., Shemilt, E. and Partridge, S. (eds) (2018) *European Women's Video Art in the 70s and 80s*, John Libbey Publishing.

[64] Reynolds, L. (2018) *Women Artists, Feminism and the Moving Image*, I.B. Tauris.

2. METHODOLOGY

'Television art as artists' works for TV transgresses the medium's naturalism and transparency. TV art subverts television's norms and conventions, TV art is a form of visual art which exports some of the same technology as broadcast TV itself. It, therefore, troubles those who control the television channels…' Mark Kidel[1]

2.1 Introduction

In this methodology I am using feminist film and TV studies and art historical theories, as cited in my literature review chapter. I am particularly utilising the works of Catherine Elwes, on women's video art history, Griselda Pollock's feminist socio-political art history, Laura Mulvey's feminist avant-garde history and theory, A.L. Rees's experimental film and TV art and Michael O'Pray's avant-garde film/video history and theory. I am using these particular writings because they help to elucidate aspects of my own PhD research. I am referring to these writings as these help to shape the different methods I am using in my own argument.

My methodology chapter is based firstly on the examination and research of case studies of women artists' and producers' work in the field of television, secondly on the research and elucidation of writings and theories about women artists' television and thirdly on the application of key qualitative research methods and critical analysis of this data. Furthermore, I have employed specific theorists in the field of feminist, postmodernist, and moving image film and TV theory and art historical references.

[1] Kidel, M. (1971) 'Television Art', *Studio International*, vol 189, May-June. Mark Kidel is a BBC TV producer.

2.2 Research Methods

I have used elements of an ABR (arts-based research) approach as the research methods in my methodology, after Patricia Leavy.[2] ABR is used as a methodological tool that incorporates representational forms that include literary and theoretical forms, such as creative writing about film and video, and autobiographical storytelling. My research is feminist and qualitative so it is embodied within the feminist qualitative paradigm, for example, a socio-political worldview, and associated whole framework of beliefs, values and methods within which research takes place. It is this worldview within which I as a researcher work. I have also considered a variety of theories to underpin my methodology and to use as tools to investigate my subject matter. In particular, I have aimed to integrate these methods into my project. My methods of research are qualitative interviews, autobiographical feminist art history, film and TV art and video art theories. The intellectual and critical concepts I have considered focus on modern, post-modern theories from the 1970s to the mid-2000s. The theorists have included: Linda Nochlin's early women's art history; Amelia Jones on the queering of the history of art; Judith Butler's work on the trouble and theories of gender; John Wyvers's controversial view of TV against TV Art, questioning interventions and interruptions into TV and their power as effective formats for television art; Laura Mulvey's male gaze and Griselda Pollock's social history of women's art; Donald Schon on conceptualism; Jean-Francois Lyotard on interventionism in art; Peggy Phelan's performative in art; Sean Cubitt on his theories on video art; and Hilary Robinson's history and theories of women's art. I have included as many women theorists as I can in my thesis because there is a shortfall of women writers on the history of TV art.

[2] Leavy, P. (2017) in *Handbook of Arts-Based Research*, (ABR) The Guildford Press.

In his essay 'The Discourse of Others: Feminists and Postmodernism',[3] Craig Owens highlights the lack of discussion of sexual difference and feminist thought in the modernism/postmodernism debate. He draws attention to critics' failure to address the issue of sexual difference. However, women's contemporary experimental writing also contributes quite remarkably with postmodern discourse and the overthrowing of 'le grand recit'.[4] In this context, Craig Owen's 'Discourse of Others: Feminists and Postmodernism'[5] is necessary to a reading and understanding of an overthrow of the 'grand recit'[6] through experimental and analytic writing. I have also proposed that Linda Nochlin's 'Why Have There Been No Great Women Artists?',[7] whereby seeing woman as 'outsider' and *other* and an embracing of this difference, foremost in her conclusion, is necessary to an understanding of women's position within art history.

The thesis looks at the following methods of investigation, the interventionist theories of Jean Francois Lyotard and Judith Butler:

> '… the question was that of knowing how to introduce resistance into this cultural industry. I believe that the only line to follow is to produce programmes for TV, … which produce in the viewer an effect of uncertainty and trouble. … You can't introduce concepts; you can't produce argumentation. This type of media isn't the place for that, but you can produce a feeling of disturbance, in the hope that this

[3] Owens, C. D. 'The Discourse of Others: Feminism and Post-modernism', in Foster, H. (ed.,) (1998), *The Anti-aesthetic: Essays on Postmodern Culture*, The New Press.
[4] Young, J. Posted in a Postmodern World Women's Experimental Poetics Nov 20, 2012,
[5] Ibid.
[6] 'Le grand recit' is in other words, the grand narrative. It can be defined by stating it is the grand narrative of patriarchy other than the poetic, often fragmented narratives of the female. It can be seen as modernist and by overthrowing 'le grand recit' it can be seen as a post-modernist statement – post-modernist, in that it fractures the grand narrative and gives space to smaller histories and theories to be at the forefront of debate and post-modernism, that it can be used as a methodological tool for another feminist discourse.
[7] Nochlin, L. (1971), 'Why Have There Been No Great Women Artists', first published in *Woman in Sexist Society: Studies in Power and Powerless*, by Vivian Gornick and Barbara Moran, New York, Basic. It was later reprinted in *Art News*. The article has been reprinted regularly since then, including in Nochlin's *Women, Art, and Power and Other Essays*.

disturbance will be followed by reflection … and obviously it's up to every artist to decide by what means s/he thinks s/he can produce this disturbance…' [8]

As Judith Butler states in *Gender Trouble* (1990): 'The critical task of feminism is to locate strategies of subversive intent – to locate interventions.'[9]

I have applied these theoretical and critical concepts as methods to underpin my literature review chapter and have used them to illustrate my case studies in this chapter to help me to define and contextualise my writing. I have selected theorists from both the past and present who are concerned with conceptual art, performance art, feminist art history and film, and video art and who are leading scholars in their fields.

While charting the historical development of television art by artists on British television, I have looked in detail at some selected examples of what constitutes significant and diverse pieces of television art by women artists who have acted to subvert the conventional formal language and content of television. I have examined these through a combination of social, contextual, formal, and psychoanalytic readings. I have also looked at arts television documentaries featuring female artists in the 1980s and 1990s, since these also inform 'television art'.

2.3 Strategies of Practice

Alongside the references to feminist art history, film and TV theories, video and TV art theories, I have identified two different strategies which have been used to broadcast television art and these have formed the conceptual basis for my analysis. The first is 'interventionism', which creates a concept of the problematic in the popular surrounding

[8] Lyotard, J.F. (1986) 'Brief Reflections on Popular Culture', in Appignanensi, L. and Bennington, G., *Postmodernism: ICA Documents 4*, London, ICA.
[9] Butler, J. (1990) *Gender Trouble*, Routledge, Chapman and Hall.

flow of televisual time and space segmentation. The second is what I define as 'electronic galleries of the air' – these integrate television art within the existing parameters of mainstream television programming and entertainment, for instance by framing the content with preludes and explanations rather than intervening in the television schedule unannounced.

Artist David Hall in his *7 TV Interruptions* for BBC Scotland first used the interventionist approach in 1971.[10] Hall was the first television artist to have works broadcast on Scottish and British TV and then his ideas were further developed by his collaborator, arts producer Anna Ridley in her *Dadarama* series for Channel 4 in 1984 and as *Television Interventions* in 1990, also for Channel 4, where she worked with many British-based women TV artists such as Rose Garrard, an installation, video and performance artist and sculptor who made the work *Tumbled Frame* (1984) for *Dadarama*, Channel 4 and the Intervention *Celtic in Mind* (1990) for Annalogue's *Television Interventions 19=4=90* for Channel 4. Tina Keane, performance and multimedia artist, submitted a treatment for *Television Interventions 19=4=90* but wasn't commissioned by Ridley to make the work. Pratibha Parmer, filmmaker and academic, made the work *Bhangra Jig* (1990) for *Television Interventions 19=4=90* for Channel 4.

Sharing control of the means of production has been one of the crucial aims for television arts producers on behalf of artists. Producers like Anna Ridley have worked collaboratively with artists to this end. The other idea linked to this concept is to act critically from within the mass media system of television broadcasting by placing the artwork within it, in order to create a relationship of interdependency with the mass media system and the television

[10] Hall's interventionist approach was derived from placing the work in a context in order to disrupt the flow according to the Artists Placement Group's definition.

institution. The intention was also to engage the audience as a collaborator in the meaning of the work.

The conceptualist notion of placing the artwork inside an institution with the aim to create a problematic in this populist medium, and to act critically from within that context and system, was something that was undertaken early on in the history of television art. In 1984, the independent arts television producer, former BBC set designer Anna Ridley developed a proposal for Channel 4 along such 'productive' lines. Anna Ridley had previously worked on instigating a series of television art interruptions broadcast on Scottish Television in 1971. She had knowledge of and associations with the Artists' Placement Group (APG). This was a disparate group of fine artists formed in the 1970s organised by Barbara Steveni. The publication *Art Language*, as well as the conceptualist bible *Beyond the Stable State* influenced the Artists' Placement Group, who included artists such as John Latham, David Parsons, and David Hall. The APG's idea was to place art into various contexts outside the gallery space, such as roads, billboards, and television broadcasting to have an impact over a quarter of a century.[11]

The concept of the problematic in the popular surrounding flow of televisual time and space that these interventionist works created was an avant-garde method and has been utilised by artists to disrupt reality and the space and flow of mainstream TV. It also aims to create a questioning in the spectator who is put in the position of unravelling its meaning and codes through piecing the work together. Thus, the spectator completes the reading of the work rather than letting it flow over them and passively viewing it.

[11] Artist Placement Group (2012) 'From the Individual and the Organisation1966-79', Raven Row catalogue.

British television is still a verbal medium not a visual one. TV broadcasters need to verbalise and rationalise the presentation of art rather than allow expressionism and pure visuality to take shape. With the advent of ‘new media’, British television has widely become known as the ‘old media’ and can still be said to be radio with pictures, even in the twenty-first century. British television has never consistently explored the potential for television art, an art form where artists’ works are made for and about the medium of television: its innards, its outers; its status as an object; the screen in the corner of the living space/ its status as mobile phone medium; its whole; its function as monitor of the world. While the rest of Europe and America has been more open to experimentation such as Goddard’s and Mieville’s TV work, artists' television art on British/Scottish TV has appeared only intermittently since the early 1970s in the work of David Hall and *7 TV Pieces* (1971, BBC Scotland).

The interventionist approach has affected TV art methodology as a concept and philosophy by acting as an intervention, and as an interruption in the TV schedules through defying time and space restrictions of TV framing devices and in encouraging the spectator to be an active participant in creating the meaning in the work and in reading the work. Visual arts programmes are very rarely presented directly to the audience. They have to be framed, explained by presenters and moulded to fit accepted formats such as the documentary, magazine programme, gallery showcase, or graphic ident, where it could be said they function as narrow promoter for artworks rather than an enabler for debate. What would television look like if it wasn’t given over to the constraints of containment, if it was released from a segmented flow and the thematic of information, entertainment, and education? However, TV played an original role in relation to public service broadcasts in Britain. What would television look like if it was freed from its restrictions, from its expectations, if it were given some time out to experiment as a medium? What would

evolve if it were given the freedom of the exploration of its own content and materiality by a diversity of artists? This would constitute artists' works for TV in the form of television art, which I will broadly consider in my thesis.

The second approach, what I define as 'electronic galleries of the air', is more about producing a space on TV to showcase TV art. This takes the form of distinct programming slots for artists' television within the broadcast schedule – examples of this are *Ghosts in the Machine* (1986, Channel 4) and *Midnight Underground* (1993, Channel 4). I call them 'electronic galleries of the air' because they provide a closed and distinct context for the work in the way that the white cube of the gallery does in the exhibition of contemporary art. Most of the work produced for UK TV used this method in most cases to reach a wider audience and packaged and 'framed' the work with introductions, closures, and compartmentalisation rather than the interventionist method of 'dropping' the work into the TV schedule unannounced and open-ended in closure. The electronic galleries of the air merged with mainstream TV and entertainment. Why have art galleries of the air? David Hall has said that 'work loses its power when people think it's art, placing it in the arena of art.'[12] It could, therefore, be concluded that the concept of creating a gallery for TV took away the power that it had to shock and disrupt its very context and the TV schedules. John Wyver, a producer of TV art and traditional producer of many 'galleries of the air' for Channel 4, has contested this in his essay 'TV Against TV'[13] where he states that the method of much interventionist TV art was ultimately subsumed in TV advertising and pop promos, thereby rendering it powerless as a force to be reckoned with and as a method to jilt the masses out of apathy and into action.

[12] Hall, David (1990s–2000s) Views taken from conversations I have had over the years with the late video artist.
[13] Wyver, J. (2009). 'TV Against TV: Video Art on Television', in Comer, S. (ed.) *Film and Video Art*, London, Tate Publishing.

The ‘electronic galleries of the air’ have affected TV art methodology as a concept and philosophy by framing TV art, explaining it, and by potentially making the spectator a passive participant in the reading of the work. It is dumbed-down television without active participation, since its format emulates the art gallery system of the 1990s and 2000s and has diminished artists working outside it. Artists’ now make gallery-based work that makes profit. Key artists are seen as celebrities, such as Tracey Emin, Gillian Wearing, and Richard Billingham – artists who emerged from the YBA[14] movement. The driving force has been lost for public intervention, so TV art interventions reached out into the public domain without packaging and introduction, its purpose to surprise and confront. The gallery scene and the art dealer scene have therefore re-consumed the work. Thus, traditional art is at the forefront of art production in the late twentieth and twenty-first centuries where it is pushed back into the physical gallery space rather than featuring in other public spaces of reception like television. On the other hand, it could also be said that television is now viewed in a different way, for example on mobile phones by a younger generation, in viewing ‘bites’, therefore artists’ interventions into broadcast television wouldn’t work in the same way today in the late twentieth century because of different viewing habits, although older generations are still more likely to watch TV on a flat screen in the corner of the living room.

2.4 Research Methods

My research sources are not quantitative surveys such as audience figures, but have taken a qualitative approach: from transcripts of audio/FaceTime video interviews and email interviews with three key female arts TV producers who have collaborated with male and female artists from the 1970s to date, a male producer/TV artists Steve Littman and Steven Partridge, assessment and dissemination of archival writing from REWIND

[14] The YBA movement is the Young British Artists movement that developed out of Goldsmiths College in the late 1980s.

Dundee, Scotland, archival research and the Central Saint Martin's Study Collection, to my own experiences of working in the film and television industry in two TV production companies. I have conducted my research through these archives: examining online video interviews, historical records, and analysis of works of television art from my own writings. In summary, my research methods concentrate on examining the production and dissemination processes and theories and not quantitative data on audience numbers. There are five key qualitative research methods, most of which I apply in more detail to my research.[15]

I apply ethnographic research, which is probably the best known type of qualitative method. It involves participant observation as a part of field research. As an ethnographer, I have become immersed in the culture of UK TV art as an active participant and have recorded extensive field notes on women TV artists and producers. Fieldnotes refer to qualitative notes recorded by scientists or researchers in the course of field research, during or after their observation of a specific phenomenon they are studying.

I have applied narrative research as a research method. Narrative research is a term that consists of a group of approaches that in turn rely on the written or spoken words or visual representation of individuals. Such approaches focus on the lives of individuals as told through their own stories. Thus, narrative research can be considered both a research method in itself but also the phenomenon under study. I have incorporated narrative studies of relevant TV artists and TV arts producers into my writings, my case studies and my thesis chapter, which includes an autobiographical storytelling narrative of my

[15] Qualitative Research Methods Overview, see https://course.ccs.neu.edu/is4800sp12/resources/qualmethods.pdf (accessed 05 Sept. 2023)

experiences as a producer's assistant and studio assistant researcher working in traditional male-dominated roles in the film and television industry.

I have tried to understand and disseminate the universal experience of the unique and complex phenomenon of women's TV art through Phenomenological Study. The research I have undertaken on interviews with producers in my chapter 'Women Producers Acting as Collaborators and Enablers with Male and Female TV Artists', and the intricate and detailed study of the artworks of women TV artists has featured in my case studies chapter.

I have collected and disseminated my interview data using written transcripts, which I have written up in detail, but have featured an edited version to highlight key definitive points from my FaceTime video interviews and email interviews with TV arts producers and artists as grounded theory (data collection). According to Kathy Charmaz: 'Grounded theory refers to a set of systematic inductive methods for conducting qualitative research aimed toward theory development. … The methodological strategies of grounded theory are aimed to construct middle-level theories directly from data analysis.'[16]

I have written a historical and analytical text on case studies that have considered early and later women's TV art by British-based women artists and TV arts producers. I have extensively investigated television art that has been broadcast on UK TV. This qualitative approach is reflected in my questions for the arts TV producers I interview on FaceTime/email who I have approached with five open-ended questions per producer. The decision to employ open-ended questions means that the producers are free to respond in their own words, and these responses tend to be more complex and in-depth than simply

[16] Charmaz, K. (2006) *Constructing Grounded Theory*, London, Sage Publications.

'yes' or 'no' answers. In addition, with qualitative methods, the relationship between the researcher and the participant is often less formal than in quantitative research. Participants have the opportunity to respond more elaborately and in greater detail than is the case with quantitative methods. In turn I as a researcher will have the opportunity to respond immediately to what participants say by fitting subsequent questions to information the participant has provided. For example, arts producer and TV artist Steven Partridge mentioned that he could forward to me a list of five questions/information, which could be answered on FaceTime or even on email. I believe this has made the interview process with him more democratic, although in the end I stuck to my own questions. I have equally written my own five questions for TV producers Anna Ridley, Jacqui Davies, and Jane Thorburn and ask them if they would like to contribute some of their own questions to the interviews, while I have also written original questions for the interviews with artists and academics. The resulting transcripts and data produced have informed and been included in my chapter 'Women Producers Acting as Collaborators and Enablers with Male and Female TV Artists' and the final chapter of my thesis, 'The Future of Women's TV Art'.

The research study includes an interview with arts television producer/commissioner/set designer Anna Ridley on her collaborations with David Hall on the *7 Television Interruptions* they made in the 1970s for BBC Scotland, hosted by Barbara Steveni and John Latham's artists' placement group (APG).[17] For the 1980s I have considered works by women artists featured in Anna Ridley's independent series *Dadarama* with Channel 4, and for the 1990s I have considered Anna Ridley/Jane Rigby/Steve Partridge's *Television Interventions* with Channel 4.

[17] The APG (Artists Placement Group) was instigated in 1965 by Barbara Steveni. It was founded a year later by John Latham, along with Anna Ridley and artists Barry Flanagan, David Hall, and Jeffrey Shaw. It sought to find ways to relocate artists' practices from the studio to industrial workplaces and create inventions into these spaces over a quarter of a century. Artist Placement Group (2012) 'From the Individual and the Organisation1966-79', Raven Row catalogue, and the authors.

I have also featured an interview with independent TV artist and TV arts producer Stephen Partridge about his involvement with the *19=4=90* series, in particular about his workings from Scotland while Anna Ridley was based in a production office in London. It has been impossible to access an interview with executive producer Jane Rigby since she is now living in Spain and has nothing to do with TV production at this time.

More recently focusing on the 2000s, the research has been supported by an interview about the television art of independent TV arts producer/fine artist Jacqui Davies through her twenty-year collaborations with artists, for FACT/Channel 4 entitled *Random Acts*.[18] The interview with Jacqui Davies[19] ascertains whether 'new' TV art by women artists can still make a significant impact in broadcasting in the present day. I have also asked her qualitative questions. I think this approach is significant because in contemporary broadcasting there is a proliferation of channels, and many viewers today stream and download excerpts of TV onto their mobile phones.

The thesis will also include reference to my own autobiographical narrative and experiences as a woman on placement in television on the TV arts series *Television Interventions 19=4=90*, broadcast on Channel 4 in London, alongside producer Anna Ridley as a producer's assistant and attaché. I then worked as a studio assistant researcher on Channel 4/BBC and Carlton Television broadcast television productions and feature films with Aerodrome Studio Company /Portman Zenith Productions Ltd during the

[18] In particular, her shorts for TV by Martha Rosler and Dara Birnbaum; her work as producer for FineTake Productions on Animate! An Arts Council England / Channel 4 commissioning scheme for experimental film, animation and artists' film for television broadcast and other BBC broadcast productions.

[19] Jacqui Davies is an independent arts producer and curator working in the UK for over twenty years. Davies has worked with various television, and film and video artists in the UK on Channel 4's *Random Acts* and BBC productions with FineTake Productions. She has also produced animations for television broadcast. Davies has also more recently worked as a curator with Anthony Reynolds Gallery, London with artists in site-specific productions, including notably Ben Rivers' film *The Two Eyes are Not Brothers* placed in the BBC drama studios, London, 2014.

1990s and will describe and analyse my roles working in the film and TV industry and examine my involvement with technical duties in these two companies in traditionally male-dominated roles. The narrative turn that occurred in the twenty-first century meant that artists and art historians began using autobiography as a methodological tool to convey storytelling from lived experiences and I believe this mode of methodology will greatly add another layer of human lived experience to my thesis, since it will tell the story of a woman working in film and television production.

I have also referenced examples of TV adverts made by women artists and documentaries made about women television artists.[20] I finally examine an artist who has re-worked and reimagined television TV archives/studios at the BBC as part of a LUX/BBC Arts initiative in 2014 in a residency programme based at BBC Scotland, with access to the facilities and archives of the BBC, by looking at an example of a work by TV artist Kate Davies. I have therefore examined archive-based TV art after modernism and post-modernism.

2.5 Case Studies

2.5.1 Introduction

In this Case Studies section, I consider selected examples of women's TV art as an analysis of artworks and programmes made for TV broadcast by and about women artists and producers (from the 1970s to the 2000s). This has provided much of the methodological data for my thesis.

I see my focus on women's TV art and these case studies as identifying new findings about British-based women artists' TV that produces an original contribution to knowledge

[20] *Date with an Artist*, Sam Taylor-Wood, *The Southbank Show*, Gillian Wearing, and *Close-Up*, Tracey Emin, including an experimental documentary currently in pre-production entitled *What If Women Ruled the World*, by Yael Bartana.

in the academic sphere. Therefore, my research and scholarship break new ground through a critique of the material I have considered and the following development of new ideas on the subject. I have organised the material into sections – early significant examples, contemporary examples, and TV arts documentaries. I have at the end of the Case Studies section provided a comprehensive conclusion to women's representation in TV and video art and have offered some suggestions on how it has moved forward historically as well as further thoughts on how it might take shape in the future.

2.5.2 Significant Examples of Early Women Artists' Works for Television

Significant examples of early works by women artists working in TV art represent a cross-section of important artworks made at the time for television broadcast on Channel 4 Television, for example, *Dadarama*, (1984), *Private View* (mid-1985) and *Television Interventions 19=4=90* (1990).

In *Tumbled Frame*[21] (1982–4) Rose Garrard explores her interest in valorising the particular female experience, through a form of re-appropriation and re-claiming of the meaning of historical female icons. Producing an encounter for herself as well as the viewer, resonating in a female solidarity of experience, the female icon that Garrard works with is the Madonna figurine. Through an uneasy performance by the artist in the piece, Garrard 'becomes' the Madonna through the transference of the identity of the artist onto the replicas of many Madonnas. This piece ultimately produces a disruption of the original message of the Madonna through an exorcism of its myths and transcendence of negative signification. This was achieved through the devices of ritual and repetition both within the piece, through the props, and through the fluid camera work of repeated takes. Thus, the

[21] *Tumbled Frames* was made between 1982 and 1984 for Channel 4 Television, produced by Anna Ridley.

piece seems to create open-ended possibilities for the viewer-collaborator, and equally the artist (growing up with religious female icons as a role model for women).

At the same time as *Dadarama*, in the mid-1980s, Rose Garrard featured in *Private View*, a television series of ten 20-minute programmes produced by Television South West. (These programmes were also broadcast without introductions and explanations.) Garrard's piece for *Private View* was entitled *Pandora's Box* (1984). This piece did not have a spoken introduction, although captions went up before the work to offer information about the artist. *Pandora's Box* worked again with an image of a female role model from history. Garrard used replica casts of herself as model in visual links allowing the transference of identity to take place from the artist to Pandora. The text, sometimes spoken by Garrard in performance and sometimes in voice-over, narrates the story often referring the viewer-collaborator back to the roles of woman as artist and as model. The piece by Garrard can also be seen as an echo on the object of television as a box full of myths of femininity for women to re-appropriate. The form of the work still used the conventions of mainstream tele-visual language, such as camera tracking and fades, rather than art language, therefore not rendering it formally different to conventional television language.

Following on from *Dadarama* and *Private View*, in 1985 Channel 4 featured the full-length version of *Belshazzar's Feast/The Writing on Your Wall*, (1983–84) (see Figure 2.1). *Belshazzar's Feast* was re-worked for broadcast television as a single screen piece by American video artist Susan Hiller. This piece worked with the notion of TV as a metaphor for the ancient fireplace (an idea similar to Jan Dibbets' *TV as a Fireplace* piece, broadcast on Dutch television in 1969). TV is imagined as a source of dreams, messages, and stories from other worlds. The piece incorporates durational meditative images of flames,

documentation thought to be paranormal or extra-terrestrial messages received through the television set. Warnings of doom and utopias are echoed through the biblical tale of Belshazzar at whose feast appeared fingers that wrote on the wall. In this piece, the TV as an object is referred to and depicted as the medium for the paranormal fantasy and other worldly images.

Fig 2.1 *Belshazzar's Feast/The Writing on your Wall*, courtesy Susan Hiller 1983-4.

A living room installation at Tate Britain with a TV as a fireplace and a couch.

Susan Hiller's *Belshazzar's Feast* cleverly and subtly creates an unconscious flow of the pre-symbolic delivered in quotations and sounds from women. This expressed a

supposedly feminine Kristevan language, a language more ancient than speech. Susan Hiller has stated. *Belshazzar's Feast* was featured for discussion on Channel 4's *Did You See?* (1983–4), as an independently produced programme. The artist has since commented, 'I believe that this is the first time a (female) artist's video has made this kind of intervention into mainstream viewing consciousness'. The Tate Gallery later purchased *Belshazzar's Feast* in 1984, one of the first video art works purchased by the Tate.

Rose Garrard's *Television Interventions* piece was entitled *Celtic In Mind*[22] (1990) and used a layering of dissolved images of archive film footage featuring women tweed weavers, with a fluid yet fixed central image of a snake that changed shape through the electronic manipulation of the image. The piece created a dream-like lyrical sequence, which aimed to address sexual and cultural issues relating to both women and men, and to access deep-rooted spiritual affinities that addressed both sexes. The piece used the formal conventions of televisual language, thus it merged with the flow and pace of the surrounding television, rather than being formally different to it.

Television Intervention *Bhangra Jig*,[23] (1990) by filmmaker Pratibha Parmer similarly featured complex layering and dissolving filmic techniques of dancers performing cross-cultural dance steps over-projected with fragments of architecture from Glasgow featuring Indian stone carvings. Parmer juxtaposes male and female and intra-cultural identities in the piece, which creates a playful fluidity of unfixed gender positions through cross-dressing the male and female dancers in traditional Indian costumes (see Figure 2.2). It also featured a giant central image of Indian DJ Ritu, in the process of mixing a dance-

[22] Garrard, R. (1990) *Celtic in Mind*, 4 mins, video. Produced by Fields and Frames Productions.
[23] Parmar, P. (1990) *Bangra Jig*, 3 mins, video. Produced by Annalogue Ltd.

track of Scottish-Indian hybrid music, in which it appears the puppet-like dancers are moving to the beat of the music

Fig 2.2 *Bhangra Jig* 1990 courtesy Pratibha Parmer/REWIND

Television Interventions 19=4=90, Channel 4 Television

In the above section of this chapter, I have considered significant examples of early women artists' work for television and works that featured women artists. I have selected and cited the works of three diverse British-based women artists: Rose Garrard, Susan Hiller, and Pratibha Parmar and follow this section with a consideration of contemporary women artists' works for television.

2.5.3 Contemporary Women Artists' Works for Television

Women artist's works for television have traces in the Avant Garde (artists') film that looks back to French Surrealism, Impressionism, German expressionism, and Russian formalism. Such forms have held a particular interest for some film and video artists who make work for TV and deal with themes in their work concerning questions of sexual difference, identity, and issues concerning the relations between television and viewers, as well as discourses of the psyche. In retaining an interest in expressing their content through these forms, contemporary women artists depart from purely conceptual or structural-materialist concerns to expose issue-based ideas around gender definitions and power relations. As Claire Johnson has written:

> 'Any revolutionary must challenge the depiction of reality, it is not enough to discuss the oppression of women within the text of the film: the language of cinema/depiction of reality must also be interrogated, so that a break between ideology and text is affected.'[24]

In the 2000s, arts producer Anna Ridley had stopped making works for TV broadcast in the UK and an arts producer named Jacqui Davies, who originally started her work with television art at FACT, Liverpool and Channel 4 Television in the 1980s, became the main producer of artists' TV and digital Internet works in the UK.

Jacqui Davies is an independent arts producer and curator who has been working in the UK for over twenty years. Davies has worked with various television and film and video

[24] Johnson, C. (1983) 'Realist Debate in the Feminist Film', in *Women and Film*, in E.A. Kaplan, *Women and Film*, London, Routledge.

artists in the UK on Channel 4's *Random Acts* and BBC productions with FineTake Productions and has also produced animations for television broadcast. She has also more recently worked as a curator with Anthony Reynolds Gallery, London with two artists in site-specific productions including, notably, Ben Rivers' film *The Two Eyes are Not Brothers* sited in the former BBC drama studios (London, 2014). She worked in production on *Ray and Liz*, a feature film by YBA Richard Billingham, shooting Jan/Feb 2017. She also produced *Philomela's Chorus*, a series of five works for Dazed Digital by BAME women in collaboration with Karen Alexander (Summer 2017) and has an experimental arts documentary entitled *What If Women Ruled* the World by Yael Bartana.

Artists and television have a long history, from early experiments with TV in the 1970s to post-modern TV interventions for Channel 4 in the 1980s and 1990s and artist-run television projects in the 2000s. But more recently, artists have explored the TV archive, re-imagining it and re-working its film and video material. This can be seen as post-post modernism. And from younger women's engagement with a fourth wave of feminism, after modernism and post-modernism, there has also emerged an engagement with archives and archival art production.

The *TV Sculptures* piece by Mona Hatoum entitled *Under Siege*[25] (1997) was recycled from an earlier performance to the camera and introduced through a prelude featuring the artist at work in her studio. A voice-over of the unconscious mind of the artist explores her fears and fantasies about the power of television. The choice of durational camera in the piece echoes the trapped body of a woman in the space of television as a box. Such a device produces an obsessive meditation on the space between viewer and performer and the inability of communication between the two. The piece constructs the encounter into a

[25] Hatoum, M. (1997) *Under Siege*, for *TV Sculptures*, Union Films for Channel 4 Television, producer Geoff Deehan.

voyeuristic experience where one is lost in contemplation of the beauty of the film's properties: woman's body and grain of the film as a kind of purity. This is especially so due to the use of film rather than video. The main problem that I experienced with the piece is that it denied women a voice from which to 'speak'. Constructing woman as the object of 1970s arguments concerned itself around the male gaze rather than as an empowerment for women. This could be seen as engaging in a negotiation of shifting subject–object power relations with the viewer.

In the first video of the series *Expanding Pictures*[26] entitled *2 into 1*, Gillian Wearing employs the realist documentary format with a fixed, durational camera position focusing on two separate images, representations of a mother and her two sons. Wearing creates a disjunction between the voice and image through re-positioning the lip-synch sound of the voices of the two children onto the mother's mouth and vice versa. Such a device formally produces a tension that reflects slippages between parents and children. Therefore, the piece critically reflects on power relations of class, education, and sexual difference between the two generations. The piece could be said to work at the level of the female voice spoken through the male child, signifying a suppressed pre-oedipal desire for the maternal, denied by the child through a torrent of hatred/verbal abuse directed toward the mother.

In *Misfit*,[27] for the TV series *Expanding Pictures*, Sam Taylor-Wood uses an image from low mass media culture – pop singer Kylie Minogue, whose image she recontextualises and subverts using masquerade and mise en scene techniques that place the piece in the culture of high art. Taylor-Wood uses a fixed durational camera to focus on the upper torso

[26] Wearing, G. (1997) *2 into 1*, for *Expanding Pictures*, BBC2, produced, directed, and edited by Gillian Wearing.
[27] Taylor-Wood, S. (1997) *Misfit*, for *Expanding Pictures*, BBC2, produced, directed, and edited by Sam Taylor-Wood.

of the performer. The performer is positioned at a right angle to the camera so that the audience is unable to see her breasts, in front of a mise en scene of classical red drapery. The imagery is offset by the lip-synched sound of the last known recording of a castrato from 1904 mimed in Latin. The piece created a haunting, melancholic interaction with the viewer in a direct and erotic confrontation through simultaneously meeting and deflecting the gaze of the viewer. The disjunction between image and sound created an ambiguity that throws the performer's identity and sexuality into question, creating ultimately an unfixed destabilised gender position.

An example of early video art originally made in 1980 and shown again on Channel 4 TV by FACT and produced by Jacqui Davies in 2011–13 is *Pop Pop Video Kojak/Wang*; this 3-minute piece of television art has been hailed as a classic of the new wave (Video Data Bank, Chicago). One of the major video artists of the twentieth century, Dara Birnbaum is an American video artist and was at the forefront of feminism in video art in the mid-1970s with *Wonder Woman* (1978–9). *Pop Pop Video Kojak/Wang* [28] is a visual collage of repeated images reminiscent of Pop Art. This video uses repetition and duration tropes of the avant-garde, early video art, and Andy Warhol, whose work made a great impression on Birnbaum. Yet it has a pop video feel, in that it uses rock guitars and gunshots, which also positions it inside popular culture. *Pop-Pop Video: Kojak/Wang* takes a shootout from *Kojak* TV material and extends the shot and counter-shot into an ongoing encounter, much like the intention behind the concept of *TV Shoot Out*, one of the first British TV interruptions by David Hall in 1971. Dara Birnbaum compares gunfire with the beams of laser light from a computer in a Wang commercial, drawing a parallel between destruction and violence with the advances in technology by computers and digital technology over

[28] Birnbaum, D. (orig. 1980, 2011–2013) *Pop Pop Video Kojak/Wang,* video, produced by Jacqui Davies for Channel 4 Television's *Random Acts.*

video and TV. Her reference to colour bars marks the demise of traditional analogue TV. Her main techniques involve the interruption of televisual flow with text and images.

Martha Rosler is an eminent American artist, theorist, and educator, as well as a leading contemporary critical voice within feminist discourses. Her three-minute piece for FACT/Channel 4 Television was made for *Random Acts* and was produced by Jacqui Davies and curated by Jacqui Davies and Mike Stubbs in 2011–13.[29] It was made to reflect the politics of the day in Britain. As such, it is an 'activist' video and works inside the issue-based TV art canon, yet it does this with formal rigour and inventiveness. Like Dara Birnbaum, Martha Rosler re-appropriates elements of pop culture within her work, such as in her photo-collages and work with video and TV which she acts to subvert. *Because this is Britain* visualises phrases used by Prime Minister David Cameron during his Oxfordshire speech addressing the events of 2011 including the crisis of global capitalism and an outbreak of protests against it. Still images of passers-by and youths at a job centre, teenagers and protestors with an 'Occupy' sign, are intercut with David Cameron's speech which is represented in streams of black and white words and text on the screen. These mention the cuts and capitalism and riots in England while unfairly blaming fatherless youths and a system that encourages bad behaviour and laziness, and text flies off the screen and cuts through the images. In 1990 Steve Partridge employed this technique in *The Sounds of these Words* for Channel 4's *TV Interventions 19=4=90*. And like Dara Birnbaum, Martha Rosler's main techniques involve the interruption of televisual flow with text and images.

[29] *Because This Is Britain*, Rosler, M. (2011–2013), video, 3 mins, produced by Jacqui Davies for Channel 4 Television's *Random Acts*.

In Kate Davis's *Weight* (2014),[30] a piece made as part of a residency for BBC Scotland and LUX (artists' moving image), a woman TV artist re-imagines television by exploring its history and archives from BBC-sourced found footage and through inventing filmic and still visual material. Taking a 1961 BBC documentary about Barbara Hepworth by John Read as its starting point, Kate Davis says that *Weight* explores how the televised depictions of creativity have constructed our understanding of artistic production and other forms of labour. *Weight* re-imagines the value systems that these documentaries are predicated upon and proposes an alternative vision. Davis re-imagines and re-works its material through her words of 're-imagining the complexities of the past'. The work represents a new approach to TV art through this and through its storytelling approach and also since it is informed by successive 'waves' of feminist art and theory and therefore 're-visions' art history after post-modernism and post-feminism. It conveys a post-modern aestheticisation of the past and, as such, a deconstruction of historical meta-narrative. Its long durational takes, long form, and lengthy pace of avant-garde film language make it different to the fast flow and pace of traditional televisual language, and it works in counterpoint to it.

An example of new women's work made for television is *Philomela's Chorus* (Five Short Films, 2017). This work was commissioned by Jacqui Davies and provides a good example of contemporary practice.

In the above section of this chapter, I have considered significant examples of later contemporary women artists' work for television and works that featured women artists. I have critiqued and analysed the content of the pieces of work through my reading and dissemination of the works in question. I have selected and cited the works of British-based women artists Mona Hatoum, Gillian Wearing, Sam Taylor-Johnson, Dara

[30] *Weight*, Davis, K. (2014), film and video, 10 mins, BBC Scotland and LUX, produced and edited by Kate Davis.

Birnbaum, Martha Rosler, and Kate Davies. I have also considered the collaboration between women artists and British-based female producers Anna Ridley and Jacqui Davies. I follow this section with a consideration of television art commissioning schemes.

2.5.4 Television Art Commissioning Schemes

Significant programmes and television schemes were produced in the 1980s and 1990s in the UK and featured various formats in their style of presentation. While some were pure television interventions which appeared unannounced, others were packaged, presented, and replicated the 'art gallery of the air'.

Ghosts In the Machine

In 1986 and 1988, Channel 4 featured a series of artists' works for television called *Ghosts in the Machine*. The series featured work by Akiko Hada and the Japanese Toy Theatre of London, and was produced by John Wyver of Illuminations Ltd. Wyver's ideas were very different from those of arts producer Anna Ridley, since he was not concerned with a democratic production process in which artists should be able to not only control the production process but deliver their ideas without fancy packaging, announcement, or prelude. Wyver also favoured the work of American artists over and above work from Britain and Europe. He saw the context of television art as fitting into neatly and often elaborately packaged series transposed in the form of an 'electronic gallery'.[31] This was something different to the Annalogue concept developed by Anna Ridley, which worked specifically in contrast to conventional timescales to produce a direct, and particularly collaborative and productive relationship with the viewer.

[31] Observation made by me about his works from my research.

Television Interventions 19=4=90

In 1990, Glasgow was celebrated as the cultural capital of Europe. To partly commemorate this historic occasion and the fact that BBC Scotland had commissioned the first pieces of television art by David Hall in 1971 (produced by Anna Ridley), Anna's company Annalogue Ltd. co-produced with Scottish-based company Fields and Frames a commission for Channel 4 entitled *Television Interventions 19=4=90*. The commissioned female artists included Rose Garrard and filmmaker Pratibha Parmar. An idea was submitted by video artist Tina Keane but was uncommissioned. The focus on the women's work selected was primarily issue-based and focused on gender relations and race. This was a decentring of the subject, moving away from re-claiming an essential, unified vision of femaleness.

One Minute Television

Also in 1990, BBC2 in collaboration with the Arts Council of England, produced a series of one-minute television pieces for incorporation in their then arts magazine series *The Late Show*. The series appeared after *Television Interventions*, and can be seen as based on the Artists' Works for Television idea by Anna Ridley/Annalogue Productions and *Television Interventions 19=4=90* by Annalogue/Fields and Frames Ltd. The series *One Minute Television* featured commissions in a variety of media and included work by artist Judith Goddard (*Illuminous Portrait*, 1991) and avant-garde performance filmmaker Sandra LaHire who made the film piece *Eerie* (1992) that addressed lesbian romance for The Arts Council and BBC2's *Late Show*.

Dazzling Image

Also at that time in 1990 Channel 4 created *Dazzling Image Series 1*, an artists' showcase of work by women artists and filmmakers: Gurindha Chadha, *I'm British But…* (1990, 16th

July); Cordelia Swann, *A Call to Arms* (1990, 23rd July) presented by Tilda Swinton; Maggie Jeller, *A Nose Gay* (1990, 23rd July) presented by Tilda Swinton; Amanda Holiday, *UMBRAGE* (1990, 30th July); Vivienne Dick, *London Suite* (1990, 30th July); Maureen Blackwood, *Perfect Image* (1990, 30th July). Series 1 was followed up by Series 2 in 1992 featuring new work in the format of ten one-hour programmes including women presenters such as Susie Orbach and the films and videos *The Body Beautiful*, *Many Scars*, *The Pool*, *Grown Up*, and *Pars Pro Toto*, while Fay Weldon presented films and videos including *Coping with Cupid*, *A History of Disasters with Marvels*, *The Citadel*, and *A Dream of Venus*. All works were produced and edited by Jane Thorburn and After Image Productions for the Eleventh Hour. The videotapes and films were produced with Arts Council, British Film Institute, and Channel 4 funding.

The Happening History of Video Art

In 1993, BBC2's *Late Show* produced by John Wyver featured a one-off programme called *The Happening History of Video Art*. The programme featured extracts of work by artists from the mid-1970s to the 1990s and included extracts from a selection of artists' work/television art specifically made or re-made for television. Susan Hiller's *Belshazzar's Feast* was included in the programme.

TV Sculptures

There was a gap of four years before any more television art by women artists was specifically commissioned for broadcast television. During those four years the work of young British artists (YBAs) became the focus for much of the art world and their work was pretty much gallery bound as 'object' art. Then suddenly, in a post-modern haze of amnesia, as if from nowhere historically, appeared three series on artists' works for television. These television art series were made in 1997. They were *TV Sculptures*, a

series that included a re-worked piece from Mona Hatoum; a collaborative series between the Arts Council of England and BBC2 entitled *Expanding Pictures* (featuring work specially commissioned from Sam Taylor-Wood and Gillian Wearing); and major cosmetics company Proctor and Gamble commissioned a series of art subverts for Oil of Ulay skin cream from artists Tracey Emin and Rachel Whiteread's mother, Pat Whiteread, to feature scheduled with the normal adverts broadcast during October 1997.

2.5.5 Artists TV Commercials

In 1997, Proctor and Gamble, a cosmetics company, commissioned five female artists to make some 'low' post-modernist television art, in the form of television commercials for Oil of Ulay. These 'TV subverts', as I have dubbed them, were screened in the prime-time schedule at 7.25pm on the ITV network during October 1997, with repeats in the latter half of the year. Artists Tracey Emin, Pat Whiteread (Rachel's mother) and others presented their ideas as primarily performance pieces in this commercial context.

In a direct post-modernist, post-feminist style of working within, yet against, contemporary capitalism, Emin and four other female artists occupy gaps and fissures available within consumer ideologies presented every day to female (and some male viewers), through a common mass media form – that of the television commercial. The artists approached their subject matter much like the Chapman brothers in their work for television entitled *Black and White Menstrual Show* (1997), staging the body as an obscene site of exclusion and often abjection. The artists make visible that which has been relegated beyond the screen, made invisible, or visually intolerable in the dominant cultural representation of much television advertising fare. The female artists put on screen unfamiliar and unseen

parts of the female anatomy, such as excess bodily hair, and that which is normally excluded in relation to the female body.

In some cases, the artists' subverts go beneath the surface of the screened body and perfect values of the television commercials concerned with beauty products. For example, Tracey Emin's piece explores elements of femininity that are normally excluded through cultural representation. To quote Bataille, '*the excesses of femininity*'[32] and what I would call the 'real' excesses of femininity rather than adornments that are culturally given, such as the gun, earring etc., Emin's staging and 'proud' showing of bodily hair, her verbal references to age and mortality and her camp delivery equally make ironic the whole beautification process in a humorous way. She produces an encounter with the work that is cathartic for both the male and female viewer, thus embodying what the theorist Judith Butler has said 'create[s] playful jabs at gendering, throwing into question fallacies about fixed identity'.[33]

The television commercials by female artists for Oil of Ulay are also one of the ways in which the younger generation of 1990s artists could create artists' interventions with any true sense of reflection upon the place of art in the late twentieth century, since the artists use existing formats, such as the TV commercial, and counteract it and subvert it, rather than creating any new formats that aren't part of the existing cultural currency. As Judith Butler has said – 'Women must not create new forms outside that which society offers us but work with given forms from culture in order to create fluid, mobile positions for identity to be explored'.[34]

[32] Bataille, G. (1985) 'Selected Writings', in *Visions of Excess*, University of Minnesota Press.
[33] Butler, J. (1990) 'Subversive Bodily Acts', in *Gender Trouble*, Routledge, Chapman and Hall, pp.79–128.
[34] Ibid.

2.5.6 Art Documentary on Female Artists

The art documentary is a rare piece of television when featuring the work, rather than the appearance, of women artists, particularly television artists. In the history of arts television both the BBC and Channel 4 have produced and commissioned a variety of programmes that have in the majority featured women painters. The Channel 4 series *State of the Art* (1987), *The South Bank Show* (1990s) and the TV series *Date with an Artist* (1990s) and *Close-Up* (1999) have since challenged the representation of female fine artists working with traditional art media.

The Channel 4 series *State of the Art 1987: Ideas and Images in the 1980s* featured the work of Susan Hiller in a programme that identified some of the differences between male and female conceptions of creativity. *The South Bank Show* has featured the work of another American female performance/video artist, Laurie Anderson, profiled along with impressions of her complex, multi-media 1982 stage shows. Such is the hypnotic appeal of television that a recording of this programme playing Anderson's exhibition in London at the ICA attracted more attention than her exhibits.

The renewed interest in film, video, and television art by YBAs and the art market in the late 1990s along with large-scale exhibitions and acclaim of two leading female artists has resulted in much media interest. In 1997 Sam Taylor-Johnson featured in a Channel 4/Arts Council of England series *Date with an Artist*. Gillian Wearing featured in a *South Bank Show* programme in 1998 timed seemingly to coincide with the then recent large-scale exhibition of her work at the Tate Gallery and award of the 1997 Turner Prize, while Tracy Emin appeared in *Close-Up* in 1999.

> ‘Video has been around for 30 years but this generation has taken it off the television screen into a larger scale and given it the weight and importance it never previously had. It provides a very direct means of communicating in a world in which we constantly see films and television’. Nicholas Serota, Turner Prize, 1997[35]

In the thirty years that Nicholas Serota refers to in his statement, published the day after Gillian Wearing won the Turner Prize in 1997, haven’t a great many artists made video art and worked with concepts and/or formal concerns similar to those of Wearing? What Nicholas Serota refers to in his reference to ‘larger scale’ and ‘weight and importance’ is that, for the Tate Gallery, the video projector has comfortably and manageably returned video art firmly back into the gallery context. This reinstalls its status as object art and commodity rather than allowing it to function as critical interruption into an institution outside the gallery, as is the intention of post-object television art.

In the *South Bank Show* documentary profile film on Gillian Wearing[36] by director Susan Shaw, the piece I have previously described in this article entitled *2 into 1* is introduced on screen via the use of text describing it as ‘the first piece of art made for television by Wearing’, thus giving it a weight and importance and status as art made specifically for television. In the profile on the artist, the artist describes issues in her work but not the formal concepts of the work. The artist herself and her words is crosscut with an interview with fellow YBA Gary Hume; unfortunately, time is not sufficiently allowed to explore her ideas in depth. The profile also shows her at times as verbally inarticulate, interrupted by male arts journalists Adrian Searle and Jon Ronson and with only one statement from the artist Tracey Emin, who is positioned as a critic. The profile could instead have featured

[35] Serota, N. (1997, Dec 3rd) writing on *The Guardian* front page about Gillian Wearing winning the 1997 Turner Prize.
[36] *South Bank Show* (1997), Gillian Wearing, video documentary, directed by Susan Shaw for ITV/LWT.

arts journalist Sarah Kent, amongst others, as she has published and critiqued Gillian Wearing's work in many exhibitions, particularly in relation to Wearing's fellow female Brit artists. The fact is that the process of legitimisation in our culture continues to come from large male-dominated institutions in which only a minority of women artists appears.

In *Date with an Artist* (1997)[37] we follow 'the most promising young artist at the Venice Biennale', Sam Taylor-Johnson, who the producers placed with someone they hoped would inspire a new piece of work. In a realist verité style of filming Sam Taylor-Johnson is documented in the process of making a new piece of art for a wealthy patron, major airline pilot Alistair Morrison. A male voice-over (of authority) describes Sam Taylor-Johnson as an artist working with film, video, and photography currently engaged in an ongoing series of photographs entitled *Five Revolutionary Seconds*, featuring panoramic views of colourful characters in domestic settings, orchestrated by the artist.

The documentary opening shots feature Sam Taylor-Johnson pushing a pram in a children's play area and then moving on to the plush location of her photographic-shoot in a taxi with her baby. Initially these opening shots can be read as representing the artist as a busy mother balancing home and work commitments, an image rarely shown in art documentaries on either female or male artists.

In the location shoot, which finds Sam Taylor-Johnson at work on a series of time-based photographs, the baby has disappeared from her arms and is replaced by a beautiful, old Hasselblad air force camera. The feminine skirt has gone and she appears in trousers, looking rather androgynous. Taylor-Johnson now controls the gaze of a staged television performance with a cast of bohemian male and female characters comprising her friends

[37] *Date with an Artist* (1997), Sam Taylor-Wood, video documentary, Channel 4/Arts Council England.

and acquaintances. Thus, the artist creates her fantasy scenario of a staged cocktail of colourful characters and genders, caught on camera hanging around doing nothing but passing time, and enjoying bourgeois splendour. Caught in an ephemeral moment of sixty seconds in the revolution of the camera, echoing work by that other artist of the durational moment, Andy Warhol, Taylor-Johnson seems to have re-worked his style in true post-modern fashion. The television viewer is in this case placed not in a direct productive and collaborative act as with 'pure' television art, but instead is placed in the position of oscillating between looking at the image of the female artist and the scene she creates. The act of looking and objectifying then, in *Date with an Artist,* becomes of prime importance rather than encountering the female artist as speaking subject. Perhaps Sam Taylor-Johnson could have broken the incessant voyeuristic camera gaze in Brechtian style through direct address to the camera and viewer?[38]

The television documentary *Close-up*[39] (1999, BBC2), can provide an interesting example of hybridisation of 1990s art television documentary. The documentary has a soundtrack by Bob Dylan and David Bowie undercutting beautifully filmed location footage and studio scenes of Tracey Emin relaxed and at work on her drawings, plus diary excerpts of her filmed performances. Thus, the documentary presents a visually elaborate and inter-sexually rich depiction of person, place, and action. The format of the BBC2 documentary features talking head and group interviews with both dealer Jay Joplin assessing the financial worth of her works, and her brother, mother, and a group of male art critics who focus mainly on her as a personality.

[38] Benjamin, W. (1969) 'The Author as Producer', in *Understanding Brecht*, New Left Books, p. 99.
[39] *Close-Up* (1999) Tracey Emin, documentary, BBC2, ZSZ Productions for BBC Television.

Tracey Emin's work is about the dark recesses of sexuality and focuses on sex and love. She is an eloquent performer and her intense personality, exuberance, and passion for her art making is uplifting. The documentary was informative, in that for the viewer unaware of her prolific body of work it showed a rounded profile of her artist's output of painting, drawing, printmaking, films, and performance art, thus in a way fortifying a body of disparate work and ending on *Sobasex* (1998) an installation piece by the artist, plus her inclusion in the 1999 Turner Prize shortlist of contemporary artists.

The core essence of Tracey Emin's work is that it not only sets out to shock the establishment, but that it explores a traumatic real, by testing out and aiming to shock the laws of patriarchal myths and constructs of the female. Emin is the bad girl of British art and reclaims sluttishness and defilement. Her works are about bodily fluids and the inner and outer self and the boundaries between. Emin plunders the depths of the psyche and she makes visible those elements of the low and raises them up to high art and thus they become sublimated. Emin's work is, to quote Hal Foster, 'work that explores the real as understood as an event of trauma'.[40] She is a late postmodernist artist and her work is less about the representation of women as women, than as an effect of the traumatic labels of patriarchy – the slut, the madwoman. Emin positively turns around labels of bad and mad and turns her personal life into a universal vision we can all identify with. Her work takes her identity from that which society constructs for women and from the inside she subverts the constructs of mad, bad, and slut, reworking those labels' meanings and reclaiming their power.

Emin is excessively feminine in appearance, with an underlying masculine edge. She plays on the masquerade, the camp qualities of working-class culture living in the gutter,

[40] Foster, H. (1996) *The Return of the Real*, MIT Press, Chapter 5, pp. 148–52.

rising above the grim of the everyday. Emin exaggerates the base qualities of her Margate roots, her impoverished background with absent father and mixed cultural identity. Emin's performance work contests a pure and given identity, it allows for a space to be opened up for the play and subversion necessary for the construction, deconstruction and reconstruction of identities in art practice which contests society's given images and identities. Emin's work fulfils the statement by Judith Butler in *Gender Trouble* that 'We mustn't work with new ideas but work to subvert and exaggerate what is already provided in representation/society in order to destabilise it.'[41]

In a manner, the TV screen tames Tracey Emin's work. It mediates its pure radicality and the object gaze for the viewer. In this taming, the expressionism of Emin's work is rechannelled through the explicit verbal vernacular, through a fast spewing of words and the naming of female parts at times given poetic resonance. This 'hangs the work together', to quote Gillian Wearing,[42] and most poignantly finds its place in her live public storytellings, and functions at the level of ultimate real where the performer's mode of delivery can be registered in the real. The trouble with the TV documentary is that any ellipses are smoothed out, there is a clean flow of information, neat, sealed, and coherent without pauses, delays, and setbacks that are the part of the process of any art making.

The documentary did not echo the vital expressionism of the artist's works and show the artist at work in a more visually direct way. This would have been achieved in an 'artist at work' profile, without the dealers and hangers on, or perhaps an artist's diary filmed over a period of extended time, but then that is another format. This was TV journalism, and information overload is uppermost in the minds of those wanting to capture audience

[41] Butler, J. (1990) 'Subversive Bodily Acts', in *Gender Trouble*, Routledge, Chapman and Hall, Chapter 3, pp. 79–141.
[42] Gillian Wearing, from the voice-over narration to the *Close-Up* documentary on BBC2 (1999).

attention and the presumed short attention span of the viewer who switches in perhaps to view the documentary at various points of its broadcast.

2.6 Conclusion

In evaluating the history of women's art on television cited in this chapter, it can be noted that TV artworks in the 1970s and 1980s, such as Anna Ridley's *Dadarama* series, featuring *Tumbled Frame* by Rose Garrard and later *Belshazzar's Feast* by Susan Hiller, can be said to be more interventionist and radical since they draw on the modernist notion of interruption and they therefore cause a problematic in the work. They make the viewer work at piecing together the meaning and the lasting impact of this is the broadcast of sophisticated works' that interrupted the TV schedules.

The two 1997 *TV Sculptures* pieces by Gillian Wearing and Sam Taylor-Johnson not only challenge perceptions of gender and power relations but equally transgress the institutional 'television experience'. This creates a distinct combination of duration, perception, and representation that acted to subvert television's mainstream language, subverting the narrative and visual codes of television. This important aspect about the works seems to have been achieved by broadcast female artists using video (rather than the avant-garde filmmakers working primarily with narrative structures). These female artists use the device of a fixed, durational (minimalist) camera that interrupts the ever-changing pace and rapid flow and turnover of television. This work requires a pause, a meditative contemplation of the work at the level of the signifier.[43]

[43] Pollock, G. (1985) 'Feminism and Modernism', in Pollock, G. and Bryant, A., *Framing Feminism*. In this section, Pollock describes a brief manifesto for feminist interventions, which I develop to include television art by women artists and the challenging of tele-visual language.

While looking at women's TV art in the 2000s and work that I have cited in this chapter made in 2011–2013 such as pieces like Martha Rosler's *Because This is Britain*, which takes an issue-based social action 'activist' approach to art on television, perhaps such an approach is more prevalent in the time period in which they were produced. Colin Perry's 'TV Makeover' article in *Art Monthly* argued that TV art was taking this turn with the advent of a new neo-Thatcherite 'pluralism' in Britain.[44] Dara Birnbaum's *Pop Pop Video* Kojak /Wang subverts commercial TV and creates a piece of formal, pure television art for *Random Acts* on a par with her formally questioning of video art works by major artists. *Philomela's Chorus* produced in 2017 aims to show short experimental films by BAME female artists that will 'challenge social exchange' and 'will find inventive devices in ways to tell their stories'.[45] This indicates they are issue-based pieces and equally a formal enquiry into television or the Internet in which they will appear through using storytelling devices. So, they may be poetic and lyrical as their publicity still of a delicate painting of a nightingale with some flowers indicates, while archival artmaking in 2014 in the collaboration between LUX and BBC Scotland leading to a residency for artist Kate Davis and the production of *Weight*, an archival film, indicates another radical direction for women's TV art in the mid-2000s. Her reworking of television archival footage and the production of new images to create something radical[46] brings a fresh perspective to TV art and is of its time.

I have included case studies in my Methodology chapter because they illustrate and define my research questions by analysing work made by women artists over a thirty-year period,

[44] Perry, C. (2011–12) 'TV Makeover', *Art Monthly*, Dec–Jan. Perry describes in detail a new wave in 'activist' TV art. Perry is dismissive of TV art as visual art, saying that it is visual fodder and not particularly ground-breaking and that artists have stopped trying to change TV in the mid-2000s.
[45] Davies, J. The website Jacqui Davies.com calls these works for *Philomela's Chorus* 'artists challenging social exchange'.
[46] Rosenstone, R. A. (2004) *Film on History/History on Film*, London, Routledge. Rosenstone states that something that is a public change in perception and not only a telling of the past, but a new way of telling it, indicates a fresh approach to history on film.

featuring extensive examples of work produced from 1971 through to 2024. They show what are the socio-political, art historical, technological and conceptual factors that occurred between the 1970s and 2000s that have caused women producers and female artists as producers in the UK to make or hinder the making of subversive TV art in the form of broadcast experiments and interventions into British television. They also reveal how broadcast work made by women artists and producers differs from the mainstream, what its defining factors and aesthetics are, what forms of intervention and resistance women's work in television achieved, and how it transformed the industry.

In summary, as my tools of enquiry for my methodology I use the authors' and theorists' critical concepts and the qualitative research methods I have described. I have also identified two different strategies which have been used to broadcast television art: the concepts of interventionism and 'galleries of the air'. The reasons that link the different method theories that I have employed are a qualitative and autobiographical approach to research methods and subsequently through the case studies of women artists' and producers' television work I have exposed and revealed an area of work which has not been properly historicised and analysed. Moreover, through the literature review I have enumerated and critiqued texts by both male and female writers to assess the strengths and weaknesses of what already exists on my topic.

3. TAMARA KRIKORIAN: AN EARLY MODERNIST NON-NARRATIVE PIONEER FEMALE ARTIST AND 'SCULPTOR OF THE AIR'

'*My own interest in video and indeed in television stems from a formalist position, a formal analysis/ decoding/ construction of the medium, but it's not possible to consider television without taking into account its structure in terms of technology but also in terms of its politics.*'[1] Tamara Krikorian

3.1 Introduction to Tamara Krikorian's work

In this case study, I have structured the chapter according to TV artworks, video art, and writings on television art by Tamara Krikorian and offer a critical analysis of her broad body of work. I offer an introduction to Krikorian's work, why her work is relevant today and the parallels between Krikorian's and Hall's work, and why I believe they are on a par with one another as significant pioneering artists. I then examine Krikorian's work in TV arts production as a TV arts researcher and interviewer, as a film, video, and sculpture curator and archivist, and I examine her activism and engagement with London Video Arts (LVA). I finally examine several examples of her original TV artworks, video art, and writings about TV and landscape art. 'Some Notes on An Ephemeral Art' and 'On the Mountain and the Land Makar: Landscape and Townscape in Margaret Tait's Work'. I also look at Krikorian's activism in the context of a Channel 4 1984 TV broadcast art documentary on Margaret Tait's work, *Margaret Tait-Filmmaker*, where Krikorian interviews her. I have chosen these examples since they highlight the broad scope and diversity of her practice. I end the chapter on England's avant-garde, where I assess the theories of Peter Wollen's two

[1] Krikorian, quoted in the chapter 'Feminism and Otherness', in Meigh-Andrews, C. (2014) *A History of Video Art*, 2nd edition, Bloomsbury Academic. Originally from the exhibition catalogue 'Some Notes on an Ephemeral Art', The Third Eye Centre, Glasgow (1979), quoted in Marshall, S. (1986) 'Some Notes on an Ephemeral Art', p. 17.

avant-gardes, focusing on his 'Second avant-garde'[2] in relation to Krikorian's work. I then consider Sean Cubitt's theories of screen culture post-Wollen with reference to Cubitt's analysis of Krikorian's TV artwork 'Vanitas' in reference to video as technology and the aesthetics of the screen. I will then be concluding on why Krikorian hasn't been historicised and represented in the British art world as a significant woman artist in the canon. I am exclusively referencing men about her work in this chapter because I have found that it is men who wrote most about her. Through my research, Ivor Davies, her long-term partner has said: 'Tamara didn't really identify as a woman artist or a feminist artist. Yet she had a strong magnetic presence with women.'[3]

British-based, modernist TV artist Tamara Krikorian's approach to TV art differs from that of many later narrative-based TV artists in its modernist preoccupation with the formal properties of the medium of television. It can be seen through her TV artworks and writings on television art, as mentioned in the introduction above. Like some TV artists, she was influenced by sculpture, and therefore many of her works were sculptural installations, and she also made single-screen video works. But her role and her influence as TV commissioner in favour of narrative work for television broadcast omitted her early work as a TV artist. Krikorian was a ground-breaking artist, a pioneer as influential in her generation as pioneer British-based video and TV artist David Hall.

> 'Her own work referenced art history and often embraced imagery such as sky and water to exploit the potential of the black-and-white screen. She was at the forefront of "installations", placing video monitors in architectural space. "An Ephemeral Art" (1979) comprised a series of screens showing real-time video juxtaposed with an

[2] Wollen, P. (1982) *The Two Avant-gardes,* in *Readings and Writings: Semiotic Counter-Strategies*, was the first of four collections of Peter Wollen's cultural writings to be published by Verso. Tamara Krikorian's work fits into the second avant-garde. See the section in this chapter on England's avant-garde.
[3] Davies, I. (2019) 19 Nov, email interview and telephone interview.

> empty monitor in which butterfly pupae hatched. “The Heart of the Illusion” (1981) used mirrors and screens set in false walls.’[4]

Did Tamara Krikorian want her work to be broadcast on television or was it that she was forgotten by TV commissioners of her generation? Or are there other questions to be asked? I interviewed Ivor Davies, her long-term partner, and he said: ‘It wasn’t her main aim making works for TV broadcast, but she instead wanted to make works about TV and also make video art.’[5]

David Hall, who ran the Time-based Media course at Maidstone College of Art, now UCA (University of the Creative Arts), and employed Krikorian as a lecturer, has said she didn’t get the recognition she deserved.[6] What is the truth of the matter? Perhaps we will never properly know, because Krikorian passed away early in 2009 without ever writing in depth about the context in which she wanted her work to be shown. Krikorian indeed suggested she wanted to show her work outside the gallery context in her writing and in her arguments and discussions at London Video Arts . However, she did write prolific articles for *Art Monthly*, *Artists Newsletter* and *ArtForum* about the formal aspects of her and others’ work, particularly as video, performance, film, and television art.. For instance, she wrote a significant article about filmmaker Margaret Tait and a major article for the publication *Aspects* in 1978 on Women’s Art Shows in London. In the process, she made women’s work more visible.

[4] Tooby, M. (6 Aug, 2009) ‘Tamara Krikorian’, Obituary, *The Guardian*.
[5] Davies, I. (2019) 19 Nov, email interview and telephone interview.
[6] Hall, D. (1980s–90s) Conversations with David Hall over the years he was working with Tamara Krikorian at Maidstone College of Art.

3.1.2 Krikorian's Early Life Studies and Career

According to my second interview with Ivor Davies, Krikorian was born in Dorset to British-Armenian parents in 1944. Krikorian grew up in London and attended St Dominic's Convent School between 1954 and 1960 where she took her O levels. Krikorian went on to study at the Lycée Française in South Kensington between 1960 and 1962 to study A levels in French and history. Krikorian didn't attend university or art school but studied music for a while; she studied piano and harmony for the Royal College of Music entrance exam. Her first job was as an assistant in Piccola, a prop hire, costume, and opera company from 1964 to 1966. She then worked as a placements co-ordinator, putting students into families in the UK from 1966 to 1971. Krikorian first got involved with video as a documentary archivist of sculptors with Bill Buchanan at the Scottish Film Archive from 1971 to 1976. Krikorian went on to work with a Scottish video artist travelling around the country with heavy video equipment making video art and being involved in creative projects. Krikorian first taught at Maidstone College of Art as a part-time lecturer from 1976 to 1983, then at Newcastle Polytechnic from 1978 to 1981 as an associate lecturer, where 'she was an inspirational teacher', according to David Curtis.[7] Krikorian visited a lot of art exhibitions in London and Paris with Ivor from 1967 for the forty-two years she was his partner; she developed an interest in art history through him since he was a lecturer in art history at Scottish art schools and universities while she was also very interested in French film, particularly the work of Godard. Krikorian was always very interested in opera and ballet and music, and this influenced her work with video art, in terms of her interest in sound structures, rhythm, and repetition. Krikorian also developed her niche of working with water and mirrors, inspired by Ivor, who said: 'the flow of video was like the flow of water.'[8] Mirrors were very prevalent in Ivor's paintings, and Krikorian's own video and TV

[7] Curtis, D. October 2019, in conversation with me at David Hall's archive tribute at Tate Britain.
[8] Davies, I. (14 Feb, 2019) Second interview on Krikorian's early life studies and career with open-ended questions.

art work also adopted this influence. Krikorian undertook a lot of multifaceted yet interlinking roles in her practice and career as a video and TV artist, as do a lot of artists who write, publish, undertake TV arts research, make films and videos, perform art, and curate other artists' exhibitions in the course of their career.

3.1.3 Why is Krikorian's Work Relevant Today?

Tamara Krikorian's work is relevant today because her work hasn't been contextualised before in terms of TV art history, making her a valid case study as an original contribution to the scholarship of TV art and in particular to my thesis. Krikorian as a TV artist and writer hasn't been written about before. In contrast, the contextualising of her works as a video artist is widely documented in many publications on video art. Krikorian is also relevant as a female artist as her TV artwork and writing about television work was not given the same recognition as male artists because of her gender and most likely presumably because she was a non-narrative TV artist.[9] Krikorian's work is particularly poignant in the early years of TV art's emergence as an art form in the 1970s and 1980s, a period that has become increasingly popular for Tate Britain and the British art world to explore in terms of the history and representation of women's art in recent years. Most probably due to her appointment as the first woman director at Tate, Maria Balshaw CBE (1 June 2017) is part of that movement, specifically her focus on women's art of the last sixty years. I also add the exhibitions curated by Stuart Comer in the Tanks at Tate Modern five years ago, which featured many women from that generation of film and video artists, such as Liz Rhodes, whose work has since been acquired by the Tate.

[99] Non-narrative TV artist definition: An artist that doesn't use traditional narrative structures of cause and effect or make long-form film and video but instead works in a lyrical poetic and performative way with the medium of film, video, and TV. Who also makes work that is self-reflexive and concerned with the formal and conceptual properties of film, video and TV (my definition).

> ‘Tamara was a pioneer of the use of video as a means to make art and is mentioned in the same breath as Yoko Ono, Derek Jarman and Sally Potter amongst many others, who created contrast for contemporary artists such as Steve Mc Queen, Douglas Gordon and Gillian Wearing. The recognition of her seminal influence has only recently been truly acknowledged. Her campaigning led to this artform being legitimised in the latter part of the 1970s.’[10]

Krikorian’s work should also be relevant today in British art schools and the British art world because it proposes an alternative to the contemporary focus in art-making of long-form narrative works. Also, most TV art from the modernist 1970s and 80s is non-narrative, while TV artwork from the post-modern 1990s and 2000s tends to be narrative in form and structure, such as *Random Acts* for Channel 4.[11] There is a growing interest in looking back at the form and structure of modernist artworks from archive-based TV artists, keen to make short-form artworks and which explore the film and video language of modernism such as duration and repetition while also drawing on the lyrical and poetic. Women artists such as Kate Davis (*Weight*, 2014, HD video, 11 min 6 sec), Kathryn Elkin (*Michael’s Theme*, 2014, HD video, 7 min 47 sec) and Alia Syed (*Points of Departure*, 2014, HD video, 16 min 32 sec) have made such archive-based TV historical works for LUX/BBC Scotland, broadcast on BBC television in 2014. These artists wanted to explore and rework the footage from the BBC archives while adding a contemporary reshaping of television art in the process.

[10] Hatfield, J. (2019) ‘A Tribute to Tamara Krikorian’, (biography) European Women’s Video Art (EWVA) https://www.ewva.ac.uk/tamara-krikorian.html

[11] *Random Acts* is Channel 4's short film strand dedicated to the arts, founded in 2011 to escape the conventions of arts broadcasting and to expand its possibilities.

3.1.4 Parallels between Tamara Krikorian's and David Hall's work

It is useful to compare the works of David Hall and Tamara Krikorian because they were of the same generation and produced their bodies of video and TV artworks at the same time. They also taught together at Maidstone College of Art on David Hall's Time-based Media degree course (now UCA University of the Creative Arts). They also represent two genders of TV artists as a new art form emerged. They are both represented in Tate Britain's Archive, David Hall already and Krikorian in the process of being included,[12] and are two of the very few moving image artists to be recognised in this way by the Tate. They were also significant figures in the early days of London Video Arts (LVA). They also wrote articles and philosophical theory about video and TV art and also made single screen works as well as installations and were both 'sculptors of the air'.

I use the term 'sculptors of the air' to define the process used by both Krikorian and Hall to make their artworks. They both worked with video and TV, and the work they produced for and about TV broadcast drew on their retrospective interests in sculpture and how this could be transferred to the TV screen or monitor. As 'sculptors of the air' they moulded and sculpted time and space into a time-based media,[13] a concept that was a durational medium that used 'time' to explore and move through space, media, or TV space in this case and watch the piece unfold over time. They both made video installations as well as single-screen works about TV, and as 'sculptors of the air' this work utilised a time-based media approach to their respective works as artists, while Krikorian can equally be defined as a 'sculptor of the air' in her interest in outdoor and landscape art.

[12] Glew, A. (2019) Tate Britain Archive conversations with the Chief Archivist Adrian Glew at David Hall's Archive Show and Tell talk and presentation (4 Oct. 2019) about him recently approaching Ivor Davies about including her in their Archive.

[13] Partridge, S. (2015) quotes David Hall's work in video and Hall's writings in *Studio International* and elsewhere contributed to the establishment of this as a genre in the visual arts, and it was here he introduced the term 'time-based media'.

The immediate parallels between Krikorian's and Hall's works are in their interest in broadcast television. Significantly, both artists use the newsreader Richard Baker as a common motif to explore the medium of television of the 1970s, since Baker was a leading newscaster of the time, namely Krikorian in *Vanitas* (see Figure 3.1) and Hall in *This is a Television Receiver* (see Figure 3.2). The two artists are early modernist video and TV artists and both work with video and TV as a formal medium of non-narrative exploration, to quote Krikorian, 'a formal analysis/ decoding/ construction of the medium'.[14] Hall was more prolific than Krikorian in producing artworks for television broadcast, but they both made strong statements on a par with one another. It is just that Krikorian didn't get the opportunities to make work for broadcast TV, as Ivor Davies, Krikorian's long-term partner has said:

> 'Tamara was very influenced by David, and both admired each other's works and their ideas rubbed off on each other'.[15]

There are various reasons which could explain why Krikorian stopped making video art and did not get the recognition she deserved, perhaps because of her gender or perhaps because of being forgotten by TV arts commissioners. It may be because of her gender perhaps that TV arts commissioners have omitted her and the fact that Tamara's interests changed once video art was being more defined. Maybe she thought she had already made her significant contribution and was not prepared to compromise with TV producers. It may also be that she wanted to contribute to the arts through a variety of strategies like many committed individuals in the video art and experimental film sector – making work, teaching, curating, writing, supporting artists' projects such as LVA – and did not want to be defined purely as an artist.

[14] Krikorian, quoted in the chapter 'Feminism and Otherness', in Meigh-Andrews, C. (2014), *A History of Video Art*, 2nd edition, Bloomsbury Academic. Originally from the exhibition catalogue 'Some Notes on an Ephemeral Art', The Third Eye Centre, Glasgow, (1979). quoted in Marshall (1986) p. 17.
[15] Davies, I. (2019) 19 Nov, email interview and telephone interview.

Fig 3.1 *Vanitas,* courtesy Tamara Krikorian, 1976

Fig 3.2 *This is a Television Receiver*, David Hall, courtesy Deborah Hall, 1976

3.2 Krikorian and Film, Video and Sculpture

3.2.1 Archiving

Early on in her career in 1972, Krikorian was asked by Bill Buchanan, the head of visual arts at the Scottish Arts Council, to record and archive a series of other artists' interviews on black and white video. She embarked on updating the Scottish Arts Council's artists' archive and recorded interviews with artists and in the process found a way of transferring techniques for documentation into a vehicle of personal expression. It led to the ultimate pursuit of her own work as a video and TV artist.

> 'In 1981 she and her partner Ivor Davies moved to South Wales, and she was appointed director of the Welsh Sculpture Trust in 1984. She led it from its original role of commissioning and siting sculpture to being a broad agency for artists' work outside the gallery. It adopted the title Cywaith Cymru/Artworks Wales in 1990.
>
> For 25 years she led an extraordinary range of projects. Some were land-marks around Wales, while others encouraged artists to make subtle public interventions. She recognised the value of ephemeral practice, particularly performance. As a result, public art in Wales has come to include not only the quirky suite of sculptures in the Cardiff station approach and landmarks for the Carmarthenshire and Gwynedd coastlines but also performances and temporary installations at festivals including the National Eisteddfod.'[16]

3.2.2 Krikorian and TV Art Production

> 'At a conference held in 1990 the British video and installation artist Tamara Krikorian was highly critical of television's treatment of the kind of work she and

[16] Tooby, M. (6 Aug, 2009) 'Tamara Krikorian', Obituary, *The Guardian*.

other artists were making. She complained that producers were unwilling to allow the artist to speak directly to the audience and that the medium was impatient with the ambiguities, concepts and meanings, of contemporary performance and video.'[17]

Krikorian was referring here to video and TV art, and she was critical of the way television acted as an uncritical 'flow' that fed 'seamless' narratives to the masses. I deduce that she was critical of the way television produced a passive viewer who consumed its ready-made contents, rather than playing an active role in piecing the work together, as was the case with avant-garde film and video and video/TV art, where the viewer had some work to do. She was critical that the viewer wasn't an active participant in the work. She wasn't anti-television[18] like some of her generation of British-based video artists, such as Mick Hartney, Brian Hoey, John Hopkins, and Jane Thorburn, but she was keen on working with TV creatively and making a statement about its ambiguities and technological inner workings as a video/TV artist herself. She was critical of the way producers promoted narrative TV and didn't let the artist speak with a Brechtian dialogue, directly to the audience, to break up the 'flow' of the medium. Only TV news presenters such as Richard Baker and Angela Rippon were allowed that ultimate privilege and therefore dominated the airwaves. She wanted to interrupt and intervene in television broadcasting like David Hall, the only (male) artist to date who had been fortunate to achieve this. She wanted and imagined an 'Artists' TV', a space on the TV channel where she and other artists could experiment with non-narrative form. She felt that TV arts on the then five channels' output weren't radical enough. She made TV art and wrote passionately about TV art and the ephemeral nature of its medium.[19] She spoke out strongly about TV art at conferences and

[17] Walker, John A. (1993) 'The Artist at Work', *Arts TV*, John Libbey and Company, p.39.
[18] Anti-television is a term I use to refer to video and TV artists who were opposed to broadcast TV and made work against it as a concept and institution, attacking it but not subverting it, as did Hall and Krikorian.
[19] Krikorian's article (1978) in this chapter on Some Notes on an Ephemeral Art. Article in Art Monthly.

at LVA, but she wasn't ever acknowledged properly by its producers and commissioned to make further work based on her major seminal and strong TV artwork *Vanitas.*

Ivor Davies, her long-term partner, has said:

> 'Tamara got on very well with Anna Ridley and Steve Partridge and had good relationships with both of them, but she wanted a full-time job for the money and interest and therefore went on to focus all her attention and energy on her full-time role as director of the Welsh Sculpture Park'.[20]

Producer Anna Ridley has said that Krikorian didn't feature in her *Dadarama* series for Channel 4 Television in the 1980s since her ideas for *Dadarama* weren't considered strong enough and she didn't have a track record of strong work:

> '… to be blunt: no, I don't think that Tamara was a major artist on a par with David [Hall]. Other people may think differently. She wasn't consistent with her work and in fact, became disinterested in producing further work. As you may know, she went onto other things. I didn't consider her for inclusion in the *Dadarama* series as there were much stronger artists like Rose Garrard working at the time.'[21]

I believe Krikorian's TV artwork wasn't consistent because she wasn't given the opportunities to make work for television and achieve a track record of 'cutting edge' strong work. This is because her work was formalist and explored the medium of television, much like David Hall's, unlike Ridley's other 'successful' artists' works for TV, such as Rose Garrard's approach to making work for television and Ian Breakwell's *Diaries*,[22] which spanned five seasons of the broadcast. I believe Krikorian was overlooked because Krikorian was a woman, and because Ridley doesn't define herself as a feminist

[20] Davies, I. (2019) 19 Nov, email interview and telephone interview.
[21] Ridley, A. (2019) Aug 6, email answers to my open-ended questions about Tamara Krikorian's non-inclusion in *Dadarama* for Channel 4 and whether Anna thought she was on a par with artist David Hall.
[22] Ian Breakwell's *Diaries* (1984) Annalogue Productions Ltd for Channel 4.

or woman producer and resists these definitions, she didn't feel it was necessary to have more than one woman featured in her *Dadarama* series for Channel 4 and Rose Garrard was a strong example in Ridley's eyes.

Steve Partridge, producer of *Television Interventions 19=4=90*, who was a student of Krikorian at Maidstone in the 1970s and was at LVA with her producer of *Television Interventions 19=4=90* said that 'he approached her to make work for his Channel 4 1990 series, but she was involved with other projects at the time'.[23] But producers placed restrictions on what she could do on air, which is why she spoke out at a conference in 1990 about 'how producers were unwilling to allow the artist to speak directly to the audience and that the medium was impatient with the ambiguities, concepts and meanings, of contemporary performance and video'.[24]

3.2.3 Krikorian and her Early and Later Art Work with Expanded Cinema

> '[for] Gene Youngblood, who contributed to diffusing it-[expanded cinema with his seminal 1970 book *Expanded Cinema*,[25] the expression had a utopian cultural valence and envisaged an intermedial expansion of cinema into television, video, and the computer. On the other hand, for contemporaneous filmmakers on the other side of the Atlantic, such as Malcolm Le Grice, William Raban and Chris Welsby expanded cinema aimed to carry out a critique of the cinematic apparatus through medium-reflexivity.'[26]

The video artist, Professor of Electronic Imaging, Steve Partridge, has stated in his chapter on 'British Expanded Cinema' in the book and key seminal text *Expanded Cinema* that Krikorian's early video artwork *Breeze* featured at the *Video Show,* Serpentine Gallery in

[23] Partridge, S. (16 July, 2019) Answer to email question regarding Tamara Krikorian's inclusion in *Television Interventions 19=4=90*.
[24] Walker, John A. (1993) 'The Artist at Work', *Arts TV*, John Libbey and Company, p.39.
[25] Youngblood. G (1970) *Expanded Cinema*, New York, Dutton.
[26] Nordelli, C. 12 May (2009) 'Cinema Out of Bounds', LUX Online.

1975, can be seen as the first piece of expanded cinema by a British video artist. It should be said that this is also one of the early pieces of expanded cinema by a woman video artist, along with Annabel Nicholson. Thus, I believe Krikorian can also be seen as a pioneer in this sphere of moving image art.

Krikorian made another expanded cinema piece in 1983. Krikorian's work *Time Revealing Truth* for their Tanks series on *Expanded Cinema Tate Live: Expanded Cinema* was shown at Tate Modern in 2009, the year she passed away, and was later screened in a Tate film on Expanded Cinema at Tate Modern. David Curtis and Stuart Comer, curator, commissioned the work at Tate Modern in collaboration with Central Saint Martins and Jackie Hatfield at Duncan of Jordanstone College of Art who believed that Krikorian's expanded cinema work was under-represented.[27]

Krikorian moved into making expanded cinema because it was a natural progression from video and TV art and of its time as a film form that was popular when she was approached by Tate Modern to make work for the Tanks. It fitted the context of the Tanks. It was her last publicly exhibited artwork and a move back into film from her preoccupation with promoting other artists' sculptures as a curator and director in Wales. In *Time Revealing Truth*, Krikorian explores the Sabra and Shatila massacres in the Gulf War in Beirut in a 'grave' harrowing TV current affairs piece for the Tanks. In this artwork she moves away from the subject of self and performative concerns towards video installation and medium-reflexivity, placing news broadcasting footage reworked and staged on two video monitors with a tray of shells, reflected in a tray of oil.

[27] Rees, A. L. (2011) *Expanded Cinema,* BFI. Rees discusses the fact in some depth that Jackie Hatfield thought Krikorian's work was under-represented as expanded work in the introduction to his book.

3.3 Krikorian and London Video Arts: Activism

London Video Arts was a London-based networking and distribution organisation formed initially by David Hall in the summer of 1976, when he was joined by a group of video artists including Steve Partridge, Tamara Krikorian, Brian Hoey, Roger Barnard, David Critchley, Pete Livingstone, and Stuart Marshall. London Video Arts, according to Stuart Marshall, acted as 'a pressure group' for the autonomy of video as an art practice. This philosophy is featured in the first LVA catalogue, produced in 1978, which places emphasis on artists′ work on videotape, video performance, and video installations. LVA acted as a regular screening venue for video art and had a distribution library that provided access to a selection of tapes by international as well as British artists. In the early days of LVA there were no production facilities, due in part to the expensive nature of the technology then available. It later formed as a staffed production facility in the early 1980s.

Krikorian was at the beginning the only woman in the London Video Arts network, which later saw more women represented. She campaigned to get it off the ground and keep it running alongside the work of six male video artists. she did this whilst managing her own TV art production' and writing about artists' television and video and performance art. In LVA in 1978, Krikorian argued specifically for video and indeed TV art to be shown outside the confines of the art gallery, which, she argued, narrowed the viewing experience.[28] Thus her philosophy about art gallery exhibition of video art and TV art informed the writing of her Artists' TV essay 'Broadcast Television and the Visual Arts' (1984) and the essay 'Some Notes on an Ephemeral Art' (April 1979) as well as the concept behind her major TV artwork *Vanitas* (1977).

[28] Krikorian, T. (1978) 'Video Art 78', Herbert St Gallery, Coventry, *Art Monthly* (18).

In her short-lived career as a video/TV/ Expanded Cinema artist before becoming a curator and director of the Welsh Sculpture Trust, Krikorian was a writer and co-founder of London Video Arts in the 1970s while she also made several video artworks: *Breeze* (1974), *Unassembled Information* (1977), *The Question Is: Is this Entertainment, Is this Art?* (1977) and *In the Mind's Eye* (1977). These are all distributed by LUX, who have issued a plea to the public for more information on the works. Krikorian's key seminal piece of TV art entitled *Vanitas* (1977) is perhaps most widely distributed and screened by LUX and screened at Tate Britain in *A Century of Artists' Film in Britain: LVA The Early Years* 19 May 2003 – 18 April 2004. It is her only work which has been uploaded onto YouTube (2013). I believe it is important for future generations to have access to this work in this way because it reaches a wide audience on YouTube and is important for the history of women's television art.

3.4 Krikorian's Exhibitions, Screenings and Curating

Krikorian was a firm believer in placing video art and TV art in public spaces outside the traditional gallery setting, such as television broadcasting, according to her partner Ivor Davies. But her work did feature in major art galleries in Britain and Scotland. She showed *An Ephemeral Art* at the Third Eye Gallery, Glasgow, in 1975 and *Breeze* at the Serpentine in 1976, as well as showing and screening her work at Tate Britain and Tate Modern throughout her career.

Krikorian was a public art curator firstly for sculpture then later for film and video. She selected other artists' works for Tate Britain's follow-up to its New Pluralism exhibition, *The Elusive Sign: British Avant-Garde Film 1977-1987*, along with Mike O'Pray and Catherine Lacey in 1987, in which her own video artwork *Vanitas* featured along with David Hall's 1977 TV artwork, *TV Fighter: Camera Plane*. Krikorian and Hall were two of the key TV artists represented in the exhibition which featured other film and video and TV artists,

including video work by George Barber, Ian Bourne, Catherine Elwes, Sera Furneux, Mona Hatoum, Steve Hawley, David Larcher, Jayne Parker, Christopher Rowland, Mark Wilcox, and Graham Young.[29] Krikorian's TV work *Vanitas* has been shown at the Tate in *A Century of Artists' Film in Britain: Programme 2 Early Video at LVA* in 2004 and *Art Now: Lightbox: Rewind and Play*, 2010.

While in 2009 Krikorian's expanded video work *Time Revealing Truth* for their Tanks series on *Expanded Cinema Tate Live: Expanded Cinema* was shown at Tate Modern and was later screened in a Tate film on Expanded Cinema at Tate Modern. Krikorian is distributed through LUX and REWIND in Scotland and is part of the British Artists' Film and Video Study Collection at Central Saint Martins, UAL.

3.5 Tamara Krikorian: TV artwork

Vanitas (1977–79, 7 mins, b/w video, Single Screen Version)

The theme of 'Vanitas' in Krikorian's early work came originally from a painting that she saw in the Ashmolean Museum in Oxford, according to her partner Ivor Davies. The title of the 17th-century painting is *Allegory of Justice and Vanity* (unknown artist and date, but approximately mid 1600s) in which a woman is seated holding a mirror (mirrors featured a lot in Krikorian's video and TV artworks) and facing the spectator. Krikorian placed several still life objects, including a skull and a candlestick, denoting the transitory nature of life, that are reflected in the mirror. The work is a reference to art history as much as to television. In *Vanitas* or *An Illusion of Reality*, two TVs are placed back to back, interjecting 'the vanitas' subjects with a still life, with butterflies and flowers on one screen and a self-portrait of the artist holding a mirror reflecting the rapid changing faces of the newsreaders broadcast on the other. The newsreaders, including Richard Baker, are from the 1970s as

[29] Fraser, I. (2016, 17 November) 'Kino museum? Film and Video at the Tate Gallery', LUX Online.

they report on strikes and other political news and can be seen as twentieth-century icons and disseminators of knowledge and information, while Krikorian's voice-over is heard intercut with the news reports talking about herself as a researcher of art objects and museums. The artwork relates to the ephemeral nature of TV itself. It was a single-screen TV artwork and wasn't made for television but can be seen as equal in formal properties and substance to the *7 TV Interruptions* David Hall made for BBC Scottish TV. Although it could be seen as a 'gallery of the air' it is not,[30] since it was never intended to be framed and explained by presenters but is more of an interruption and intervention. If it were to be broadcast on digital television today, it would be an early piece of modernist TV art or an archive art intervention.

Unassembled Information (1977, 10 mins, b/w film and video)

Tamara Krikorian's *Unassembled Information* is a single-screen, single-take, video artwork, which uses the trope of duration and repetition, identified as formal properties in much early video art. It features the artist performing to the camera, showing parts of her face reflected in a small handheld mirror in a reverse camera head-and-shoulders shot appearing as a black and white silhouette on screen. The film on video image is accompanied by a cacophony of newsreaders, and classical and 70s music edited together in a compilation accompanying the image. The piece reflects the flow of sounds and the narcissistic and ephemeral nature of TV. It also importantly highlights TV in relation to a woman as the object of the gaze.[31] Here Krikorian manages to deflect the gaze through turning away from the gaze of the viewer and controlling what elements of her image she wants the viewer to see. Thus, it is a particularly non-voyeuristic

[30] My Methodology chapter in my thesis on Women's TV Art explores this, my original concept and my definition of 'galleries of the air'.
[31] Mulvey, L. (1975) 'Visual Pleasure and Narrative Cinema', *Screen*,16.3, Autumn, pp. 6–18.

representation of woman and Krikorian since she controls the viewer's gaze. Therefore, it could be said that the piece is an early representation of the female gaze.[32]

Breeze (1974, USA, 10mins, video)

Krikorian's *Breeze* showed a four-channel tape installation which incorporated her interest in the landscape. Krikorian used as her subject matter four views of a flowing stream. The video also displayed a similar concern with the medium of video and its properties by exploiting the video camera's ability to overdrive, which causes enormous contrast across the video image when brightly lit areas appear within the frame. Hence *Breeze*, while mainly focusing on British landscape art, also concentrated on exploring the physical properties of the video medium.

In The Mind's Eye (1977, 14 mins, b/w video)

> 'I thought about ways of approaching formalism through some sort of restricted narrative, and I used Rimbaud's poem 'In Winter' (describing a railway journey) as the structure of the work, while retaining obvious self-referral devices … concerned with the perception of video/TV.'[33]

Krikorian's *In the Mind's Eye* is a single-screen video work that draws on her interest in performance and an exploration of the self and body of the artist in the work using reflections and mirrors, a central theme running through much of Krikorian's video artworks. It is also a poetic and lyrical meditation on the formal properties of modernist video such as repetition and duration. The work features a train journey with Krikorian's face subtly reflected in the window of the train and then it is replayed as an image on a TV

[32] Gamman, L. and Marshment, M. (eds.) (1988) *The Female Gaze*, The Women's Press.
[33] Krikorian, T. (1977) Writing about her work, the TV art piece, *In the Mind's Eye.Source her partner Ivor Davies.*

monitor. While it is intercut with macro filming of the close-up of her eye with the monitor image reflected in her eye, it explores a visual depiction of the phrase 'in the mind's eye', according to the Merriam-Webster definition of 'mind's eye': 'the mental faculty of conceiving imaginary or recollected scenes used her mind's eye to create the story's setting, also: the mental picture so conceived'. The piece is accompanied by Krikorian reading the French modernist Rimbaud's poem 'In Winter'[34] in French and newsreaders' broadcasts edited together on the soundtrack giving the piece a reference to the lyrical and poetic as opposed to the harshness and coldness of TV news reporting. The work precedes and predates the *Television Intervention* for Channel 4 made by Rose Garrard entitled *Celtic in Mind* (1990), yet it has similar performative preoccupations.

3.6 Tamara Krikorian Writings: 'Artists' Television': An Essay (1984)

Tamara Krikorian was very prolific with her writing, and she wrote in numerous publications such as *Art Monthly*, *Studio International* and *Artists Newsletter* (A.N.). She wrote a regular column on video art and performance for *Art Monthly* in the 1970s and 1980s. I came across the following longer work by Krikorian – an essay entitled 'Artists' Television' – in an Internet search on her writings on television. The essay was written on a typewriter and is six pages long; it features corrections in her own handwriting and is downloaded in PDF format. It highlights the 'process' of her writing through the changes she made to it as it progressed; therefore, it interests me more than the 'polished' version in *Art Monthly*. It doesn't have a date of writing on it but is probably circa 1980s. It was later published under the title 'Broadcast Television and the Visual Arts' in *Art Monthly* (February 1984, issue no 73). I will now examine quotes from the essay while writing a critical analysis of its form and content in order to make it clearer and more defined for the

[34] Rimbaud, A. (1962) *A Dream for Winter*, New Directions Publishing.

reader.

In the essay ‘Artists’ Television’ Tamara Krikorian argues that broadcast television privileges the performing arts over the visual and plastic arts, which she believed were mediated and translated for the literary medium of television. She then considers alternatives to this notion, citing experimental projects with artists formed by British, European, and American TV stations spanning the past fifteen years. Krikorian writes philosophically and in a flow of consciousness about artists’ TV in the 1980s. It is a historical document including detailed reference to her own TV artwork *Vanitas* mentioned in the grand scheme of her argument. It cites the arts of painting, sculpture, and music as having more importance placed on them as art forms than video art or indeed television art. It also focuses on artists globally and their take on TV art such as Gerry Schum in Germany and Naim June Paik and Jan Dibbetts in the USA. It does spend some time on British-based TV art in reference to David Hall’s *7 TV Pieces*, and on producer Anna Ridley, director Jane Thorburn’s production company Alter Image and video artist Steve Partridge. In the essay, Krikorian mentions one female TV artist apart from herself, citing in detail Rose Garrard’s *Pandora’s Box*. It also explores the socio-political climate for making work in Britain and states that set design, graphic titles, and commercials can be places where TV art has predominated in Britain, aligning herself here with John Wyver’s ‘TV Against TV’[35] theories which state that TV art can consist of many other factors as stated. Moving into the present time in Britain, LUX could have set up an artists’ TV channel by now, but hasn’t done so, being more preoccupied with promoting film, although it could also be said that broadcast has changed and most artists working in film and video are not interested in broadcast anymore.

[35] Wyver, J. (2009) ‘TV against TV: Video Art on Television’, in Comer, S. (ed.) *Film and Video Art*, London, Tate Publishing.

> ‘My own interest in video and indeed in television, stems from a formalist position, a formal analysis/ decoding/ construction of the medium, but it’s not possible to consider television without taking into account its structure in terms of technology but also in terms of its politics.’ [36]

Krikorian defines this aspect in more depth than I do.

Krikorian’s take on the formal properties of the medium in this essay is ground-breaking because it forms a conceptualist analysis of the medium of TV. While so much work made by artists since this essay for TV is narrative-based and post-modern, such as *Random Acts* for Channel 4, Krikorian interrogates TV art’s material substance, in a modernist reflection, which could be said is truly ‘cutting edge’ modernist TV artwork and which Krikorian summarises in her essay.

3.6.1. Tamara Krikorian Writings: ‘Some Notes on an Ephemeral Art’: An Essay (April 1979)

I will now examine quotes from Krikorian’s essay ‘Some Notes on an Ephemeral Art’, featured in the Scottish Third Eye Catalogue in April 1979, which frames her installation work entitled *An Ephemeral Art* and will offer my own analysis of the essay.

Krikorian opens the essay with a quote by artist Paul Klee about the specifics of painting as an art form.[37] She then makes a long subjective statement about the passive, uncritical nature of television viewing as a product of popular culture. Krikorian then quotes Walter Benjamin’s essay ‘The Work of Art in the Age of Mechanical Production’ and parallels his observations with those of George Duhamel.

[36] Source Tamara Krikorian’s partner, Ivor Davies
[37] Klee, P. (1920) ‘Creative Credo’. Originally published in *Schöpferische Konfession, Kasimir Edschmid*, Tribüne der Kunst und Zeit, Berlin, Reiss Verlag.

> Benjamin: 'Painting invites the spectator to contemplation before the spectator can abandon himself to his association. Before the movie frame, he cannot do so. It changes.'[38]
>
> Duhamel: 'I can no longer think what I want to think; my thoughts had been replaced by moving images.'[39]

Krikorian goes on to state they were both talking about cinema but she argues that in fact these observations are more relevant to television, 'where the picture is not a single frame, but a series of dots, thus even more fragmented and ephemeral.'[40]

Krikorian wrote in a very subjective manner in this essay, as do many artist writers.[41] In 'Some Notes on an Ephemeral Art' Krikorian writes post-Raymond Williams and his article 'Distribution and Flow', against the flow of television[42] and cites examples of television that do this as well as seeing television 'as something that flows leading the viewer through a series of ideas and images'.[43] Krikorian then goes on to explore the mediation or rather the manipulative aspects of television.

The fact-like news presenters such as Richard Baker and Angela Rippon are promoted to provide a sense of well-being and reassurance for the passive viewer. 'These people are twentieth-century icon figures, equivalent of Greek household Gods, with the elaborate packaging and stylisation.'[44]

Krikorian proceeds with a discussion of the narrative structure in TV and cites a parallel between figurative painting and television and the process of viewer identification with characters such as newsreaders, '[r]ather than allowing us to follow the narrative and

[38] Benjamin, W. (1935) 'The Work of Art in the Age of Mechanical Reproduction'.P17
[39] Duhamel, G. (1930) *Scènes de la future*, Paris, Mercure, p. 52.
[40] Krikorian, T. (1979) 'Some Notes on "An Ephemeral Art"', Scottish Third Eye Catalogue.
[41] See for example, Williams, R. (1974) *Television Technology and Cultural Form*, Fontana.
[42] Ibid.
[43] Krikorian, T. (1979) 'Some Notes on "An Ephemeral Art"', Scottish Third Eye Catalogue.
[44] Ibid.

discover the story for ourselves'.[45] Perhaps here Krikorian is making a case for non-narrative artists' TV and the fact that most of all early TV art is non-narrative and makes us work at piecing the work together and that this works against the traditional view of the passive viewer in dominant cinema and TV who is fed a ready-made narrative 'flow'.

3.6.2 Tamara Krikorian's Writings and the Essay: 'On the Mountain and the Land Makar: Landscape and Townscape in Margaret Tait's Work' (1983)

Krikorian's 1983 essay on Margaret Tait's film work is an extension of her writing on women's moving image. She sets out to make a case for how strong, complex, and poetic Tait's 16mm films were and writes about two main films by Tait: *On the Mountain* (1974) also known as *Rose Street*, and *Land Makar* (1981) while she equally references Tait's other poetic short films at the end of the essay. Here I will explore Krikorian's writing about the two main films she describes as well as exploring her approach to Tait's modernist style of film form and the process of her unique approach to film-making as well as difficulties she faced as a non-traditional experimental film-maker as opposed to being a documentary maker while working on her films in Scotland.

> '*On the Mountain* (1974) and *Land Makar* (1981) are supreme examples of Margaret Tait's intimate style of film-making and demonstrates a rare quality of observing change at close quarters both in town and country. The film-maker's own description of the 'cortometraggio'– a short film.'[46]

Krikorian highlights the modernist preoccupation with duration and repetition in Tait's films and the avant-garde poetic and lyrical form of the films. Krikorian observes that she was more of a painter with film and used celluloid as a diary format to gather her thoughts but mentions that Tait rejected any similarities to Jonas Mekas. Krikorian states that Tait's film

[45] Ibid.
[46] Krikorian, T. (1983) 'On the Mountain and the Land Makar: Landscape and Townscape in Margaret Tait's Work'.

was very different from Grierson's descriptive documentary style and yet this was what was popular as a filmic form at the time. So, when she returned from Italy in 1952, from the Centro Sperimentale Cinematographia Film school, this made it very difficult for Tait to get recognition for her style of experimental film-making.

Krikorian proceeds to discuss Tait's film *On the Mountain*. It follows a community of people, including adults drinking in the pub and children playing hopscotch in the streets; it is an observational film, a townscape rather than a landscape film. Krikorian describes how the film was originally a feature entitled *Rose Street,* but the negative was lost, and it became a shorter version entitled *On the Mountain*. Krikorian proceeds to discuss its form and style:

> 'The camera searches endlessly without intruding, establishing a personal style, which can be seen as separate to conventional documentary or cinema verité.'[47]

Krikorian responds to the intuitive subtleties of a film-making style here, a personal approach to film-making that is unique. It is a respect for the subject not as an object but as something precious and approached with attention to detail and care, allowed space to 'breathe'. This is a dignified form of film-making with respect given to the people and places she films.[48]

Krikorian proceeds to explore Tait's film *Land Makar* (meaning poet of the land). It follows Mary Graham Sinclair, a neighbour of Tait who works and ploughs the land in Orkney on a large tractor and uses scythes (with the help of family and friends), as a crofter. It observes her through the seasons in its depiction of 'time' capturing this all in a diary format. Krikorian doesn't mention anything about the female gaze,[49] but I believe that this is a

[47] Ibid.
[48] This is perhaps only also seen in French film-maker Chantal Ackerman's approach to film-making style, my observation.
[49] Gamman, L. and Marshment, M. (eds.) (1988) *The Female Gaze*, The Women's Press.

strong example of the female gaze at work rather than the male gaze[50] – two women, one filming, the other being filmed and undertaking a task on a large tractor normally assigned to a man. I believe therefore the film is non-voyeuristic in style. Having said that, women can still be voyeuristic in their gaze. Although Krikorian doesn't explicitly state this in her essay, Krikorian does discuss the beauty and aesthetics in the film through these words spoken by Tait to Sinclair on the soundtrack:

> 'I see you as creating the beauty of the land!' Tait says.
>
> 'Some beauty!' Sinclair replies.[51]

Tait's films explore and evoke a sense of place and space and I believe she can be seen as a parallel to Patrick Keiller[52] in her filmic concerns around townscape, landscape, and the environment, which also have prominence in Keiller's own art work. Some say her work on film is stronger than his. She was certainly an early pioneer experimental filmmaker of her generation in the 1950s. Did Krikorian relate to her place as a pioneer film-maker? Perhaps she could identify with her marginalisation and subjective formal approach as an experimental pioneer film-maker standing out against the traditional conventions of film-making of the time, which attracted her to the work of Margaret Tait.

3.7 Krikorian on Margaret Tait Filmmaker, a broadcast Channel 4 documentary (1984)

Krikorian researched and presented a *Profile*: the Channel 4 broadcast arts documentary by Arbor Films/Arts Council of Great Britain in 1984 produced by Fiz Oliver, series edited by David Curtis and directed by Margaret Williams, entitled *Margaret Tait: Film-maker,* in which she was in conversation with Margaret Tait talking about her work. In the portrait of the film-maker, extracts from many of her productions are included. In an interview with

[50] Mulvey, L. (1975) 'Visual Pleasure and Narrative Cinema', *Screen*, 16.3, Autumn, pp. 6–18.
[51] Krikorian, T. (1983) 'On the Mountain and the Land Makar: Landscape and Townscape in Margaret Tait's Work'.
[52] Patrick Keiller (born 1950) is a British film-maker, writer, and lecturer.

video artist Tamara Krikorian, Tait talks about her introduction to the cinema in Italy and her move to Scotland where she began to make her own films in the 1950s. She discusses the important influences of poetry, music, and Eastern philosophy on her approach to film-making. The documentary highlights the different styles Tait has taken in her film-making career, from the documentary and film portrait to the use of poetic and musical structures and direct painting on to the film strip. Tait explains that her films are akin to poetry, using felt rather than logical connections, and playing on the relationship between image and sound. They are non-narrative compositions reflecting what Tait calls a 'contemplative way of looking at things learnt in the East'.[53]

The documentary profile opens with a single camera pan across Scottish landscape then zooms back into the interior of the windows of a home and frames Krikorian and Tait seated in a mid-shot by an open fireplace. The motif and metaphor of an open fireplace and storytelling is as ancient as time and harks back to mothers and daughters and wise elders telling tales and stories to their community and passing on information by open fires before the advent of television. The choice of the interview framing and direction also reminded me of the early Dutch video artist Jan Dibbets, and his work *TV as a Fireplace*, a classic video artwork which takes TV as the ancient hearth of the home.[54]

Krikorian interviews Tait by the fireplace and firstly asks her questions about her background in filmmaking and Tait responds with her description of her time at film school and how difficult it was to find collaborations and a context for her experimental filmmaking style at the beginning of her career when she first finished film school in Italy and came back to Scotland.

[53] 'Margaret Tait: Film Maker', (1983) http://bufvc.ac.uk/dvdfind/index.php/title/av74486 (accessed 7 Feb 2020).
[54] Dibbets, J. (1969) 'TV as a Fireplace', commissioned for TV by Gerry Schum. https://www.li-ma.nl/lima/catalogue/art/jan-dibbets/tv-as-a-fireplace/11753

Krikorian then interviews Tait about her style of poetic filmmaking and the structure of her filmmaking and how this has evolved. Tait produces books of her poetry and reads from some of it. The documentary is then intercut with extracts from her films, and in particular, *Rose Street/LandMaker* (1956–74), *Portrait of Hugh McDiarmaid* (1964), and *Where I am is here* (1964), *Ariel* (1974), and *The Big Sheep* (1966), *The Colour Poems* (1974) are also shown where she draws directly on the film strip and recalls the Spanish civil war through intercut footage with the film strip. While the film clips finally end on *Land Makar* (1981), for Tait, it is important that the films are 'open-ended', needing the response and participation of an audience to bring them to life. Tait talks with Krikorian about her film structure and how it is akin to music and repetition of the image, which can be said to be seen in much modernist filmmaking and video art practice.

3.8 England's Avant-Garde

It could be said that Tamara Krikorian's work, in particular, *Vanitas*, was part of what Sean Cubitt has termed 'Video Art, England's Avant-Garde'[55] and what I have termed post-Peter Wollen. In the original two avant-gardes, Peter Wollen writes about how television formed the second avant-garde, particularly in France with Godard's film for broadcast TV *Le Gai Savoir* (1968), which was left purposefully unfinished and is open-ended in meaning.

> 'The case of Godard, working forty years or so later, is slightly different. In Godard's post-1968 films we glimpse something of an alternative route between contentism and formalism, a recognition that it is possible to work within the space opened by the disjunction and dislocation of signifier and signified. Clearly, Godard was influenced by Eisenstein's theory of dialectical montage, but he develops it in a

[55] Cubitt, S. (2009, 20 Oct), 'Video-Art, England's Avant-Garde, an interview with Sean Cubitt', LUX Online. P1

much more radical way.' Peter Wollen[56]

According to Ivor Davies, 'Tamara Krikorian was very interested in Godard, particularly in his use of video in his films.'

It must also be noted that Godard also later worked with video in the 1970s. Other concepts of Wollen's second avant-garde can be seen to act in parallel to the ideas which define the premise of Krikorian's 'Artists' Television' essay. Krikorian's writing in 'Artists' Television' fits into both Wollen's and Cubitt's avant-garde definitions of video art and television art and in particular is illustrated further here as Sean Cubitt writes in *Video-Art, England's Avant-Garde*, that particular to Britain's avant-garde was an examination of the properties of technology and aesthetics of the screen then goes on to illustrate this in reference to Krikorian's TV artwork *Vanitas*.

Cubitt equally refers to Krikorian's *Vanitas* as examining the properties of technology and aesthetics of the screen, as he outlines here:

> 'I think you can see very strongly, for example, in Tamara Krikorian's 'Vanitas' that the softness, and also the curious depth of Vidicon image, where you can see really in some detail the staging that she's left in the back of the screen, presumably set to put a reasonable amount of light in there to get the responses, and of course it's not in fine resolution, but it's in no less excellent resolution in the foreground, so you've got this really lovely soft set of colours, almost like those Alfred Stieglitz photographs of snowstorms, they're very sensuous in a way, very tactile.'[57]

[56] Woollen P (1975) The Two Avant-gardes Screen International
[57] Ibid.

3.9 Conclusion

Tamara Krikorian hasn't been historicised and she has not been represented properly in the British art world; according to Whitney Chadwick, Nochlin's essay, 'Why Have there Been No Great Women Artists?' 'signalled the beginning of a critical feminist art history'. Chadwick argues that 'the questions Nochlin raised in the early 1970s remain central to current feminist art-historical projects addressing issues of gender, production, and representation.'[58]

In her 1971 essay,[59] Nochlin places groundwork for a public understanding of how systemic social, cultural, and political barriers barred women from participating in the art world in numerous ways. She helped people to understand that it was not that there was a male artistic style or aesthetic that was privileged over some sort of feminine style, but that woman had been kept out of the academy, and art world, and hence away from art production.

Krikorian was a teacher and a woman artist who didn't get the opportunities to make further TV art which undermined her ability to be considered a highly significant woman artist. It is only now that her work is being recognised by Tate Britain Archives as a moving image artist of repute and greatness in the 1970s and 1980s who will be shortly included in their collection for future art/moving image students and scholars to write about, and perhaps even undertake PhD research on in the near future.

[58] Chadwick, W. (1990–1991) 'Women Art and Power', *Woman's Art*, 11,2 (Autumn, 1990–Winter, 1991), pp. 37–38.
[59] Nochlin, L. (1971) 'Why Have There Been No Great Women Artists?'.

The representation of Krikorian at Tate Britain has a lot to do with the fact that a new woman director, Maria Balshaw CBE, is director of the Tate art museums and galleries. The appointment was confirmed by the UK Prime Minister on 16 January 2017, making her the first female director of the Tate and she has promoted and exhibited the work of women artists at Tate Britain and Tate Modern since her appointment, after Nicholas Serota was in post for many years. Women, particularly of the 1970s and 1980s are being finally recognised because of this shift in focus and new management at Tate Britain.

On 18 December 2018 Tate Britain announced a new display dedicated to women artists working in Britain over the past sixty years that opened in April 2019. Around sixty works, by artists such as Mona Hatoum, Sarah Lucas, and Bridget Riley, were brought together for the first time. *Sixty Years* was a curated display from Tate's collection as part of Tate's ongoing commitment to increasing the representation of women across its galleries.

Krikorian didn't feature in this major exhibition of women artists at Tate Britain. It is a great disappointment that she would be included in Tate Britain Archive, but not exhibited at Tate's celebration of women artists in *Sixty Years*. Although only two British-based film and video artists were exhibited, including Susan Hiller and Mona Hatoum, it's a great shame that not more film and video artists were shown in this exhibition, particularly at Tate Britain where rooms are taken up by still lives, an example of the Tate not recognising the importance of moving image work in the past sixty years and neglecting film and video artists, as has been the case for decades at Tate. This is another example of Krikorian and other women film, video, and TV artists not being historicised and represented accurately by Tate curators and the British art world.

4. WOMEN ARTISTS' AND PRODUCERS' TV AND AESTHETICS

4.1 Introduction

In considering women artists' TV, I posit that this work and its aesthetic philosophy have elements of traditional scholarly, feminist, visual art and video art theory aesthetics, as well as narrative aesthetics in its composition and will examine these as its defining properties. I have identified eight typical aesthetics of women's TV art and found critical links between how these have been applied throughout the decades.

In the process of my research, I refer to specific examples of aesthetic theories, such as Kristeva's theories of the abject[1] and women's TV art as applied to the 'unseen' maternal. By 'unseen' I mean ignored by mainstream television and not seen on television. I will also examine modernist versus postmodernist aesthetics such as Kant's beautiful and the sublime,[2] and modernism's formalisms versus postmodernism's formlessness. Dada art and the anti-aesthetic, concerning producer Anna Ridley's *Dadarama* Channel 4 TV arts series,[3] also form part of my research, as will feminist aesthetics and the 'four' waves of feminism.
I will refer to Joan Jonas' theories on mirrors and narcissism[4] while examining what defines female narcissism and aesthetics. Narcissism features much in TV art by women, and I will include it in my definition on what constitutes female TV art aesthetics. I will also consider some early and contemporary examples of long-form, slow TV art made by artist Gillian Wearing, *Sixty Minutes Silence* (1996), and executive producer Clare Paterson's *All Aboard the Canal Trip* (2015) and *The Garden* Through the Seasons (2020) for Channel 4 and BBC4.

[1] Kristeva, J. (1980) *Powers of Horror*, Columbia University Press.
[2] Kant, I. (1790, 1987) *The Critique of Judgement*, Indianapolis, Hackett Publishers.
[3] *Dadarama* was an early 1984 art series conceived by producer Anna Ridley.
[4] Jonas, J. (2018) 'Mirror Mirror: Joan Jonas on the Fairytales that have Cast a Spell over her 50-Year Career', *The Guardian*.

4.2 Abject Aesthetics and the Maternal

Throughout the 1970s to the 2000s women artists' TV has tended to be narrative-based compared to male artists' TV, which is often conceptually based.[5] However, some women like TV artist Tamara Krikorian and Catherine Elwes have made conceptual works. I posit that on the whole, women artists' TV is different from mainly narrative mainstream television since its form and content are oppositional to the hegemony of the TV broadcasting model. In some cases, women's narrative is more lyrical and poetic than mainstream TV output, particularly in the case of avant-garde and video artworks. The early work by women artists was more issue-based in the 1970s and 1980s, in line with the feminist politics 'the personal is political'[6] of the time. The body and body politics were paramount, focusing on the 'unseen' maternal, which made it different from mainstream TV output. Two works which define the unseen maternal in women's TV art are Catherine Elwes' *There is a Myth* (1984) and Gillian Wearing's *2 into 1* (1987).

4.2.1 Catherine Elwes's There is a Myth *(1984)*

Catherine Elwes' seminal taboo-breaking piece of work for Channel 4 TV, *There is a Myth* (1984) was broadcast on the BBC4 video art programme *Kill Your TV* hosted by Jim Moir in its uninterrupted entirety in 2019 and 2024 and focuses on a close-up of the mother's breast, and breast-milk pummelled and extracted by the child (see Figure 4.1). The piece subverted myths about women's naked bodies and challenged sexist definitions of heterosexual desire seen in magazines and on television. While also addressing Kristeva's abject modernism, Kristeva's text *The Powers of Horror* infers that facing the abject is linked to horror and revolt.[7] According to Kristeva, the abject can be defined as that which is radically rejected and expelled by the subject/society. It is by abjection that one

[5] TV artworks, such as those by Catherine Elwes, Judith Goddard, Zoe Redman, Gillian Wearing, Sam Taylor-Johnson and others, have consistently structured their works through a narrative form.
[6] This phrase derives from a slogan originally applied by feminists from the 1970s to the present day.
[7] Kristeva, J. (1980) *Powers of Horror*, Columbia University Press.

manages to establish order by creating boundaries between self and society, as Kristeva has argued:

> ‘Along with the sight-clouding dizziness, nausea makes me balk at that milk cream, separates me from the mother and the father who proffer it. "I" want none of that element, sign of their desire; "I" do not want to listen, "I" do not assimilate it. "I" expel it. But since the food is not an "other" for "me," who am only in their desire, I expel myself; I spit myself out, I abject myself with the same motion through which "I" claim to establish myself.’ [8]

The above quote by Kristeva addresses the ‘unseen’ maternal abject by highlighting the unacceptable and threatening mother–child relations to the edge of reason and illustrates this concept of the abject breastmilk in Catherine Elwes’ TV artwork *There is a Myth* (1984).

‘I wanted to make an image of a breast that was an object of nourishment. In Oxford where I live the only place where you can bare your

[8] Kristeva, J. (1980) *Powers of Horror*, Columbia University Press.P3.

breast to feed a child is in the café at the Museum of Modern Art. However, bare breasts are on display on display across top rack magazines at every newsagent in the city.' – C.E. Fig 4.1 *There is a Myth*, image courtesy Catherine Elwes.

4.2.2 Gillian Wearing

Later TV artwork in the 1990s by Gillian Wearing entitled *2 into 1* was broadcast on Channel 4 Television's *Expanding Pictures*. Are the aesthetic properties of the maternal abject inherent in this work common to Catherine Elwes' *There is a Myth* (1984)?

> 'In 2 into 1, Gillian Wearing employs the realist documentary format with a fixed, durational camera position focusing on two separate images, representations of a mother and her two sons…'[9]

The defining factors and abject maternal aesthetics in *2 into 1* are the maternal, taboo, and Kristeva's abject this time, the incestual between a mother and her two sons. The work could be said to work at the level of the female voice spoken through the male child, signifying a suppressed pre-oedipal desire for the maternal, denied by the child through a torrent of hatred/verbal abuse directed toward the mother.

A unique women's TV art aesthetic of the 'unseen' and 'unspoken' abject maternal appears throughout these works in those decades and it operates in opposition to the form and content of much mainstream television. It deals with aesthetics that are *other,* different *from* entertainment, education, and information that is the formula of much TV broadcasting. It is a woman artist's television drawing on fine art and popular culture. It is a hybrid form that merges 'high' and 'low' culture.

4.3 Female Narcissistic Aesthetics

The theorist and American video artist Joan Jonas has written about American artists and the politics of narcissism in her performance artworks from the 1960s through to the 1970s. In 'Mirror Mirror' Joan Jonas writes in the *Guardian* on 'The fairytales that have cast

[9] Hall, D. (2016) Chapter 1 An Analysis and Critique of Women Artists' TV, p 14, paragraph *2 into 1* Gillian Wearing.

a spell over her 50-year Career', where she discusses how mirrors have played an essential part in her performance art.[10] However, what about narcissistic aesthetics in the work of British-based women TV artists which has had no recognition and which I am making visible in this thesis?

British-based TV and video artists Tamara Krikorian, Rose Garrard, and Charlotte Prodger have made TV and video works centring on identity politics and narcissism, a result of feminism which made identity politics and pluralism key to women's artwork since the 1970s and has since been revisited in the 2000s. Garrard, working with TV production company Analogue created *Tumbled Frame* (1984) for Channel 4 TV and the *Dadarama* series and *Celtic in Mind* (1990) for *Television Interventions 19=4=90*. Prodger made *BRIDGIT* (2016) on a mobile phone, transferred to TV monitors. Women performance artists such as these three artists can be seen as narcissistic and exhibitionists, but the aim of all three is to create a female gaze through asserting the female identity and aesthetic on their works. The theory of narcissism is key to my argument because it provides a framework and context for a common aesthetic I have identified as central to British-based women artists' TV.

4.3.1 The Theme of 'Vanitas' in Krikorian's Early Work

This came originally from a painting that Krikorian she saw in the Ashmolean Museum in Oxford, according to her partner Ivor Davies. The title of the 17th-century painting is *Allegory of Justice and Vanity* in which a woman is seated holding a mirror (mirrors featured a lot in Krikorian's video and TV artworks) and she is seen facing the spectator…[11]

[10] Jonas, J. (2018) 'Mirror Mirror: Joan Jonas on the Fairytales that have Cast a Spell over her 50-Year Career', *The Guardian*.
[11] Hall, D. (2019) Chapter 3, Thesis, Tamara Krikorian, A Case Study, s p 11 Vanitas

The defining factors and aesthetics in Krikorian's *Vanitas* and her other video artworks are the extensive use of mirrors and narcissism; she references her own body in the piece. In this work, Krikorian is viewed holding a hand-held mirror reflecting her image and that of the TV screen simultaneously, resulting in a reflection on women's identity politics of the time and the narcissism of the television viewing experience which reflects the viewer's body.

> 'Garrard explores her interest in valorising the particular female experience, through a form of re-appropriation and re-claiming of the meaning of historical female icons, producing an encounter for herself as well as the viewer, resonating in female solidarity of experience in this piece….'.[12]

The defining factors and aesthetics in *Tumbled Frame* are the transference of identity as Garrard 'becomes' the Madonna through the projection of her identity onto many Madonnas. The piece reflects the artist's narcissistic identification with the Madonna, which is a dominant religious role model that Garrard and many women grew up with. In making the piece, Garrard reappropriates the image and identity of the Madonna as an icon for women to identify with on their own terms. In this process, she is thus taking ownership of the icon and ultimately creating a cathartic experience for herself and the viewer.

4.3.2 Charlotte Prodger, **BRIDGIT** *(2018)*

This piece is shot entirely on the artist's iPhone, which she uses to log everyday life in the form of an archive, and a poetic lyrical video is the resulting work. Women have used Super 8, Hi 8, the Portapak and now mobile phone technology, since it is more accessible and intimate than heavy-duty camera equipment. Prodger utilises the iPhone device prosthetically, and as such, it becomes an extension of her own body. Through interlinking

[12] Hall, D. (2016) Chapter 1, A Critical Analysis and Critique of Women Artists Works for TV Broadcast.

narratives, the video explores various notions of time, bodily time, referring to the time it took to make the video (a year), the time of pre-history and its symbols and female icon. It also refers to the time of transportation and the socio-political movements that link between individual lives and generations of women. Prodger also refers to queer and transgender identity through the writings of the American queer theorist and performance artist Sandy Stone.[13]

The defining factors and aesthetics of *BRIDGIT* are Prodger moving into contemporary technology. The mobile phone use created footage exhibited onto TV monitors, making her a recent TV and video artist. Prodger employs the filmed subjective self of the female artist and the female narcissistic identity politics of a queer, contemporary woman artist as the centrepiece to the aesthetics of the artwork. She is equally exploring female identity at home in her domestic space and the Scottish landscape. Prodger is in terms of feminism's waves, a fourth-wave feminist artist utilising contemporary modes and methods of communication in her video practice to create an original female gaze.

4.4 Modernist Female Aesthetics

Modernist aesthetics in video art and TV art can be said to be formalist, reflecting the individual rather than society, and the 'medium is the message', to quote Marshall McLuhan.[14] Experimentation was paramount, and modernist artists broke free from old forms and techniques in their works and explored a flow of consciousness, poetic structures, and structuralism. They also applied symbolism and a sense of the absurd. Modernism also borrowed from Kant and the aesthetics of the beautiful and the sublime. It could be said that style over substance dominated some modernist artists.[15]

In England, Sean Cubitt has written that TV and video artists examined the aesthetics of the screen in their works in a modernist manner.[16] The self-reflexivity of the medium and

[13] Sandy Stone is a contemporary transgender performance artist and queer theorist based in the USA.
[14] McLuhan, M. (1967) *The Medium is the Message*, Penguin books.
[15] Greenberg, G. (1961) Modernist Painting. Forum Lectures (Washington, D.C.: Voice of America).
[16] Cubitt, S. (2009) 'Video-Art, England's Avant-Garde', LUX Online interview.

the properties of the medium allow conceptualist and formalist TV and video artist Tamara Krikorian to explore this notion in her works, notably in *Vanitas* (1977–79) and *Breeze* (1974). Later works such as *Under Siege* (1987) by TV artist Mona Hatoum for TV Sculptures/Channel 4 also explored the formal properties of the medium of the TV while referring to TV and video art as sculptures, giving a modernist framing and reference to TV and video art.

British-based TV and video artists Tamara Krikorian and Mona Hatoum have both made works that span the decades: the 1970s to 1990s centring on formalism, and the conceptual and producing works that have used modernist aesthetics in their form. Two examples of modernist TV and video artwork, *Breeze* (1974) and *Under Siege* (1997), define a female modernism inherent in the works and a similar link in the aesthetics used by these women artists.

Krikorian's *Breeze* showed a four-channel tape installation which incorporated her interest with the landscape. Krikorian used as her subject matter four views of a flowing stream. This video also displayed a similar concern with the medium of video and its formal properties.[17] The defining factors and formalist aesthetics in *Breeze* are that of expression, perception, and the self-reflexive properties of the medium of video. *Breeze* incorporates what Sean Cubitt writes of in 'Video-Art, England's Avant-Garde',[18] that particular to Britain's avant-garde was an examination of the material properties of technology and aesthetics of the screen. In *Breeze*, this observation is echoed by the camera's ability to overdrive which causes enormous contrast across the video image when brightly lit areas appear within the frame. This technique challenges the traditional boundaries of broadcast TV by corrupting the image and stretching the technological limits of video. The *TV Sculptures* piece by Mona Hatoum entitled *Under Siege*[19] (1997) was recycled from an earlier performance to the camera and introduced through a prelude featuring the artist at

[17] Hall, D. (2019) Chapter 3, Tamara Krikorian, A Case Study, p11, *Breeze*.
[18] Cubitt, S. (2009) 'Video-Art, England's Avant-Garde', LUX Online interview.
[19] *Under Siege*, 1997, for TV Sculptures, Union Films for Channel 4 Television, Mona Hatoum, producer Geoff Deehan.

work in her studio. A voice-over of the artist's unconscious mind explores her fears and fantasies about the power of television.[20]

The defining factors and aesthetic properties of *Under Siege* are the sublime nature of the film's properties and its grain. The sublime is the trapped body of Hatoum inside a box, which is the television. It is a long durational camera take, highlighting the oppressive notion of the TV for women's expression – the self-reflexive properties of the piece that refer back to itself and its sculptural elements embody its formalism as a TV 'sculpture'.

4.4.1 Female Postmodernist Aesthetics

Female postmodernist aesthetics can be seen as a poetics of collective consciousness. This would include a critique of grand narratives (one history, usually white, male and European) in favour of local narrative and personal narratives. There is fragmentation of self and an ensuing many-voiced narration, genealogical discourse (how stories, concepts, paradigms, and history change over time), and rejection of stories of time told in a linear sequence. There is a focus on how collective consciousness involves forgetting pain and suffering and recomposing memory to encompass new or previously excluded stories – gender-play and camp with unfixed identities.

British-based TV artists and YBA's Sam Taylor-Johnson, Tracey Emin, Pat and Rachel Whiteread and others made post-modern works especially for television broadcast throughout the decades. The works employed a multitude of post-modern aesthetics, in particular, the unfixed destabilised gender position and the use of a personal, rather than a grand narrative.

Two other pieces of postmodernist TV works, *Misfit* (1997) and the Oil of Ulay TV subverts (1997), are examples which define whether there is a female postmodernist aesthetic. Numerous common links in the aesthetics employed by these women artists' can be

[20] Hall, D. (2016) Chapter 1, Mona Hatoum Under Siege. An Analysis and Critique of Women Artists Works for Broadcast TV, p. 14, paragraph 1.

identified. In *Misfit, Expanding Pictures* (1997)[21] Sam Taylor-Johnson uses an image from low mass-media culture pop singer Kylie Minogue whose image she recontextualises and subverts using masquerade and mise en scene techniques that place the piece in the culture of high art.[22] The defining factors and post-modern aesthetics in *Misfit* are an un-fixed, destabilised gender position by placing a male castrato's voice onto the body of pop singer Kylie Minogue, a disjunction between image and sound creating an ambiguity of sexuality and identity. This creates an androgynous persona for the pop singer Kylie Minogue. It also uses a female personal narrative rather than a white, male, grand narrative.

In 1997, Proctor and Gamble, a cosmetics company, commissioned five female artists to make some ‘low’ postmodernist television art, in the form of television commercials for Oil of Ulay. These ‘TV subverts', as I have dubbed them, were screened in a prime-time schedule of 7.25 pm on the ITV network during October 1997, with repeats in the latter half of the year. Artists Tracey Emin, Pat Whiteread (Rachel’s mother) and others presented their ideas as primarily performance pieces in this commercial context.

The valuable facets of postmodernism are that it alerts us to gaps, commissions in modernism. In a direct postmodernist, post-feminist style of working within yet against contemporary capitalism, Emin and four other female artists occupy gaps and fissures available within consumer ideologies presented every day to female (and some male viewers), through a common mass media format, the advert.[23]

The defining factors and post-modern aesthetics in artists’ TV commercials for Oil of Ulay are personal narratives of women rather than the grand narrative told by white men, a many-

[21] *Misfit, Expanding Pictures*, 1997, BBC2. Produced, directed, and edited by Sam Taylor-Johnson.
[22] Hall, D. (2016) Chapter 1, An Analysis and Critique of Women Artists Works for Broadcast TV, paragraph 3, p. 14, *Misfit* by S. Taylor-Johnson.
[23] Hall, D. (2016) Chapter 1, An Analysis and Critique of Women Artists Works for Broadcast TV, TV Subverts by women artists, paragraphs 4–7 pp. 18–19.

voiced narration of diverse women's stories, creating 'playful jabs at gendering', including a female camp delivery involving the 'excess' of femininity. There is an articulation of new and unheard stories by several women, about femininity and the debased and defiled body, about female collective consciousness rather than a focus on the individual, as is the focus in modernism. There is parody and humour in forgetting pain and suffering.

4.5 Producer Anna Ridley, Dada Art and the Anti-aesthetic: *Dadarama*

Dadaism was an artistic movement that developed in Zürich, Switzerland in 1916 out of opposition to World War One. It is difficult to define because artists wanted to ignore the label of a unified artistic movement that abandoned artistic traditions. It was a conceptual art movement where the focus was not on making art that was aesthetically pleasing, but on creating things that challenged traditional art – for example, the role of the artist and issues of society. Dada art was therefore revolutionary as an art form.

> 'It is often thought that artists who aligned themselves with the Dada movement in the early Twentieth Century were against art, but this is not entirely true. It would be more accurate to say that Dada was against aesthetics, specifically the kind of aesthetics in which art is delimited in terms of power. The implication is that culture and politics are equally contained within the realm of power, that is, a pre-emptive elitism administrated by the ruling class.'[24]

In the 1980s in the UK, art producer Anna Ridley conceived of a series for Channel 4 Television entitled *Dadarama.* Ridley was influenced by the aesthetics and anti-aesthetic of Dada art. Ridley states:

> 'The art movement Dada, so named by the artists who created it, had always intrigued me. Their individual anarchistic approach was radically different & I named my series "Dadarama" as being the artists' version of "Panorama", a

[24] Morgan, Robert C. (2006) *The Anti-Aesthetic of Dada*, The Brooklyn Rail. P1

BBC series that is still going to this day. I've not been mainly involved with the anti-aesthetic per se.'[25]

The series was a showcase of artists' works made for television, which appeared unannounced in the TV schedules, much like David Hall's early TV interruptions for BBC Scotland. They weren't shown as a part of a 'gallery of the air' but functioned as stand-alone artworks and interruptions in the Channel 4 schedule. The series featured artists Rosemary Butcher, David Cunningham, Rose Garrard, John Latham, Stephen Partridge, and Paul Richards, who used the Quantel Paintbox[26] to produce individual revolutionary works.

'The works that resulted were transmitted at various times on Channel 4 1985. There was a deliberate attempt to widen the audience by not promoting Dadarama as an arts series.' (John Walker)[27]

Artists were given the resources to make their own works, and they were paid the going rate for an industry film and video director. Thus, the production process was as democratic as possible due to Ridley negotiating with the commissioning editor at Channel 4 Television.

While art was concerned with traditional aesthetics, Dada ignored aesthetics. If art was to appeal to sensibilities, Dada was intended to offend. When Dadaists employed aesthetics, they used mockery and humour, the absurd and the paradoxical, and they opposed harmony. They also employed artistic freedom, irrationalism, and spontaneity. An anti-establishment approach was another key factor.

'The artists concerned (in *Dadarama*) represented a range of aesthetic positions and styles, consequently every programme had a different character.'[28]

Ridley has stated:

[25] Anna Ridley (2020), email reply to my question, 'Did Dada art inspire you to name and conceive of your Channel 4 series Dadarama?'
[26] The Quantel Paintbox was a piece of software used a lot in the 1980s on TV commercials and artworks.
[27] Walker, J. A. (1993) 'Dadarama', *Arts TV*, John Libbey and Company, p. 125.
[28] Walker, J. A. (1993) 'Dadarama', *Arts TV*, John Libbey and Company, p. 125.

> ‘In respect of your quote from John A Walker: most artists of note have developed their own philosophy & pre-occupations creating their own means of visual expression along the way. That chimes with all the artists I have worked with.’[29]

Ridley also states:

> ‘Dada is my own personal & particular interest. As I explained in my previous email, the artists I worked with had their own philosophy & preoccupations, an interest in Dada was not a pre-requisite, so you don’t need to worry about finding evidence of Dada in the individual works.’[30]

Although Ridley states that Dada is not central to the individual works, I have found that there are many elements of Dadaism in the examined works. In examining three artist’s works from the *Dadarama* Channel 4 Television series Ridley produced, I identify their aesthetics and characteristics. I also identify any Dada art aesthetics if the artists I consider have applied them to their works. The three pieces I have considered are Steve Partridge’s *Dialogue for Two Players*; I also look at *Closedown* by David Cunningham and *NMutter* by John Latham. I have chosen three men’s artworks here since Anna Ridley was a female producer who, on the whole, promoted the work of men, apart from that of artist Rose Garrard.

Dialogue for Two Players by Steve Partridge (1984) reveals the production processes behind making a work for television, about television. The piece therefore works in counterpoint to the traditions of broadcast TV. Partridge explores the dialogue and interplay between two actors, a man and a woman. The piece does this through multi-screen and digital techniques which reveal the relationship between the two actors and the

[29] Anna Ridley (2020), email response to my question, ‘Did the artists you worked with in *Dadarama* use Dada aesthetics in their works?’
[30] Ibid.

production processes between the original recording and the editing of the work. The artist's role in the piece is at once director, editor, and participant in the dialogue, making it in totality a dialogue for three players. Not only does Partridge manipulate the medium of TV, but he manipulates the actions and reactions of a female actress who two men interrogate. Much like being in an analyst's chair, the piece probes into the psyche and movements of the actress who is at once uncomfortable and yet able to deflect the constant probing of herself and quite able to answer back, thus deflecting the male gaze.[31]

The defining factors and Dadaistic aesthetics in *Dialogue for Two Players* aren't immediately present because the piece needs unpicking. The piece is more preoccupied with the production processes in making work for television. It perhaps reflects Dadaist aesthetics in its absurdity and mockery of the woman actress, since Dada art was preoccupied with the absurd, mockery, and an anti-establishment concern.

The work *Closedown* (1984) is primarily a sound piece by sound artist David Cunningham; it uses original repetitive concrete sound by the artist but is overlaid with the durational image of rippling water filmed in two long takes. It is cutting edge for its time since it was made at the advent of Channel 4 Television in 1984 when fast editing was de rigueur and non-slow TV with long takes and endless viewing wasn't around. Today in the twenty-first century, there is a propensity of Slow Television on BBC 4 and Channel 5.[32] Cunningham also plays on the notion of 'lockdown' and downtime in television broadcasting in the work's title, which makes it as timeless and relevant today as it was in the 1980s.

The defining factors and Dadaistic aesthetics in *Closedown* are that of minimalism and the paradoxical and opposed harmony. It also employs artistic freedom, irrationalism, and

[31] Mulvey, L. (1975) 'Visual Pleasure and Narrative Cinema', *Screen*, 16.3, pp. 6–18.
[32] Slow TV on British TV was developed from its Norwegian origination in 2015 according to the BBC4 channel editor Cassian Harrison; it works in counterpoint to the grammar of channel TV getting faster and faster.

spontaneity. In addition, it does not directly reference Dada, perhaps the ultimate goal of Dada art. Instead.

NMutter (1984) is primarily an abstract work by artist John Latham. It uses the simple motif of a pop art bullet that assaults the senses as it pulsates and changes colour on screen for a long time. It is a prime example of how Pop Art and Dada had several similarities. Dada rejected reason and logic, valuing nonsense, rules and reason and non-logic. Its influences are also the Dadaist Marcel Duchamp and his 1920s *Spiral* films. *NMutter* is one of the most substantial pieces in *Dadarama* since, much like David Cunningham's *Countdown,* it is simple and timeless, which marks great works of art that can be seen a decade later and still be as powerful and original. Having said that, Dada has similarities with Pop Art, this work also employing the modernist trope of repetition and duration.

The defining factors and Dadaistic and Pop art-derived aesthetics in *NMutter* are the use of bright colours, collage and featuring the bullet, a motif from popular culture and Pop Art. It is the artist's take on the concept of *Dadarama* and a 'Panorama' with anarchic overtones which references TV producer Ridley's aim for the series.

I believe that there is a unique TV art aesthetic of Dada art and Pop Art that appears throughout the decades and that it works in opposition to the form and content of much mainstream television, as it deals with aesthetics that are *other,* different *from* entertainment, education, and information that is the formula of much TV broadcasting. The problem is, how much of this is the result of the woman producer and how much the male artists?

4.6 Feminist Aesthetics

As women's art history and the contemporary feminist movement become both more visible and yet more fragmented in the twenty-first century, there has been a resurgence of interest in earlier waves of feminist art in the #MeToo movement. This understanding of feminism's four waves will be reflected in my critical analyses of selected women television artists' works on broadcast television and online and their intrinsic eight aesthetics I have identified. The first of these four waves is: fighting for equality, the Suffragettes, and getting the vote for women. The second wave was concerned with fighting for equality with men and education for women and girls, and the third wave focused on race, class, and gender and pluralism in works of art made by women artists. Finally, inspired by the constant connectivity of the internet and the strength of the #MeToo movement, in the twenty-first century, a fourth wave of feminism has begun. By feminist aesthetics, I mean philosophies and representations that embrace positive discrimination such as looking at BAME, disabled women, and lesbians and queer identities and challenging female stereotypes imposed by patriarchy. Feminist aesthetics are concerned with undoing patriarchal constructs. They are concerned with beauty and the arts and sensory perception, female body imagery, goddess imagery, personal narratives as opposed to grand (male) narratives, and devaluation of individual solitary (male) genius versus joint collaborative interventions by women artists.

Feminist aesthetics in broadcast television in Britain can be seen as falling into three decades: the 1980s, 1990s, and 2000s. Throughout these decades female TV artists such as Jayne Parker, Catherine Elwes, Judith Goddard, Pratibha Parmar, Rose Garrard, Gillian Wearing, Tracey Emin, and Rachel Maclean have made artworks for TV that have appeared in 'galleries of the air', as well as making pure interventions into TV.

In this section I will look at three examples of works from each decade: Judith Goddard's *Luminous Portrait*, for BBC2's *Late Show* tx (1991) and Rachel Maclean's contemporary

Make Me Up (2018) for BBC4 Arena and their unique characteristics and feminist aesthetics, while also looking at my own experience of writing a proposal and treatment for a 60-second feminist interventionist polemic for Channel 4's series *First Sex* (1994). The artists from these decades all identify with feminism and post-feminism, and as such their work reflects diverse feminist sensibilities.

In 1991 *The Late Show* for BBC2 commissioned a 60-second piece by video artist Judith Goddard entitled *Luminous Portrait*. The piece brought a woman's medieval illuminated painted portrait to life through editing manipulation of the image. It did this through superimposing an image of a smiling woman onto a static image of a medieval woman. It also superimposed different backgrounds from the ancient to the modern behind the woman's portrait. This produced an effect of the woman moving through different times and spaces.

The defining factors and feminist aesthetics of *Luminous Portrait* are challenging female stereotypes imposed by patriarchy. It concerns beauty and the arts, and sensory perception and cross-generational female body imagery. Feminist aesthetics here are concerned with undoing patriarchal constructs.

In 1994, Channel 4 producer Cheryl Farthing approached me to write a 60-second polemic treatment for a Channel 4 series for its *First Sex* series. The polemic was to act as an interruption into the magazine series and was based on an initial proposal I submitted to Cheryl Farthing. The polemic I entitled 'Eraword' was to be filmed on Hi 8 or Super 8. It featured a montage of black and white and colour close-ups of different, diverse, and international women's lips and ears whispering words of feminism based on the children's playground game 'Chinese Whispers'. The soundtrack carried the words 'there is a new kind of feminism, a new breed of feminism, a new seed of feminism, a new need for feminism'. I submitted a detailed written treatment/script and a storyboard.

The polemic was developed by me but was never commissioned, although people I showed it to, including my father, the pioneer video artist David Hall thought it was powerful. Maybe it was the time, and it was too early to be making a statement on a new breed and seed of feminism. If it had appeared today, it would have perhaps made more of a powerful impact.

The defining factors and feminist aesthetics of 'Eraword' are challenging female stereotypes imposed by patriarchy, female body imagery, through representations that embrace positive discrimination, such as looking at BAME, disabled women, and lesbians and queer identities. Feminist aesthetics here are concerned with undoing patriarchal constructs.

Multimedia artist Rachel Maclean's first feature-length horror film, *Make Me Up* (2016), broadcast on the BBC's *Arena* programme in 2020, is a twenty-first-century satirical systemic misogyny of historical narrative and a look at the contradictory pressures faced by women today. In taking European art history as her context, Maclean utilises a neo-baroque art design, in a saccharine pastel palette. She is taking elements from advertising and pop culture to politics (see Figure 4.2). Developing the themes and tropes from her first feature film, *Feed Me* (2015), Maclean attacks the agenda of the art world by (re)presenting its narrative. Focusing on centenary celebrations of suffrage, she looks back to historical interrupters and then fast forwards into the contemporary digital world of cyberspace within which Maclean herself re-enacts the persona of Figurehead and performs this dominant leading role in the film to the camera.

Fig 4.2 Rachel Mc Lean Make Me Up Courtesy *Random Act* Broadcast BBC *Arena* 2020, Courtesy *Random Acts*

The main protagonist Siri is placed in the centre of a fantastic game show, led by Figurehead. An elaborately made-up Maclean and a coterie of other women appear as a brain-washing beauty clinic cult. The women compete against one another in a hetero-patriarchal 'glamour game'. Maclean shows us how women are manipulated by beauty and glamour to compete against each other. Siri finally finds an ally in captive Alexa and befriends her. The pair change the narrative by glitching it, in other words 'interrupting' the Amazon echo and the feedback loop that propels Figurehead's narrative. Maclean does this by inserting suffrage into her take on contemporary feminist issues with the glitch as Maclean's contemporary focus on suffragette Mary Richardson's attack on the *Rokeby Venus* in the National Gallery.[33] Richardson's violence in slashing the nude image from the painting was an act of defiance on the mythology of women's beauty.[34] The defining factors and feminist aesthetics of *Make Me Up* are challenging female stereotypes

[33] The *Rokeby Venus* is a Baroque painting by Diego Velazquez, the leading artist of the Spanish Golden Age. Completed between 1647 and 1651,and probably painted during the artist's visit to Italy, the work depicts the goddess Venus in a sensual pose, lying on a bed and looking into a mirror held by the Roman god of physical love, her son Cupid. The painting is held in the National Gallery, London.
[34] Wolf, N. (1991) *The Beauty Myth*, Harper Collins. Naomi Wolf writes in depth about the concept of women's beauty and how it is used against women.

imposed by patriarchy. It concerns beauty and the arts and sensory perception and questions female body imagery.

4.7 Contemporary Aesthetics

The film critic James MacDowell, finally, has noted the emergence of the so-called 'quirky cinema' associated with the films of Michel Gondry and Wes Anderson. MacDowell describes 'quirky' as a recent trend in Indie cinema characterised by the attempt to restore, to the cynical reality of adults, a childlike naivety – as opposed to the post-modern 'smart' cinema of the 1990s, which was typified by sarcasm and indifference. And yet others have recognised movements as diverse as Remodernism, Reconstructivism, Renewalism, the New Sincerity, The New Weird Generation, Stuckism, Freak Folk, and so on. The list, indeed, of trends and movements surpassing, or attempting to surpass, the post-modern is exhaustive.[35]

Two women TV artists who embody the aesthetic I have identified above are American-based Annabel Daou, born in 1967, and raised in Beirut, who lives and works in NYC and her TV art installation piece *Which Side are You On?* (2014), and Rachel Maclean, born 1987, based in Glasgow, Scotland, and her multimedia TV art in *Candy-Coated Killing Spree* (2017) for the TV art series *Random Acts*, broadcast on Channel 4 television. For the purpose of this chapter of my thesis, I will consider Annabel Daou's piece of TV art but look in more detail at the work of Rachel Maclean, since she is a UK-based contemporary female TV/multimedia artist.

Candy-Coated Killing Spree (2017) is a short TV art piece made for Channel 4 television. It features the artist as a performer dressed up in what patriarchy purports naive little girls

[35] Vermeulen, T. and van den Akker, R. (2010) 'Notes on Metamodernism', *Journal of Aesthetics and Culture*.

are made of, sugar and spice. Shot against a green screen, Maclean's work superimposes a fantasy world of i-bots and candy coloured scenery. It uses the horror genre, abjection, to create a short narrative where the performer Maclean as pseudonym 'Sophie' directed by a male voice-over is told to perform, pose, and preen herself direct to camera, whereby she adopts some revealing poses and gestures reminiscent of pornography. Sophie then gets fed up with the i-bots, strange computer-generated creatures with one eye, and one by one stamps on them, killing them, and they appear with blood oozing out of their bodies. The video then moves on to feature Sophie with bloody scratched legs and finally blood gushing out of her mouth as she is finally controlled and taken over by the male voice-over. The ending to the piece is pitiful and sad, as you expect her to ultimately escape from the candy-coated world she inhabits or perhaps reverse roles and take over the voice-over and narrative with a female voice-over of her own and an image of her own determination. Instead, Maclean's piece remains unresolved and caught up in the horrific fantasy narrative she has created.

4.8 Slow TV

Slow TV first appeared in contemporary social movements such as food consumption, encouraging us to eat more slowly and taste the food through eating smaller portions and taking time to savour its many flavours and chew over morsels carefully. It encouraged us to slow down from the fast-paced hurried rush of life in the West and take our time to contemplate, meditate on food, art, and the image. In moving image art, it appeared as slow cinema, in its early form in the works of Andy Warhol. It featured as minimalism and duration and the long take, and in the contemporary as the long narrative in Lav Diaz's

films. Later, starting on Norwegian TV and then more recently in Britain it has appeared as Slow TV.

Slow Cinema

An early example of extended-length cinematography and slow cinema art was artist Andy Warhol's 1964 film *Sleep*, which showed the poet John Giorno sleeping for five hours and twenty minutes. Warhol's production process involved the splicing and looping of film that he had originally shot in 30-minute lengths. These works by Warhol can be considered part of the development of 'duration' in avant-garde film which aimed to challenge the audience's expectation of narrative and drama and emphasised form and structure.

In 2015 in the UK, BBC4 *Goes Slow* featured a series of broadcast slow television programmes made for BBC4, each without narration or underscore. The channel's editor, Cassian Harrison, stated that the series is an 'antidote … to the conventional grammar of television in which everything gets faster and faster'. In the UK, women's Slow TV was produced by Gillian Wearing, who made the first piece of Slow TV by a woman artist, entitled *Sixty Minutes Silence* (1997), while executive producer Clare Paterson made *All Aboard the Canal Trip* (2015) and *The Garden* Through the Seasons (2020) for Channel 4 and BBC4. I will consider these works by a woman producer and artist as my case studies for the aesthetics of women's Slow TV in this section.

Broadcast Slow TV

The concept of Slow TV on Norwegian television, where it started, began with the Norwegian Broadcasting Corporation's (NRK) coverage of the longest driver's eye view at that time, showing the complete seven-hour train ride along the Bergen Line (in Norwegian, *Bergensbanen*) on 27 November 2009. It was followed by the live coverage of the Hurtigruten ship *MS Nordnoge* during its 134-hour voyage from Bergen to Kirkenes,

starting on 16 June 2011.The concept was adapted to slow television on local TV broadcast in 1966 by WPIX to VHS videotape in 1984 by the British company Video125, to satellite TV in 2003 by Bahn TV, and to live TV in 2011 by the NRK.[36]

Both examples of Slow TV received extensive attention in both Norwegian and foreign media and were considered a great success, with broadcasting figures rocketing and record ratings increasing for the NRK2 TV channel.

Defining factors of Slow TV art and its distinguishing characteristics relate ultimately to the narration: the television, minimalistic by format, slowed down the narrative pace and a joined-together causality. Its particular aesthetic features include the use of the long take and an emphasis on dead time, methods producing a mode of narration that ultimately offers a vast experience of duration on screen, resulting in a contemplative mode of spectatorship, and it draws on art cinema and television. Its defining qualities of duration and repetition are seen in much conceptual and avant-garde moving image art throughout the centuries in the British avant-garde, such as in the modern Structuralist work of Peter Gidal (*Room Film*, 1974, and *Materialist Film*, a polemic, 1973) and Michael Snow (*Wavelength*, 1967).

An artist of the later British avant-garde of the 1990s is Gillian Wearing, a YBA artist from Goldsmiths College. She continued the British avant-garde tradition and made works which, although post-modern in style, harked back to the early avant-garde and Conceptual strategies of the 1970s, such as duration and repetition, which she developed for television and the gallery in her Turner Prize-winning work of 1997 entitled *Sixty Minutes Silence*.

[36] Wikipedia definition of Slow TV, https://en.wikipedia.org/wiki/Slow_television

Sixty Minutes Silence (1997) can be seen as an early piece of British-based Slow TV art by a woman artist, Gillian Wearing, whose working practice with the public embraces a group of actors performing to the camera dressed up as a group of policemen and women. The characters or individuals don't speak their mind but stand together silently in an orderly group, much like a group of children, work colleagues, or football players caught posing to the camera as a collective portrait (see Figure 4.3). The piece appears frozen in time apart from slight movements and gestures by the actors, such as scratching a nose, blinking, standing up straight. This is accentuated by the stillness of the pose and disrupts the continuity of real-time. This piece can be seen as influenced by the use of time which appeared in early photography where the subject matter had to remain still for a long period, so that the image could be taken.

Fig 4.3 *Sixty Minutes Silence*, video, 1996, Gillian WearingCourtesy Tanya Bonakdar Gallery

The defining factors and Slow TV aesthetics in *Sixty Minutes Silence* are dead time and slowed down narrative pace and narrative causality. It also draws on real-time and duration and omits any fast-paced editing as seen in work in the 1980s. It instead harks back to the 1970s and avant-garde and conceptual work, which in art cinema utilised the long take and highlighted details and cherished small movements in the image.

More recently on British TV, Slow TV has developed as a commonplace new genre of TV of the twenty-first century. Since 2015 many programmes have been commissioned across the BBC, ITV, and Channel 5. Here I will consider two programmes made for BBC4, *All Aboard the Canal Trip* (2015) and *The Garden Through the Seasons* (2020) since they were executive produced and commissioned by a woman producer, Clare Paterson.

Clare Paterson's *All Aboard the Canal Trip* (2015) (1x120 for BBC4)
is an uninterrupted lengthy two-hour canal boat journey down one of Britain's historic waterways filmed in real-time. Inspired by the concept of Slow TV, when an event is filmed in real-time, the film absorbs and counteracts the fast pace of modern life. The film is an encounter with nature, birds and wildlife spotted on the waterways. Facts about the canal and its history appear as captions in text to add to the multi-layered visual richness of the programme's style. Clare Paterson, the programme's executive producer, spoke on Radio 4's *Today* programme about the show. She admitted to being 'a little bit' surprised at the success of *All Aboard The Canal Trip* but added: 'I do think it did offer an escape from everyday life. … I have a theory that half a million people's blood pressure probably went down on the night,' she continued. 'When I watched it, I found it wasn't soporific. I was actually quite alert. And because of the pace that you go at, you start looking for things differently and you start seeing things differently.'[37]

[37] Taylor, F. (2015, 12 May) BT online news 'What is Slow TV and Why Lowering the Pace of Television is a Good Thing'.

The defining factors and Slow TV aesthetics in *All Aboard the Canal Trip* are real-time cinematography, duration, and repetition, resulting in an extended experience of duration on-screen, while equally, encouraging the viewer to contemplate details of nature on the waterways, such as birds and other wildlife. In the contemporary landscape of Slow TV in Britain in 2020, Clare Paterson was the executive producer on *The Garden Through the Seasons*. This has meant that she could be the executive producer on many more Slow TV programmes for BBC4 in the future due to the success of *The Garden* for its originality, as avant-garde Slow TV techniques are entering and being subsumed by mainstream TV in Britain.

A Year in an English Garden; Flicker and Pulse Productions, BBC4 (2020).
This is a carefully photographed piece of new Slow TV, portraying time passing daily and through the changing seasons. Its location is in a walled garden space in Sussex. Featuring time-lapse cinematography, the programme speeds up and slows down time. 'There's a rhythm to the garden,' says one gardener off camera. 'The cycle of life is in front of us all the time,' says another.'[38] It is stunningly demonstrated by footage of plants growing, blossoming, and finally rotting, and by the repetition and rituals of gardening, such as pruning and digging. The shots are careful and well-composed and also utilise real-time techniques to mark the passing of time.

Producers Tom Wichelow and Brian McClave[39] filmed in the garden every week to capture the changing seasons throughout the year. Relaxing and therapeutic as the act of gardening itself, the programme is innovative for the 2020s since it slows down the pace of the everyday and the fast-pace of modern life on TV. The defining factors and Slow TV aesthetics in *The Garden* draw on the techniques of the avant-garde and conceptualism, such as duration and repetition and time-lapse cinematography, making these appear fresh, commonplace and timely for the 2020s.

[38] Gardeners World Online (2019) https://www.gardenersworld.com
[39] Tom Wichelow and Brian McClave are founders of Flicker and Pulse Productions for BBC4.

4.9 Conclusion

In evaluating the history and theory of women's TV art aesthetics that I have cited in this chapter, it can be noted that broadcast TV artwork made by British-based women artists and producers does differ from the mainstream and has numerous defining factors and aesthetics which I have cited at the end of each women TV artists' and producers' aesthetics sections of the chapter. These main defining factors and aesthetics of women artists' and producers' TV that I have identified and conceptualised are eight aesthetic styles supported by original case studies.

The eight aesthetics I have identified and named are:

- Abject Aesthetics and the Maternal: A unique women's TV art aesthetic of the 'unseen' and 'unspoken' abject maternal that appears throughout these decades and works in opposition to the form and content of much mainstream television. By 'unseen' I mean ignored by mainstream television and not seen on television. It draws on Kristeva's seminal text *Powers of Horror*[40]

- Female Narcissistic Aesthetics: The defining factors and aesthetics in female narcissistic aesthetics are an extensive use of mirrors, water, and reflections, harking back to the Greek myth of Narcissus. In the work of women video artists narcissism is explored in the television viewing experience, which reflects the viewer's body, while the projection of self onto another also features in some work. Exhibitionism is also seen in the work of female performance artists.

[40] Kristeva, J. (1982) *Powers of Horror*, Columbia University Press.

- Modernist aesthetics in video art and TV can be said to be formalist, reflecting the individual rather than society, and the 'medium is the message', to quote Marshall McLuhan.[41] Experimentation was paramount, and modernist artists broke free from old forms and techniques in their works and explored a flow of consciousness, poetic structures, and structuralism. Equally, they explored symbolism and a sense of the absurd. While modernism also borrowed from Kant and the aesthetics of beautiful and sublime, it could be said that the style over substance dominated some modernist artists.

- Female postmodernist aesthetics can be seen as a poetics of collective consciousness. This would include a critique of grand narratives (one history, usually white, male and European) in favour of local narrative and personal narratives, the fragmentation of self and an ensuing many-voiced narration, genealogical discourse (how stories, concepts, paradigms, and history changes over time), and a rejection of stories of time told in linear sequence. A focus on how collective consciousness involves forgetting pain and suffering and recomposing memory encompasses new or previously excluded stories – gender-play and camp with unfixed identities.

- Anna Ridley's *Dadarama* – Dada Art and Anti Art: While art was concerned with traditional aesthetics, Dada ignored aesthetics. If art was to appeal to sensibilities, Dada was intended to offend. When Dadaists employed aesthetics, they used mockery and humour, the absurd and the paradoxical, and opposed harmony. They

[41] McLuhan, M. (1967) *The Medium is the Message*, Penguin Books.

also employed artistic freedom, irrationalism, and spontaneity. An anti-establishment approach was another key factor.

- In defining aesthetics of Contemporary Aesthetics, I include ironic and sincere elements simultaneously operating in a work of art, the dual strands of knowledge and naivety, empathy and apathy simultaneously at work, wholeness and fragmentation equally at play, unconventional approaches to narrative structure.

- I also cite feminist aesthetics, meaning philosophies and representations that embrace positive discrimination such as looking at BAME, disabled women, and lesbian and queer identities, and challenging female stereotypes imposed by patriarchy. Feminist aesthetics are concerned with undoing patriarchal constructs. They are concerned with beauty and the arts and sensory perception, female body imagery, goddess imagery, personal narratives as opposed to grand (male) narratives, and devaluation of individual solitary (male) genius vs joint collaborative interventions by women artists.

- Lastly, contemporary aesthetics and Slow TV: Defining factors of Slow TV art and its distinguishing characteristics relate ultimately to narration: the television – minimalistic by format, slowed-down narrative pace and a joined-together causality – its particular aesthetic features include a use of the long take and an emphasis on dead time, methods producing a mode of narration that ultimately offers an elongated experience of duration on screen, resulting in a contemplative mode of spectatorship which some say is boredom but is more sophisticated than simply writing it off as that. It draws instead on art cinema and television. Its defining

qualities of duration and repetition are seen in much conceptual and avant-garde moving image art throughout the centuries.

The critical links between the aesthetics I have selected are illustrated and critiqued through two or three case studies which contrast and compare their unique properties. They have highlighted similarities between the works across the decades made for TV, such as common formal and stylistic properties inherent in the works by Catherine Elwes and Tamara Krikorian in the conceptual style of work produced, and in the abject women's aesthetics section citing Catherine Elwes' *There is a Myth* (1984) and Gillian Wearing's *2 into 1* (1997). Kristeva's *Powers of Horror* theories can be seen as a common link between them.

Works in female narcissistic aesthetics by Tamara Krikorian, Rose Garrard, and Charlotte Prodger all use mirrors and reflections. As such, these women performance artists can be seen as narcissistic and as exhibitionists. The aim of all three is to create a female gaze through asserting the female identity and aesthetic in their works. In modernist female aesthetics, Mona Hatoum and Tamara Krikorian both use the formal properties and conceptualism as a style of video art that makes their works both link to a modernist aesthetic. In postmodernist women's TV art aesthetics, artists Sam Taylor-Johnson in *Misfit* (1997) and Tracey Emin, Pat Whiteread and Rachel Whiteread in the Oil of Ulay TV adverts (1997) both have the common link of subversion through Sam Taylor-Johnson using an image from low mass media culture, pop singer Kylie Minogue, whose image she recontextualises and subverts using masquerade and mise en scene techniques that place the piece in high art culture.[42]The YBA women use subversion to defile and debase the body showing excess body hair to question myths about beauty.

[42] Hall, D. (2016) Chapter 1, An Analysis and Critique of Women Artists Works for Broadcast TV, paragraph 3, p. 14, *Misfit* by S. Taylor-Johnson.

In Feminist Aesthetics, I look at artists such as myself, Judith Goddard, and Rachel Maclean. The artists from these three decades all identify with feminism and post-feminism, and as such, their work makes a common link that reflects diverse feminist sensibilities.

Contemporary aesthetics are relatively new as a concept and don't compare in works across the decades and contemporary aesthetics as Slow TV does. The common links across the decades with Slow TV are duration, repetition and the long take, as seen initially in Norway with the complete seven-hour train ride along the Bergen Line (Norwegian: *Bergensbanen*) on 27 November 2009. The live coverage of the Hurtigruten ship *MS Nordnoge* was followed by the 134-hour voyage from Bergen to Kirkenes, starting on 16 June 2011. In Britain, executive producer Clare Paterson's *All Aboard the Canal Trip* broadcast in 2015 on the BBC, with *The Garden through the Seasons* in 2020 and other broadcasts across channels.

The common themes and strategies which operate across all eight of my aesthetics are originality of forms and definitions, women's issues, and aesthetic frameworks. These provide a common link to all the aesthetics I consider in this chapter. All these different strategies and subsequent aesthetics can help women artists to develop their practice further by providing an aesthetic framework that allows women artists to identify any gaps and shortfalls in the aesthetics as applied to their works. I have provided eight frameworks so that they can address specific elements and definitions of the eight aesthetics I have posited in this chapter.

I have also posited that on the whole women artists' TV is therefore different from mainly narrative mainstream television since its form and content are oppositional to TV. In some cases, women's narrative is more lyrical and poetic than mainstream TV output,

particularly in avant-garde and video artwork by women, while video and TV artists Tamara Krikorian and Catherine Elwes have created conceptual works for TV broadcast.

Television in Britain has intermittently embraced experimental works depending on its particular channel controllers and commissioning editors over the decades. Commissioners such as Michael Grade[43] questioned its existence during the 1980s and 1990s when work such as producer Anna Ridley's *Dadarama* and *Television Interventions* series were made for TV broadcast, whereas Alan Yentob[44] explored experimentation in TV with vigour. Lorraine Hennessy,[45] as the first woman BBC controller in 2000, followed by Charlotte Moore,[46] shaped the BBC channels for the betterment of women and the exposure of minority groups which has brought experimentation into favour again in the twenty-first century.

In the last ten years, due to the transference from analogue to digital and the proliferation of TV channels that came into existence, contemporary experimental aesthetics such as Slow TV have taken off and flourished on BBC4, ITV, and Channel 4. This is due in part to the innovative production and commissioning of executive producer Clare Paterson and BBC4 commissioning editor Cassian Harrison[47] who explored a Norwegian concept for British TV channels.

[43] Michael Ian Grade, Baron Grade of Yarmouth, CBE, is an English television executive and businessman. He was chairman of the BBC from 2004 to 2006 and executive chairman of ITV plc from 2007 to 2009. Since 2011, he has been a Conservative Party life peer in the House of Lords. Source: Wikipedia, https://en.wikipedia.org/wiki/Michael_Grade

[44] Alan Yentob is a British television executive and presenter. He has spent his entire career at the BBC from where he stepped down as Creative Director in December 2015 and served as chairman of the board of trustees for Kids Company from 2003 until the collapse of the charity in 2015. Source: Wikipedia, https://en.wikipedia.org/wiki/Alan_Yentob

[45] Lorraine Sylvia Heggessey is a British television producer and executive. She is notable as having been, from 2000 until 2005, the first woman to be Controller of BBC One, the primary television channel of the British Broadcasting Corporation. Source: Wikipedia, https://en.wikipedia.org/wiki/Lorraine_Heggessey

[46] Charlotte Alexandra Moore is a British television executive who is the BBC's Chief Content Officer. She was appointed to this role in September 2020, having been Director of Content since early 2016 when she assumed responsibility for all of the BBC's television channels after the controller posts were abolished. Source: Wikipedia, https://en.wikipedia.org/wiki/Charlotte_Moore_(TV_executive)

[47] Harrison Cassian is Channel Editor of BBC Four, one of the BBC's most distinctive and much-loved television services. Under Cassian's leadership, BBC Four has grown to the highest audience share in its history and leads the BBC channels in quality measures. Source: https://www.bbc.com/aboutthebbc/whoweare/cassian-harrison#

How does this broadcast work made by women artists and producers differ from the mainstream and what are its defining factors and aesthetics? To answer this second research question, the TV art aesthetics I posit, which make an original contribution to knowledge, are the eight common aesthetics that I critically investigate and identify through my case studies. I explore the original characteristics of these, which are all unique conceptualisations that I have identified and devised, and how this broadcast work made by women artists and producers differs from the mainstream. Finally, I make visible work by women artists and producers but also provide new critical scholarly theory.

5. WOMEN PRODUCERS ACTING AS COLLABORATORS AND ENABLERS WITH MALE AND FEMALE TV ARTISTS

The idea of the creative genius itself celebrates individualism – which Battersby calls 'a kind of masculine heroism' – and overlooks collaborations.[1] Christine Battersby – *Gender and Genius: Towards A Feminist Aesthetics*

5.1 Introduction

It is a patriarchal construct to be a solitary genius; as Battersby states, it is masculine heroism.[2] Are all individual women artists, writers, and producers defined in patriarchy as masculine heroines if they work alone? No, because they are female and not male? Many of the women video artists I mention chose video because they could work alone, as the technology of film, for example, often required crews. How do you reconcile this with all solitary practices such as writing? Virginia Woolf worked alone, yet she can be seen as a solitary female genius, as can Emily Dickinson and Jane Austen. There is also a tension between mainstream broadcast institutions' hierarchical employment structures and production and the artist's singular work (say, a painter or experimental filmmaker). Furthermore, it is towards a feminist aesthetic and, therefore, not just a gendered position, but a political situation to be collaborative. In the 1970s and 1980s, a lot more works by artists were collaborative and collective. Why was this so? Because many women's organisations were a product of socialist or radical politics, Thatcherism, and feminism. However, while many women created collective organisations funded by the Arts Council and GLA, many women artists also continued to work alone, such as Liz Rhodes and women artists coming from an art school background, such as Tina Keane. While female producers functioned within the context of Channel 4, this setting being open to

[1] Battersby, C. (1989) *Gender and Genius: Towards a Feminist Aesthetics*, The Women's Press Ltd. P1-192

[2] Ibid.

experimental approaches and working practices illuminates the avenues that producers and artists took as collaborators and collectives.

In this thesis, I consider women's TV art and three female producers – Anna Ridley, Jacquie Davies, and Jane Thorburn – and their collaborations with women artists from 1971 to 2024.

5.2 Theories of the Auteur and the Death of the Author

Overall, artists can be seen as auteurs, making their art alone, cut off from any form of collaboration, the solitary artist. TV artists mainly trained at art school are taught to be auteurs rather than collaborators, although this model is changing in the twenty-first century. I experienced this approach to filmmaking at Central Saint Martin's art school as an undergraduate fine art film and video student who worked on the whole independently, although I did collaborate on an experimental documentary with a fellow female student, which was quite unusual at the time, at art school. Auteur theory, claiming the author's right, is also seen as a theory of filmmaking in which the director is viewed as the principal creative force in a motion picture. It was discredited from a feminist perspective as part of the male canon of a grand cinema which excluded women. However, authorship is more again than just representation in the feminist sense. It conveys a sense of how you inscribe yourself in film and your vision and language, according to artist Nina Danino and producer Jane Thorburn's views on the concept.[3] Arising in France in the late 1940s, auteur theory – as it was described by the American film critic Andrew Sarris – was an outgrowth of the cinematic ideas of André Bazin and Alexandre Astruc. Since then, Roland

[3] Mentioned in their two interviews and to me about the concept.

Barthes has developed the Death of the Author theory[4] which embraces collaborative practices instead of solitary author theory. It can be said that many video and TV artists are also auteurs as well as collaborators. Moreover, most of the production is carried out by several people, and this often gets overlooked. Producers of artwork, film or TV production and other pre-production and post-production artists overall are seen as auteurs, making their art alone, cut off from any form of collaboration, the solitary artist. TV artists mainly trained at art school are taught to be auteurs rather than collaborators, although this model is changing in the twenty-first century. I experienced this approach to filmmaking at Central Saint Martin's art school as an undergraduate student who worked independently. Auteur theory, claiming the author's right, is also seen as a theory of filmmaking in which the director is viewed as the principal creative force in a motion picture. Film or TV staff and other pre-production and post-production staff who have creative input into a work of art, film or television production are undervalued. The auteur theory is useful for artists because it can apply to TV and video artists and can signal making work from an authored voice. Barthes' Death of the Author[5] theory is useful for women artists and producers because it can signal collaborative working practices as I argue in this chapter of this thesis, 'Women Producers Acting as Collaborators and Enablers with Male and Female TV Artists'.

[4] Barthes, R. (1977) *Death of the Author*, Fontana.
[5] Ibid.

5.3 Interviews with Female Artists and Producers

I will consider three female producers and three female TV artists as case studies and provide a short biography on each with transcribed questions and answers to the interviews I conducted with them followed by a critical analysis of each. I think these interviews and critical analysis of each, contribute to my overall argument because they promote the work of women producers and artists and uncover underrepresented facts about the history of television art.

5.3.1 Producer Anna Ridley

Fig 5.1 Producer Anna Ridley, photograph taken by David Hall

Anna Ridley studied design at Kingston University then trained as an assistant set designer with the BBC. She worked her way up during the years to become a principal set designer on the *Liver Birds* and *Top of the Pops*.[6] In her interview with me, Ridley said,

> 'I had joined BBC TV in 1968 as a design assistant in the Scenic Design department. I was promoted to designer and worked on a range of programme genres: Drama, Entertainment, Current Affairs, Sport and, most importantly,

[6] Anna Ridley, 2021, 6 Dec. *The Liver Birds* was a Liverpool-based comedy about two female flatmates for BBC1 during the 1970s when Ridley worked as a set designer on the series. Ridley also worked as a set designer on several episodes of BBC1's top ten chart hits programme *Top of the Pops* at this time. Source: AR email correspondence.

> Music and Arts. I was fired by the ambition to bring artists into broadcast television on an equal footing with other programme-makers to make original works using the medium and context rather than be the subject of a report or documentary about their work as a producer. In order to further my aim, I left BBC TV in 1981 and went freelance. After working on the film *Chariots of Fire*, it was my good fortune to find that the new Channel 4 Television was calling for programme ideas “like no other” as Chief Executive Jeremy Isaacs put it’.

After many years working for the BBC, Ridley became influential and gained credibility as a proponent of video art, her private passion. In her interview with me, Ridley said:

> ‘In the late '60s the Artist’s Placement Group was formed, spearheaded by John Latham, Berry Flanagan, Jeffrey Shaw, Stuart Brisley, David Hall and Barbara Steveni. The APG sought to place artists within companies, organisations, government departments of all kinds (such as the BBC). These artists would be on an open brief and paid for by the host organisation. I was associated with APG in an administrative capacity from 1968 and was greatly inspired by its aims and objectives.’

She met the video artist David Hall while he was teaching at Kingston University and she was a student there. While working at the BBC she later made a strong case that there should be a programme on video art on the BBC. BBC *Arena* produced a programme with video artist David Hall, interviewed in length, and it was broadcast on BBC2. In her interview with me, Ridley said:

> ‘In 1976 I persuaded the then editor of BBC TV’s series *Arena*, Mark Kidel, to devote a whole programme to this newly emerging art form of video art. David Hall’s *This is a Television Receiver* (1976) was made at the BBC to preface the programme, which I arranged and supervised.’

After the *Arena* programme, Ridley made a further case for Hall to make *7 TV Pieces*, the first pieces of TV art to be shown on TV on BBC Scotland. Ridley and Hall were members of the Artist's Placement Group and these early interventions into television were part of their project to drop, unannounced, artworks into BBC television. It could be said that Ridley's involvement with Hall and enabling him to make works for the BBC was the beginning of her interest in becoming an arts television producer (see Figure 5.1).

Through this collaboration, Hall, a pioneer video and TV artist, was enabled by former arts television producer Anna Ridley's connections at the BBC and personal and professional support to place his ground-breaking concept of *Seven TV interruptions* into BBC Scottish TV in 1971. Ridley asked BBC Scotland if they would allow Hall to drop his *TV Interruptions* unannounced into the TV schedules. They agreed. Ridley worked on the *Interruptions* production as a creative collaborator with Hall and is seen directing the artistic content of an unmade TV *Interruption* featured on the YouTube video by Scottish TV, entitled 'The Making of TV Interruptions'. Ridley is also the prominent voice-over on the soundtrack to one of the *TV Interruptions*, *TV Shoot Out.*

After Ridley's contract ended at the BBC in 1981 after a long career with them, she met Bobby Wild shortly afterwards, a studio director for the BBC, and on 20 January 1983 formed Annalogue Ltd with his support and backing in order to gain commissions. Her first big commission was *Dadarama*, Artists' Works for Television, commissioned by Channel 4 Television. Ridley said to me in her interview,

> 'I submitted my proposal to invite artists to make new and original works as described above. I negotiated a number of important conditions:
>
> **1.** The artists should have an open brief:
> **2.** They could opt to make a single work or a series.

3. They could determine the duration of the work and not be required to fill a pre-determined slot.
4. They should receive a budget on a par with other programme-makers and be paid a fee.
5. When broadcast, the work should be shown in its own right and not be prefaced by an explanation or introduction.'

The Channel 4 commissioning editor Paul Madden agreed to these conditions, as Anna Ridley states:

> 'I received a reasonable budget within which to produce all the artists' proposals I had put forward. These artists came from across the disciplines, for example, Paul Richards was a painter, and he worked in collaboration with the composer and musician Michael Nyman whilst Rose Garrard embraced painting, sculpture, performance, and video.'

Dadarama was 'an artist's *Panorama*', to quote Ridley, featuring David Cunningham, Steve Partridge and Rose Garrard amongst several artists featured in the series inspired by the concept of Hall's early *Television Interventions* for BBC Scotland.

This was followed by *TV Interventions 19=4=90*. Rose Garrard, performance and video artist, was enabled by Ridley, who collaborated with her to make her work *Celtic In Mind* (1990) for *Television Interventions*. Ridley assisted Garrard with editing the work and the post-production at Frameworks post-production facility and creating a clear creative vision for the work. Garrard was a sculptor and performance artist who was one of the only women Ridley commissioned. She wasn't a TV artist but was enabled by Ridley's knowledge and experience to become one. I acted as a researcher on Rose Garrard's *Celtic In Mind*. I accessed and collected 16mm film footage of tweed weavers from

Cinenova[7] for inclusion in the video and got it transferred to videotape for broadcast in the final post-production edit. Hall featured in the *TV Interventions 19=4=90* series with new work, *Stooky Bill TV*, a homage to John Logie Baird,[8] the pioneer of early experiments with television broadcasting.

I interviewed arts TV producer Anna Ridley via email in 2018. The interview aims to identify and define her role as a key early female TV arts producer formerly based in Britain who collaborated with video artist David Hall, while also outlining her previous work as a set designer with the BBC for many years before this encounter.

In my qualitative research, I asked Anna Ridley the following questions:

Interview with Anna Ridley

DH: Would you call yourself a woman producer or a feminist producer?

AR: Neither. I resist categorisation.

DH: How was it different working with women (TV) artists as opposed to men?

AR: The differences came with each artist as an individual, their particular concerns and working methods which weren't mainly defined by their gender. Most artists I know are very focused on their work and how to achieve the best outcome.

DH: How do you see yourself as a collaborator in assisting artists you have worked with creatively and technically with their works?

AR: Bringing my skills and experience of working on a wide range of programmes as well as technical expertise gained working alongside other TV professionals. I

[7] 'Cinenova was a women's film archive and distribution collective which operated between the 1970s and the present date. Cinenova is a volunteer-run charity preserving and distributing the work of feminist film and video makers. Cinenova was founded in 1991 following the merger of two feminist film and video distributors, Circles and Cinema of Women, each formed in 1979. Cinenova currently distributes over 300 titles that include artists' moving image, experimental film, narrative feature films, documentary and educational videos made from the 1910s to the early 2000s. The thematics in these titles include oppositional histories, post-colonial struggles, representations of gender, race, sexuality, and other questions of difference and, importantly, the relations and alliances between these different struggles.' Definition and description from the Cinenova website, www.cinenova.org.

[8] It is said that the pioneer Scotsman John Logie-Baird invented television broadcasting on the 26 January 1928 in Frith Street, London, with his early 30 line images of Stooky Bill, a ventriloquist's puppet.

was able to help the artists realise their ideas within both technical and budgetary constraints to achieve their aim as close as possible to their original idea. This required trust on both sides.

DH: What works/series that you have produced with (TV) artists have you most enjoyed working on?

AR: All of them. Each artist having their own take on the world, each production was enlightening in its own individual way.

DH: How have you selected the (TV) artworks/artists you have chosen to commission?

AR: As stated above, I approached those artists I felt could make a significant work using the medium and context of broadcast television. Only a few of these artists had previous experience of working with video: it would be interesting to invite artists across the disciplines, having no preconceptions, to see how they would respond.

DH: How have you made the choice not to commission certain (TV) artworks/artists?

AR: As with all productions, there is a finite budget that can only stretch so far. It was important to produce each work to the highest creative and technical standards. You mentioned Tamara Krikorian, but many other artists could not be invited. I had hoped that there would be further series in the future to be commissioned more.

DH: Do you think there is a future for broadcast TV artworks in the current climate where artists' works are being consumed by the art gallery and art dealer scene?

AR: The situation is complicated as artists have to live and fund their work somehow, but they can opt out of the commercial gallery system and find other ways of getting their work shown as artists did to great effect in the '60s, '70s and '80s.

> Terrestrial TV channels are another question altogether. The advent of the Internet made it clear to TV executives that people's viewing habits would change. The problem was they didn't know how they would change and so became averse to any risk-taking, sticking with tried and proven programming. They are trying to find a way to attract viewers under 30 years old, and, ironically, BBC Channel 3 moved to the Internet. Today streaming services are burgeoning, although subscription costs are rising. It has been reported that the BBC and ITV are coming together to offer their own streaming service. I think everything has become too safe: BBC 4, for example, should be fizzing with new ideas. We need surprises and challenges and some artists could provide that!

I will now offer an analysis of Anna Ridley's responses to my interview questions and extract and examine her interview's main points. Ridley doesn't like categorisation as a woman producer and as a feminist, she prefers to resist that definition, unlike the rest of my female interviewees. Ridley sees artists as individuals who defy gender binaries and therefore sees them as unique people with different and distinct working practices. Ridley has said that she had a wealth of conceptual and technical experience to bring to working with artists collaboratively in order for them to achieve their works. This experience she gained at the BBC and at London Video Arts while also working closely with the video artist David Hall throughout her early career. She continued Hall's vision of interruptions and intervention through *Dadarama* for Channel 4 Television, placing the artist within the TV context to disrupt the viewing experience rather than producing 'galleries of the air'. In her work for the *Dadarama* series she produced, and in *Television Interventions*, she co-produced with Steve Partridge. Ridley sees links between the 1960s, '70s and '80s and the 2000s, in that the mainstream galleries make work for profit, at the expense of the artist.

Ridley is a leading female figure in producing artists' works for TV during the 1970s, 1980s and 1990s in the UK. She is unique amongst producers in enabling artists she worked with to make original works using the medium and context rather than be the subject of a report or documentary about their work and make artists' works without introduction or prelude for TV broadcast. Ridley contributes to my thesis by being one of the three key leading independent female producers who worked with artists to create experimental and conceptual television art in the UK.

In my second year of a first degree at Central Saint Martins, I studied fine art film and video. Anna Ridley approached me to undertake a second-year placement with Annalogue Productions and be her attaché for *Television Interventions 19=4=90*. One of the works I extensively researched for her and Hall was Hall's *Stooky Bill TV* (1990). I telephoned the Museum of Film and Television and found out Stooky Bill's specifications (the ventriloquist's puppet Baird used in his early experiments with television broadcasting). I contacted the Stooky Bill Society and contacted the members to gain a rounded knowledge about Stooky Bill and how it was a replica for Hall's work. After many phone calls and reams of notes on paper from my research, the video was finally created. I have since arranged in 2020 for Tate Britain to have the model for their extensive archive of Hall's work acquired in 2016.

5.3.2 Producer Jacqui Davies

Fig 5.2 Producer Jacqui Davies, copyright Kai Arts

Jacqui Davis brings to my thesis a multifaceted approach to producing women artists' works for TV and gallery exhibition. Davies does this by being a woman who has a broad knowledge and understanding of broadcasting, curating and academia from the 1990s to the present date. Davies contributes to my thesis by being one of the three key leading independent female producers who worked with artists to create experimental and conceptual television art in the UK (see Figure 5.2).

Interview with Jacqui Davies

> **DH:** Would you call yourself a woman producer or a feminist producer?
>
> **JD:** Well, I call myself a producer. I define myself as both a woman and a feminist, but I don't feel the need to qualify or explain my producing work in these terms. For me, it has been very important to work with significant feminist artists (like Martha Rosler), and it is so important to try to alter the masculine perspective and narratives of art, cinema, and broader culture. I have enjoyed other challenges too.
>
> **DH:** How was it different working with women TV artists as opposed to men?

JD: It is far 'easier' to work with men than women – let me explain this: I am approached by far more artist and director men than women. Men seem more confident and are more persistent. So, they and their projects get pushed my way. I like working with both men and women, but I think that women often need to be given space to develop their practice which men take for granted.

DH: How do you see yourself as a collaborator in assisting artists you have worked with creatively and technically with their works?

JD: I am a collaborator. The most rewarding projects have also been the deepest collaboration, creatively, conceptually, and technically. Some commissions and productions are quite arms-length, while others I have worked alongside the artist to arrange the shoot (including decisions on the camera and team), managed the shoot, and worked with the editors to edit the work. For example, Mark Wallinger's film for *Random Acts* is the shortest number of frames possible to achieve a loop (around three seconds in this case because of the rotation of the barber's pole) in order to make a work which loops seamlessly and can go on forever. The only giveaway is the clock on the back wall where the minute hand moved one position and when looped, clicks back.

DH: What works/series that you have produced with TV artists have you most enjoyed working on?

JD: For broadcast: some of the *Random Acts* for Channel 4: Martha Rossler, Mark Leckey, Mark Wallinger and Pauline Curnier Jardin.

DH: How have you selected the TV artworks/artists you have chosen to commission?

JD: I like to work 'curatorially', so with the 25 *Random Acts*, I was looking for artists who were interested in responding to ideas around TELEVISION: its aesthetics, ideas around broadcast, formats, genres etc.

DH: How have you made a choice not to commission certain TV artworks/artists?

JD: Sometimes, I have felt that ideas or artists are overexposed, and so have not commissioned them, otherwise more practical things like problems with a timeframe or that their ideas are technically not feasible.

DH: Do you think there is a future for broadcast TV artworks in the current climate where artists' works are being consumed by the art gallery and art dealer scene?

JD: Yes, I do! I feel that broadcasters have become very timid, and we are seeing a flattening of the landscape and repetition of programmes, ideas, and forms. I think that there's an opportunity for broadcasters to engage with the gallery and museum systems and the art market, to the advantage of their different contexts and audiences.

I will now analyse Jacqui Davies' response to my questions and extract her main points. Davies sees herself as a producer and doesn't necessarily feel the need to be labelled as a woman or feminist, although she considers herself both. As Davies states, it has been very important for her to work with significant feminist artists (like Martha Rosler), and it is so important to try to alter the masculine perspective and narratives of art, cinema, and broader culture. Yet she prefers on the whole to work with male artists and filmmakers, seeing them as more confident than women. Davies sees herself as a producer collaborator – she has, like Ridley, acquired a range of technical and conceptual expertise, which she brings to working collaboratively with artists and filmmakers. Davies likes to work in a curatorial manner with artists and filmmakers, and this mode of working has been developed in her work as a curator with Anthony Reynolds Gallery. In terms of art galleries, Davies believes galleries and the art market are an essential outlet for artists and

broadcasters in the twenty-first century since it enables artists to make money and get further exposure in an artistic context other than purely broadcasting.[9]

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[9] From Jacqui Davies' website, Jacquidavies.com. Jacqui Davies originally studied for a fine art degree in Johannesburg, South Africa before moving to Britain and becoming a film and TV arts producer, curator, and lecturer at Kingston University. Since 1997, Davies has worked internationally with artists on projects involving film and video. Working independently across all platforms – producing, commissioning and curating – Davies has facilitated projects for cinema, television, galleries, site-specific, stage, and online. In 2007 Davies worked with animation and co-founded Animate Projects, which built on the existing Arts Council England / Channel 4 commissioning programme, ANIMATE! She worked as Head of Production and Gallery Exhibition at Anthony Reynolds Gallery, London, and she commissioned several projects, including *A Letter to Uncle Boonmee* and *Phantoms of Nabua* by Apichatpong Weerasethakul (2009), and *Unfolding the Aryan Papers* by Jane and Louise Wilson (2009). Between 2011 and 2013, Davies worked with TV artists and produced 25 artists' films and videos for *Random Acts*, Channel 4 Television, which were co-commissioned by FACT, Liverpool. This included films by Marina Abramović, Richard Billingham, James Franco, Johan Grimonprez, Lewis Klahr, Mark Leckey, Martha Rosler, Phillip Warnell, David Hall, Mark Wallinger and Apichatpong Weerasethakul. The works were on the whole narrative, but she did work with major video artists who were more conceptual and anti-narrative in style. She has since focused on narrative film-making and has moved towards producing narrative feature films. In 2015 Davies began working on a feature film with Ben Rivers' Artangel / BFI funded film *The Sky Trembles and the Earth is Afraid*, and *Two Eyes Are Not Brothers* (2015). She also worked on and *Ray & Liz*, a feature film by former YBA artist Richard Billingham, developing his original TV idea for Channel 4 Television. She was the Associate Producer on Phillip Warnell's feature film, *Ming of Harlem*, which won the George Beauregard Prize at FID Marseille 2014. More recently in 2017, she has moved back into television production to commission and produce *Philomela's Chorus,* short poetic, lyrical TV art films by women artists broadcast on Channel 4 Television.

5.3.3 Producer Jane Thorburn

Jane Thorburn

Fig 5.3 Producer/Director/editor Jane Thorburn Copyright CREAM University of Westminster

I undertook an email interview with Jane Thorburn in 2020 with the aim to identify her as a key early female UK experimental TV arts producer while equally citing her more global recent film work with women in Africa (see Figure 5.3).

Interview with Jane Thorburn

DH: Would you call yourself a woman producer or a feminist producer?
JT: I mainly call myself a Director and Editor. I am a feminist and a woman but wouldn't normally preface my role with either term. I have produced projects of all sizes but never saw producing as particularly creative, so I hired production managers and line producers for all the admin. I produce in the sense of coming

up with the idea and pitching it. And choosing who to work with. I was a producer in the sense that I co-founded and owned the production company (After Image) that was commissioned to make the programmes and co-owned the studio and editing facility in Brixton where we made all the programmes.

DH: How was it different working with women TV artists as opposed to men?

JT: TV artist is a new term. When I was making the *Alter Image* series, the term was video artist. In the mid to late 70s, video editing equipment was still very expensive, and the broadcast company unions wouldn't let anything onto TV that wasn't shot on one-inch tape, which was out of reach of most artists. Our first Channel 4 commission in the early 80s enabled us to buy broadcast equipment. However, the unions were still opposed to allowing us to work without a large conventional crew. We had to fight many battles before we were allowed on air, even though we had the full backing of Jeremy Isaacs, the head of Channel 4. I was the first person in our small team to be allowed into the Television Union and slowly got everyone else in. It was before Thatcher weakened union control. I did not differentiate between men and women. Every personality was different.[10]

[10] From the Westminster University website: Jane Thorburn was Principal Lecturer and Course Leader for BA Television Production and a member of the Centre for Research and Education in Arts and Media (CREAM) at the University of Westminster. She trained in Environmental Media at the Royal College of Art before working in television production and pursuing an academic career at Westminster. She co-founded the production company AFTER IMAGE in 1979, directing, editing and series editing the majority of the company's productions. An early success was the Arts Magazine programme ALTER IMAGE, which ran for three series on Channel 4. The programmes received a number of international awards as well as having seasons devoted to the company's work at the Pompidou Centre in Paris. In 1989 THE GREATEST SHOW ON EARTH was the official entry of Channel 4 to the Montreux Television Festival. The After Image production THE EMPRESS won the Royal Television Society best production design award and a special mention at the prestigious IMZ Opera Screen. Other productions include THE SCORE, a classical music magazine series for BBC2, CAMERA, an opera written specially for television, two documentaries for the Discovery Channel, and several performance collaborations commissioned by the Arts Council, Channel 4 and BBC2. Recently she has completed several documentaries and a drama including JOY, IT'S NINA shot in the UK and Nigeria, which is currently screening in several festivals around the world.

Due to the perception of video as being inferior in quality to film, more artists, including female artists, worked with film, such as Anne Rees-Mogg and Anna Thew.

DH: How do you see yourself as a collaborator in assisting artists you have worked with creatively and technically with their works?

JT: As a director, I saw the people I worked with as equal partners, i.e. I didn't impose my ideas on others but tried to make their ideas work while also contributing my own. I always edited everything we shot. This means that I often tried things out at the artist/collaborator's suggestion that past experience had told me were unlikely to work. But I thought it was vital that we do it anyway, even if it failed. I still do that. I now also shoot most of the films I make and work mostly with female artists on a one-to-one basis. I am even more collaborative now as I am working on a small scale away from the pressure of time constraints imposed by broadcast companies and expense.

DH: What works/series that you have produced with TV artists have you most enjoyed working on?

JT: I made three series of *Alter Image.* The series was unmediated by a presenter. The format allowed us to make about five stand-alone short films per episode with different artists and performers. So, we made about 150 short collaborative films. Actually, many more, because some of them didn't work and so weren't broadcast. I think what made this series different from other art series is that we made everything from scratch. It wasn't a programme that packaged existing art film and videos linked by a presenter. I was commissioned to package pre-existing films for another series called *The Dazzling Image*, but I didn't see that as a creative opportunity to make new work. I also enjoyed the *Sound on Film* and *Dance for Camera* films, working as equal partners with composers or choreographers. And three contemporary operas are written for TV – one with a woman composer.

DH: How have you selected the TV artworks/artists you have chosen to commission?

JT: Nowadays, people generally approach me. When we were making *Alter Image*, we started by working with people we admired or knew. Many as a result of spending eight years at art school. As it developed, people approached us to be

on the programme, and we had researchers who looked for artists to work with. Their work had to be visual and have the potential to make an interesting short film. I would discuss how it could be approached with the artist beforehand and take their ideas into account before deciding. Due to my art school background, as compared with the journalistic approach of many TV producers, I was able to communicate with the artists on their own terms. I wanted to show their art rather than the story of their life.

The ideal was that we were together making a piece of reasonably accessible art for television. (It was originally shown after *Brookside* to a mainstream audience.) We didn't consistently achieve that high ideal, but the artist aimed to communicate their work in the way they wanted instead of having it mediated (or explained) through an expert or a presenter.

DH: How have you made a choice not to commission specific TV artworks/artists?

JT: Usually because I could not see a way of making an interesting TV piece with them. Or the budget would be too high to make what they suggested.

DH: Do you think there is a future for broadcast TV artworks in the current climate where artists' works are being consumed by the art gallery and art dealer scene?

JT: Yes, but traditional Broadcast TV, what used to be known as Terrestrial TV has become so risk-averse that most of the programmes I made would never be commissioned now. But there is more opportunity than ever to make art for the small screen on the Internet and gain a large audience. It was tough to reach an audience of any size in the late 70s to early 80s outside of TV, and the equipment needed to make anything on video was costly. It's as though Broadcast TV is letting people take all the risks online at their own expense and then creaming off what they consider the successful parts. What they consider successful is usually presenter-led by entertaining people, such as Grayson Perry, and follows traditional TV formulas. But Broadcast TV is becoming increasingly irrelevant now, in my opinion. There are even sites that sell video artists' pieces, such as S/edition.

Jane Thorburn, like Anna Ridley and Jacqui Davies, sees herself as a feminist but wouldn't preface her role with either woman or feminist producer. Thorburn cites herself as a

producer in co-owning and running three *Alter Image* series, which made arts magazine productions for Channel 4 TV in the 1980s. Today, she primarily sees herself as a director and editor, hiring producers to do production work. Thorburn, like Ridley, does not see artists linked to a binary gender role but prefers to see artists as 'individuals as distinct personalities.' Thorburn also adds that women artists tended to focus on film production rather than video, seeing it as inferior to video. As a director and editor, Thorburn states that she can work even more collaboratively as 'equal partners' with the artists she works with, mainly since today she is away from mainstream production processes. Thorburn sees the potential for artists and broadcasters to work with art galleries, particularly because TV has become what she calls 'risk-averse', and a lot of the works she made with *Alter Image* would not get airtime in today's climate.

5.3.4 Catherine Elwes

An internationally established artist, critic, and expert in early moving image culture, Elwes' diverse practice includes video, performance and installation, writing, curating, and teaching. She is the author of *Video Art - A guided Tour* (IB Tauris, 2004), *Installation and the Moving Image* (Wallflower Press, 2015), and regularly writes for publications such as *Filmwaves* and *Vertigo*. She has also contributed to numerous publications and exhibition catalogues, including *Third Text*, *Contemporary Magazine*, and *Art Monthly*. In 2012, Elwes founded the international *Moving Image Review and Art Journal* (MIRAJ) in collaboration with Intellect Books.[11]

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[11] From rewind.ac.uk: Catherine Elwes originally studied Fine Art at the Slade School of Art and then graduated with an MA in Environmental Media from the Royal College of Art, London in 1983. In the late 1970s, she was a member of the Women Artists' Collective and Women's Art Alliance. She co-curated two landmark feminist exhibitions, 'Women's Images of Men' and 'About Time', both held at the ICA in London in 1980. From the early 1980s onwards, she began specialising in Video and time-based media works, exploring representation and the body, gender and identity. She has

Interview with Artist and Writer Catherine Elwes

DH: Would you call yourself a feminist TV artist?

CE: No, not a TV artist, just an artist and writer, or perhaps these days, a writer and artist.

DH: What TV artworks have you made collaboratively with TV arts producers?

CE: I made several works with a grant from Channel 4 in the early 1980s, only one of which was ever broadcast (*There is a Myth*) but I also participated in: 1994 *La Sept/Arte*, Paris; *Kaleidoscope*, Quebec; 1992 *Dazzling Image*, Channel 4; 1988 Finnish National Television 1987 WGBH, Boston; 1986 *Deconstruction*, Channel 4; 1985 *Eleventh Hour*, Channel 4. In 2019 I recently took part in *Kill Your TV: Jim Moir's Weird World of Video Art*, first broadcast by BBC 4 on 24 November.

DH: How do you see your collaboration when working with TV producers?

CE: I was commissioned by Rod Stoneman for Channel 4 in the 80s, during the new channel's radical experimental phase. He left me pretty much to my own devices, and his only comment across all the works that I made for him was that they were a bit slow! You should read his chapter in *Avant-Garde Film 1926-1995* (Ed. Michael O'Pray). He gives a good account of those early artists' commissions. The other encounters always involved work that I had made independently, and other artists interviewed me – Jane Thorburn and Terry Flaxton/Penny Dedman – so it was a sympathetic culture that they fashioned for artists to put their cases in

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participated in multiple international festivals, recently including the 'British Art Show' in Australia; 'Video Brazil' in Sao Paulo, Brazil; 'Recent British Video' in New York, USA; and 'Video In/Out' in Vancouver, Canada.

person as well as through their work. The strangest one was the recent Jim Moir programme. I did not meet him and was interviewed by the producer in Peter Donebauer's house on the Thames. Peter was talking about his early video synthesiser that he called a Videokalos. The final programme was rather lightweight, but Moir did discuss my work seriously, and he broadcast the milking breast in *There is a Myth* (1984), which had been dismissed as 'unbroadcastable' when I made it. For that I give him credit.

DH: What is your position on the Author theory, and how does it impact your practice? Do you see it applying to you or not?

CE: I have always been the author of my own work, but I have never made anything entirely on my own. Over the years, I worked with members of my own family, friends, lovers and colleagues. Can I refer you to a review I wrote in *MIRAJ* 3,2 Most of what I think about your question is in there.

DH: Do you think there is a future for broadcast TV artworks in the current climate now that many artists' moving image works are being represented by commercial art galleries?

CE: I think emerging artists working online are more independent than they have ever been, but established artists prefer the controlled, commercialised environment of galleries, and also the focus of attention that they guarantee, something that cannot be relied on online.

I have chosen to interview Elwes as an artist working with TV broadcast since she is a leading light and key figure in UK women's TV art history through her work as an artist, teacher, curator, and writer of books on artists' moving image. Elwes is unique in my interviewees as a woman artist who has inhabited and led through her practice in these contexts from the 1970s to the present date when she retired from her position as Professor of Moving Image Art at Chelsea College of Art UAL.

Elwes considers herself an artist and a writer but does not take on the labels of ‘woman’ or ‘feminist’, a position that runs through the identities of many women artists in UK art education. It is not known why this is the case. Elwes made several works for broadcast TV in the 1980s, but *There Is A Myth* was the only work she ever broadcast on television. Elwes has worked with several producers but not necessarily collaboratively. More recently, Jim Moir broadcast *There Is A Myth* in its entirety for BBC4’S *Kill Your TV*, which she is very impressed by, since many producers have previously seen it as unbroadcastable because of heterosexist notions of taboo in screening a woman’s naked milking breast. Elwes has always worked as the author of her own work, but she has never produced her works alone. She has always worked with friends, colleagues, lovers, and members of her own family. Elwes’ take on art galleries and artists in the current climate is that established artists prefer to work with art galleries rather than online because they offer more scope for artists to make their mark.

5.3.5 Artist Nina Danino

I first met Nina Danino when she was undertaking her PhD by published work at Westminster University. I recently got back in touch with her by email to see if she would undertake an email interview with me for this thesis. She agreed but first wanted me to undertake a Zoom video interview with her. I clarified the purpose of the project in the Zoom interview.

Interview with Nina Danino

DH: Would you call yourself a feminist TV artist?

ND: I wouldn’t call myself this as I don’t or haven’t specialised in making work for TV. I have seen myself making work with cinema in mind.

DH: What TV artworks have you made collaboratively with TV arts producers?

ND: I was commissioned by C4 TV + Arts Council in 1991/2 with an Experimenta Award for which I made the film *Now I am yours* (1992). This had Juliet McKeon as producer representing both the Arts Council and C4 and the executive producers were Rod Stoneman for C4 and David Curtis for the Arts Council.

DH: How do you see your collaboration when working with TV producers?

ND: I find the relationship with producers in general quite unclear. Unless you have a producer who is your regular producer, you have to negotiate and work out the relationship between workload, fundraising and management of the production and responsibilities, and credits and rights over the work. I have worked with producers, but I generally am my own producer, and in 1997, I set up a film company Temporal Films, so that I can apply for funding requiring it so that I am free to act as my own producer. But I enjoy collaboration and the enjoyment of making a film is in this shared aspect too. In the case of *Now I am yours*, it was not a happy collaboration with the producer – they have control of the budget and may make requests that you decide for yourself when you work as an artist. It is a very different way of working. Also, it depends if they are a creative producer or a line producer. Choices can facilitate all creative decisions at the budget and schedule so it can feel like a restriction or it can feel like a creative collaboration

DH: What is your position on the Author theory, and how does it impact your practice? Do you see it applying to you or not?

ND: I don’t believe in variations of this such as the idea of signature or ‘style', but I do believe in the author, authorship. It is a very rich word, and it has a lot of potential for me as an artist. I came to film from literature and an interest in narrative and authorship even when being deconstructed was very important. Authorship can stem from autobiography or writing or other influences which feed into your filmmaking, also when you use the term film language, it sounds as if film is just a technocratic grammar and language-based. Authorship is more than that

to me, so in that sense, film and cinema can convey a sense of an artist's bigger trajectory and their interests, their particular contribution and vision if you like. Vision is important. To me it means lived experience as well as insight. It was discredited from a feminist perspective as part of the male canon of a grand cinema which excluded women, but I feel that authorship is more again than just representation in the feminist sense. It conveys a sense of how you inscribe yourself in film and your particular vision as well as language. It also conveys a sense of excitement for the viewer if they enjoy what you present as an author. I am trying now to see what I might have conveyed as an author in that sense because my work has varied stylistically over four decades. I became my own author in the 90s with a very particular vision, then there was a break, and in 2010, I started again, and I've used different approaches for different projects. I like to try new things rather than repeat a 'style' if you like. I wanted to disrupt that and discover other forms of authorship, i.e., satisfaction in visual language. The idea of 'style' can be a trap too, which can limit you. I think the one aspect that has been an aspect in my work is the voice and the way it provides a form of authorship because it belongs to you.

DH: Do you think there is a future for broadcast TV artworks in the current climate, now that many artists' moving image works are being represented by commercial art galleries?

ND: I think the only TV artworks that I am aware of which have been commissioned recently are the *Random Acts* series commissioned by C4 as an experimental artists series. No, I don't think this is the way forward for interesting work. The works in as far as I have seen some of it seem supersaturated with content. Yes, I think there could be a future for broadcast TV artworks, definitely, but it needs a less literal approach, TV could be a great space still to open up all sorts of possibilities for artists but it needs to be less marshalled and controlled

> which is not in the nature of it. There have been wonderful exceptions like the midnight conversations, I think they were called, where invited guests could discuss for as long as they wanted till late into air time. It was intellectual exchanges. There were also very experimental commissions in the 90s. TV also has potential for live performance and this is not really explored because producers and commissioners are generally not trained in the art world or as artists, so they tend not to be able to think creatively with the medium's (i.e., TV's) potential.

I chose Nina Danino as an interviewee as she's the only film-maker I cited who also worked with television. Danino gave me a perspective from an experimental film background and this meant that she was familiar with the Auteur theory and as such had plenty to say about its relevance for artists as well as the role of artists as filmmakers in television. Danino was also a member of the London Film-Makers Co-op and this influenced her practice as a UK-based film-maker. Danino started out as a fine art student at Central Saint Martins and then did an MA at the Royal College of Art. She is both a writer and a teacher and currently teaches fine art at Goldsmiths College, University of London. She has previously worked as a writer with Michael Mazière editing the artists' journal *Undercut*.

Danino doesn't see herself under the specific labels 'feminist' and 'TV artist' although she has made work for TV broadcast. Danino considers her work on the whole with the cinema in mind rather than broadcast TV. In terms of collaboration with TV producers, Danino has had some good and bad experiences. Danino made *Now I am Yours* (1982) with Channel 4 TV and this had Juliet McKeon as producer representing both the Arts Council and C4 and the executive producers were Rod Stoneman for C4 and David Curtis for the Arts Council. In the case of *Now I am yours*, it was not a happy collaboration with the producer

– they have control of the budget and may make requests that you decide for yourself when you work as an artist. It is a very different way of working. Danino found working with producers in some cases restrictive, so she set up Temporal Films in 1997 where she can make the producers decisions herself and doesn't have to compromise. In terms of the Auteur theory, Danino considers herself an auteur. Danino believes, 'It was discredited from a feminist perspective as part of the male canon of a grand cinema which excluded women, but I feel that authorship is more again than just representation in the feminist sense. It conveys a sense of how you inscribe yourself in film and your vision as well as language.' Danino considers art galleries as detrimental to artists. Danino states the works, as far as she has 'seen some of it seem supersaturated with content, and perhaps that is itself a kind of anxiety or symptom of high Capitalism'. Danino believes there is the potential for 'live' TV in the future of television broadcasting and that this could be a way forward for TV art in the future. Perhaps here she is thinking about *Marina Abramović Takes Over TV*, Sky Arts 2020–21.[12]

5.3.6 Artist Judith Goddard

I first met Judith Goddard at REWIND's launch of its online website at Central Saint Martin's School of Art in 2016. I later approached her by email and asked if she would participate in an email interview for this thesis's purposes. She agreed and filled out and sent back to me her email answers.

Interview with Judith Goddard

[12] Nina Danino is a film-maker and artist. She was born and educated in Gibraltar. She studied Painting at St. Martin's School of Art, where she was taught by abstract painters Gillian Ayres (1930–2018) and John Holland (1934–2011). She then studied Environmental Media at the Royal College of Art, London, an interdisciplinary contemporary media department led by the inspirational educationalist Peter Kardia (1925–2019). She made multimedia works using slide/tape, audio and 16mm film. She was taught also by the video maker Stuart Marshall (1949–1993) and the experimental filmmaker Peter Gidal. She continued to develop her practice in experimental film in the ambit of the London Filmmakers' Co-operative 1981–1992. She was also a member of the editorial collective of the journal *Undercut* 1981–1990, which published on artists' Film and Video. She is Reader in Fine Art, Goldsmiths, University of London. She lives and works in London.

DH: Would you call yourself a feminist TV artist?

JG: I am an artist who works with a range of media; and a feminist.

DH: What TV artworks have you made collaboratively with TV arts producers?

JG: I made *Glasgow a Bluish-Green*, commissioned by BBC Scotland for Glasgow's year of culture. I was also commissioned by the Arts Council/BBC 2, to make a one-minute piece for the *Late Show – Luminous Portrait*, but I made the work independently and delivered it as a finished article.

DH: How do you see your collaboration when working with TV producers?

JG: My experience was very limited, the male producer had a light touch, and from recollection, prior experience of working with artists. I only ever had a VHS viewing copy of the work and have never included the film in artists' talks about my work.

DH: What is your position on the Author theory, and how does it impact your practice? Do you see it applying to you or not?

JG: Not sure exactly what you mean by the 'Author Theory', though I am of course familiar with a concept of authorship. I've always been concerned with vision, personal, collective and universal. My practice has always been largely studio-based.

DH: Do you think there is a future for broadcast TV artworks in the current climate now that many artists' moving image works are being represented by commercial art galleries?

JG: I would love to see more artists' work on broadcast TV! And am optimistic that work may once again be commissioned, but maybe more likely by streaming services, I note Mubi is now showing artists' films on its platform.

I chose Judith Goddard as one of my interviewees because of her connection with fine art practice and work with television as art. I don't see her work as less relevant than my other

women artists, in fact she's a leading light in women's video art in the UK and has worked successfully as a major artist and teacher since 1980.

Goddard states that 'she is an artist who works with a range of media and a feminist'. Goddard has made two works for broadcast TV. She sees her relationship with producers and working collaboratively as having a 'light touch', particularly with a male producer. Goddard sees the Auteur theory as applying to her but perhaps in a more universal sense of the collective and personal and that her practice has been studio-based. Goddard didn't fully answer the question about the current inclusion of artists in galleries but she did state she would love to see more artists' works on TV and currently sees streaming series as a way forward for this to happen.[13]

5.3.7 Interviews and Analysis – Synthesis of Responses: Women Producers and Women Artists

When examining the interviews, one can see that women artists were not as concerned with the problem of the author and collaborative practices as the women producers. This may be because they had been educated in an art school context which encourages individualism and work as artists whereas the producers have actively had to engage and challenge the broadcast industry and the hierarchical structures of production. Particularly in terms of collaboration, the women producers see themselves as working effectively as collaborators with artists. In contrast, the female artists did not, on the whole,

[13] Born in Shropshire, Goddard has lived and worked in London since 1980. Initially working with 16mm film installation and stills, Goddard began making videos in 1982. Since then, her installation and single screen works have been shown worldwide, galleries have included – The Serpentine, Tate Britain, MOMA Oxford, Tate Liverpool, John Hansard, Kettle's Yard, Centre Georges Pompidou.
Associated with the second wave of video art in the UK, Goddard developed a rich visual style seen in works such as *The Garden of Earthly Delights* (1991), a video triptych that offers a fragmented, dystopian view of life in the 1990s in the spirit of Hieronymus Bosch. She studied at the University of Reading and the Royal College of Art and has taught at art schools, including Goldsmiths, The Rijksakademie in Amsterdam, and The Slade School of Fine Art, London where she teaches Goddard still works with a range of mediums. She is interested in the ecstatic and the tragic and has suggested that her work is a reflection of the paradox presented by 'overliving'. The work revels in the pictorial and uses the combination of sound and Image to challenge the viewer's perception conceptually and visually. Goddard's works have been shown in the South London Gallery, Tate Britain (London), Espace Landowski (Paris) and video Fest (Maastricht), among many other platforms.

have productive relationships with the producers they had worked with, particularly male producers. In comparison, they seemed to work much more effectively in a non-hierarchical manner with female producers.

Another example is that although all the women producers and artists I interviewed, apart from Ridley, defined themselves as women producers and feminists, they didn't want to be limited by this label. Equally, with the women artists, they all saw themselves as artists or artists and writers rather than labelled as 'TV artists'. Moreover, this says about their practice and how they perceive themselves that they don't want to be pigeon-holed and labelled by these definitions and terminologies since they want to identify with a fluid and less binary identity.

I also asked the women producers and artists 'Do you think there is a future for broadcast TV artworks in the current climate, now that commercial art galleries represent artists moving image works?' While the women producers were more pragmatic in their responses to this question, the women artists were more theoretical, citing the potential future possibilities and directions for artists TV to move towards, such as streaming outputs, and questioning what broadcast TV art might look like in the future.

5.4 Interviews with Male TV Artists and Producers

5.4.1 Artist Steve Partridge

I will now consider my interviews with two male TV artists and look at their responses to my email questions. I will first consider Professor Steve Partridge and then video artist Steve Littman.

Interview with Steve Partridge

DH: What TV artworks have you made collaboratively with TV arts producers?

SP: The work *The Sounds of These Words*, 1989, 4 mins; *Television Interventions*, producer Anna Ridley, exec producer Jane Rigby, Field & Frames Productions Limited for Channel 4 Television; creative director for the *Television Interventions* series included Pratibha Parma and Rose Garrard. Acted as producer for the BBC Scotland series *Not Necessarily*… for BBC2, 1991, which commissioned new work from some artists including Kate Meynell; executive producer for The Television Workshop at DJCAD in many productions from 1985–1991, including Judith Goddard's *Luminous Portrait*, 1990 (for this work also Quantel Paintbox Creative Operator).

DH: How do you see your collaboration when working with TV producers?

SP: Very enjoyable and productive, the main one was Anna Ridley, she was very dedicated to facilitating the artist, acting as a foil between the artist and the 'professionals', and insisting on parity of esteem.

DH: What is your position on the Author theory, and how does it impact your practice? Do you see it applying to you or not?

SP: Although I have produced the majority of my work alone, a good proportion has been collaborative: Jane Rigby, David Cunningham, Elaine Shemilt, Mary Philips, for example. I have also collaborated with many artists on helping to produce their work with the *TV Interventions* series, for instance, and the Television Workshop, which produced over 400 productions during its lifetime.

DH: Do you think there is a future for broadcast TV artworks in the current climate, now that many artists' moving image works are being represented by commercial art galleries?

SP: You could ask is there any future for live broadcast at all with the current streaming model becoming dominant, especially for younger audiences. These new entrants to the media landscape are little different to the old paradigm of Broadcast companies (public or corporate). They want editorial control over artistic production and want to mediate between the artist and the audience. The

examples of unmediated transmission are very rare indeed: David Hall *TV Interruptions* being virtually unique, although Marina Abramović's recent evening take-over of SKY Arts was exemplary in terms of artistic freedom.

I will now offer a summary of Steve Partridge's response to my interview questions and extract his interview's main points.. Partridge has made several works collaboratively for Channel 4 TV with major female producers, including Anna Ridley and Jane Rigby, and in particular, works for BBC Scotland with Anna Ridley. Partridge is perhaps different from all the other artists and producers I have interviewed. He has been both an artist and a TV producer, particularly on *Television Interventions 19=4=90*. In terms of the Auteur theory, he sees himself as an author when he has worked alone on his artworks but also as a collaborator with Elaine Shemilt, Jane Rigby, and Mary Phillips. Partridge has also assisted artists in the authoring of their works. He set up and ran the Electronic Imaging postgraduate course at Duncan of Jordanstone College of Art, University of Dundee and many of the women working in video art went to his course. Partridge worked extensively with Jackie Hatfield and employed her as a Research Fellow on his REWIND project after she gained her PhD from Westminster University. He also mainly assisted Pratibha Parmar and Rose Garrard for their works *Bhangra Jig* and *Celtic in Mind* for the Channel 4 series of artists' works for *Television Interventions 19=4=90*. Partridge, like Nina Danino, sees streaming as affecting artists' broadcasts of live art apart from Marina Abramović's recent performance for TV on Sky Arts 2020–21, in answer to my question, 'Is there a future for broadcast TV artworks in the current climate, now that many artists moving image works are being represented by commercial art galleries?[14] He deflected with an alternative question about streaming.

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[14] Quoted from Steve Partridge's website. stephenpartridge.org Stephen Partridge is an artist and academic researcher. He is the principal investigator on the research projects REWIND and REWIND Italia which have been awarded

5.4.2 Artist Steve Littman

Interview with Steve Littman

DH: What TV artworks have you made collaboratively with TV arts producers?

SL: I have made many works for women. I have often collaborated with them, but I have often used my creative and technological skills to make their artefacts work,

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successive grants in 2004, 2008 and 2011 from the AHRC, and in 2012 the Royal Society of Edinburgh. He is co-investigator on the AHRC-funded European Women's' Video Art (EWVA) research project, and Richard Demarco | The Italian Connection, also funded by the AHRC and both led by his colleague Prof. Elaine Shemilt,

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, *Paris Biennale de Jeunes* in 1977 and a solo exhibition at The Kitchen in New York in 1979. During the eighties, he exhibited widely and also became interested in works for broadcast television and was commissioned by Channel 4 television to produce *Dialogue for Two Players* in 1984. With Jane Rigby, he formed Fields and Frames Ltd - an arts projects, and television production company which produced the innovative Television Interventions project for Channel 4 in 1990, with nineteen works by artists for television (including his own piece in the series - *The Sounds of These Words*. He also co-produced a short series of student and artists work, *Not Necessarily*, with BBC Scotland for BBC2 network television in 1991. He has curated a number of influential video shows: *Video Art 78* in Coventry; UK TV New York; *National Review of Live Art* 1988-90; 19:4:90 *Television Interventions*; and the touring tape packages *Made in Scotland I*, *II*, *Semblances*, *Passages*. His seminal artwork *Monitor* (1974) was acquired by TATE Britain in December 2014 and on show as part of the permanent collection in *A Walk through 500 years of British Art* 2015-17 and in 2021 at TATE St Ives, and the exhibition *Laboratory of Presentation Technique*, Arton Foundation, Warsaw Poland.

He established the PGDip in Electronic Imaging in 1986 and in 1992 became Head of the School of Television & Imaging at Duncan of Jordanstone College of Art & Design (University of Dundee). From 1996 he developed the MSc in Electronic Imaging, BA (Hons) in Time Based Art and BDes (Hons) Animation and was subsequently Dean of Research from 2000-2018 and is presently Professor of Media Art at the University of Plymouth, Transtechnology Research Group, led by Professor Michael Punt. Partridge S (2021). Biography authored by the artist.

often without being recognised for my input into their work. Understanding why artists do this, I have no idea.

DH: How do you see your collaboration when working with TV producers?

SL: When working with producers who are women, the aim is to produce the artefact requested to make. When working with Anna Ridley, the objective was to use her knowledge to make my artefact work for a TV environment. It's a two-way dialogue that needs to be able to discuss and compromise when trying to devise an idea that can be shot. When making *Big Time – The House* for Channel 4, Anna's solutions to many issues that arose were quite exceptional.

DH: What is your position on the Auteur/Author theory, and how does it impact your practice? Do you see it applying to you or not?

SL: I consider myself an auteur as a video artist and would say that video artist David Hall was also one.[15] The producer can be said to test how television might look but within boundaries of taste determined by a historical machinery of broadcast television. For sure, artist television has been shown on television at 1am till 3am but that is hardly a mainstream timeframe. The television producer and the role are dependent on whether they are full-time or hired for a specialised role in the organisation. An artwork producer is not there to encourage experimentation; they are appointed to make certain it stays on budget and is delivered on time. Most have not conceived the show they are working on, though they often become a champion for the artist's ideas (see Anna Ridley as an example), but they tend only to last a few years before they are discarded. Of course, there are new forms of television language as determined by Slow TV, but these are not about exploring formal approaches like an artist might consider, these are about watching a changing landscape which could be regarded as a calming viewing space. Not seen as reactionary to culture, more showing another

[15] Telephone conversation with Steve Littman 27 July 2023 to clarify this point.

view of the English garden and should know all about *Gardeners' Question Time* or garden programmes on TV.

DH: Do you think there is a future for broadcast TV artworks in the current climate, now that many artists' moving image works are being represented by commercial art galleries?

SL: Commercial galleries do not represent most experimental artworks. I am not, and I am uncertain anyone of them would even be bothered to even look at my work. The LUX does not even bother to ask me if I have anything new. Nor do they really consider me a moving visual artist as I don't come from a filmic tradition. Television is a publication system. You make work, they see if they can use it within the boundaries they currently have. if they can't, they will not buy it from you. Selling prints might be a way to sell your moving image artefact or getting a million likes on YouTube. It seems you then have to make work in a certain manner to get the likes which puts back in the box. I like looking out on a landscape. In the past, you would use the art school to buy the kit to make the work you want to make. It not so easy to do that now. Too many mandarins, stopping you buying what you need. The cost of space is also a factor, so you just can't have a space, it needs to be cost-effective. The future of television, now there's an interesting issue, the method of payment, will the TV licence continue? Will the BBC continue? With so many global players entering the public domain, there will be so much to watch. You will need two lifetimes to view it. I wonder if there is a vaccine for that.

Littman sees himself as a collaborator mainly with women such as Judith Goddard, Zoe Redman, and Kate Meynell, who has technically assisted in producing their artworks for TV. He doesn't like being considered as purely just a technician though and wants recognition as an artist in his own right. Littman sees his collaborations with producers as

positive, particularly with Anna Ridley, with whom he considered the relationship to be a two-way productive process. Littman's response to my question on the future for broadcast TV artworks was very personal on how the mainstream art gallery system hadn't recognised him as an artist. Finally, Littman didn't have an answer or a particular theory on the future of broadcast TV art, although he did see Slow TV as a way forward.[16]

5.4.3 Interviews and Analysis Synthesis of Responses: Male Artists Working with Female Artists and Female Producers

When examining the interviews, one can see that the male artists were not as concerned with the problem of the author but had often worked extensively collaboratively with other women artists, particularly Steve Littman. He had often taken on the technical role as collaborator with artists such as Judith Goddard, Zoe Redman and Kate Meynell, often shooting and editing their artworks for them. Steve Partridge had done this too with female artists Jane Rigby and Elaine Shemilt, but not intervening quite as technically as Steve Littman, who should be given more credit as an artist. The male artists who had worked in collaboration with women producers, in particular Anna Ridley, looked up to her and didn't particularly challenge her opinion on production and technical issues. Steve Partridge is a friend of Anna Ridley and worked as a collaborative co-producer on an equal footing on *Television Interventions 19=4=90* so they found it easier to collaborate on productions, whereas Steve Littman was approached and commissioned by Anna to make *Big Time* for

[16] Stephen Littman is the current Programme Leader of BA Digital Media Design at the University of Hertfordshire. He has been involved with time-based arts since the 70s and has curated shows such as Video Positive 89/91, National Review of Live Art (Video 1986 to 90 & 2005 to 2006) and was a member of the LVA management committee from 1980 to 1987, running the screening programmes and technical workshops. His work has ranged from lyrical narrative to strict structural investigations of the language and form of video, but he often introduces a redeeming touch of the absurd. His international reputation extends across the world from Glasgow to Singapore. He has written extensively about video art in recent years and has published one book, *Experiments in Film and Video*. He has been documenting Dance, Visual Theatre Companies and Live Art projects to videotape for 30 years and has a collection of 150 titles. He has recently been involved with the REWIND project in Dundee transcoding and supporting artists transcoding their work from U-Matic to Digital Betacam to digital files to preserve them.
In a freelance capacity, he has worked as a Director, Cinematographer and visual effects editor. His has traded under the name Hands-On Productions, which undertakes a range of productions from Short Films, Documentaries, Narrative Drama, Commercials, Music Videos, Corporate Videos, Dance, etc Live Theatre documentation. Events for Museums and Art Galleries, Presentations, Videowalls, Experimental Film & Video projects for artists and creative people.

Channel 4's *Television Interventions 19=4=90*. It was more of a professional and formal relationship than a personal one, unlike with Steve Partridge and Anna Ridley.

5.5 Conclusion

My answer to the main research question posited in this chapter is that the three female TV arts producers I have considered have worked as collaborators and enablers with artists in a non-hierarchical approach. From my interviews, I have gleaned that whereas the artists, coming from an art school background, have chosen to work independently in most cases, the producers, conversely, coming from a TV production background, have enabled artists to work collaboratively with them. I found a diversity of responses to my interviews, and the producers' answers were based on their experiences of working in the film and TV industry. The artists, on the whole, didn't consider themselves TV artists but simply artists and writers.

The new knowledge I have contributed to this topic includes identifying key female producers and artists who have worked for over half a century in TV arts through my extensive and original qualitative interviews. Furthermore, they have been UK-based in their working practices. I have uncovered women producers and artists choosing not to be labelled feminist and TV artists, preferring rather that they be neutral or purely known as artists and writers since they don't want to be pigeon-holed and labelled by these definitions and terminologies; they want to identify with a fluid and less binary identity. I have also identified differences in response by the artists to the Auteur theory and have found that most of the artists identify as auteurs or rather authors of their own work, apart from when they have been working in collaboration with producers. The Auteur theory appears throughout the chapter although it is only really addressed by Nina as she is a film-maker – this says that this theory is only really pertinent and relevant to film and

filmmakers although video artists such as Steve Littman and David Hall can also be considered as auteurs.

6. THE FUTURE OF WOMEN'S TV ART

6.1 Introduction

This chapter will posit my theories on the future of women's TV art after the period characterised as postmodern. I will focus my attention on streaming as a radical form of exhibition for women artists and feminist moving image work in the twenty-first century. I will preface my chapter with a brief history of women's TV art and develop my argument on how this form can be seen as the future of TV art. I will consider this in the context of the end of broadcast television and as a prediction for the future.

This chapter is structured into different sections, including an Introduction, a brief history of post-modern women's TV and four questions for LUX, Cinenova and DJCA. I ask them about the future of women's TV art through email interviews with Benjamin Cook,[1] Tracey Francis,[2] Adam Lockhart,[3] and Dr Laura Leuzzi[4] and analyse their answers. I also examine how the internet has changed TV and opened up spaces for women artists to make and stream broadcast work. Looping back through my own history of women's TV art in previous chapters and linking up with the present, I have compared and contrasted artists today, such as Marina Abramović, with past historical work and look at how women's work is received because it is different from men's production and exhibition. Specifically, I have examined *Marina Abramović Takes Over TV* (2020), five hours of non-stop performance art history for Sky Arts broadcast television. Marina Abramović is an older key performance artist and I have selected this work by her as it represents a twenty-first-century take on my thesis on television art by a contemporary woman artist and TV art of the present.

[1] Benjamin Cook is Director of LUX Artists Moving Images.
[2] Tracey Francis is a graphic designer, visual artist, and volunteer at Cinenova.
[3] Adam Lockhart is a lecturer in Contemporary Art and archivist at Duncan of Jordanstone College of Art.
[4] Laura Leuzzi is Research Fellow for REWIND Duncan of Jordanstone College of Art.

I have also studied examples of women's art in streaming media as a radical artefact of contemporary TV art, such as artists' films streaming on Mubi, IndieFlix, and LUX Online. Moreover, I have considered the future of BBC4 as an archive channel and BBC2 as a commissioning channel for new artworks and TV art. I have focused on the death of traditional TV broadcasting as we know it and the dominance of online video for the future. I then conclude with a summary of my findings by identifying how my research by women artists fits into the wider academic debate and how it contributes to new and original knowledge in the field of future manifestations and the development of women's TV art.

The history of women's TV art is that it developed initially in the postmodern era of the 1980s, 1990s, and 2000s, emerging mainly as a result of three successive waves of feminism. It was disseminated by three key women producers in the UK: Anna Ridley, Jacqui Davies, and Jane Thorburn who also equally worked in collaboration with male TV artists. Women's TV artwork was different to men's by being issue-based, subversive, and not as conceptual or structuralist materialist, apart from non-narrative works by Tamara Krikorian about television which were overlooked and never broadcast. TV art was interventionist and was dropped into the TV schedules unannounced as artists' works for television in the series *Dadarama* in the 1980s produced by Ridley for Channel 4, and *Alter Image* produced by Thorburn for Channel 4 Television, and in 1990 they featured as *Television Interventions 19=4=90* produced by Ridley for Channel 4 as well as showcasing in formats such as 'galleries of the air' which functioned as prelude and explanation to the TV artworks. These appeared in the 1980s, 1990s, and 2000s as *Ghosts in the Machine* Channel 4 Television (1986,1988), Artists TV Commercials ITV (1987), *One Minute Television* BBC2 (1990), *Dazzling Image* Channel 4 Television (1990), *TV Sculptures* Channel 4 Television (1987), *Date with an Artist* BBC2 (1990s), and *Random Acts* (2011-2013) produced by Davies for Channel 4 Television.

6.2 Interviews with LUX, DJCA and Cinenova: Four Questions on the Future of Women's TV Art

6.2.1 Benjamin Cook – Lux

I interviewed the Director of Lux Artists Moving Image, Benjamin Cook,[5] and the relevance to my research, which is his knowledge of the artists' moving image community and his role as director of the leading European distributor of artists' film and video. The resulting interview in its entirety is quite short, but he makes some salient points which are important to include, particularly about the conservative nature of BBC television today and also the fact that not many young people aged 18 to 35 own a television.

Interview with Benjamin Cook

DH: How do you see the future of women's TV art developing in the 2000s?

BC: I don't see much future – TV is becoming more conservative, and there are fewer opportunities for artists.

DH: What do you see as streaming channels for women's TV art?

BC: I am not sure what you mean by streaming – if it's the internet, then there is a multiplicity of sites and channels now showing artists' film, but I wouldn't necessarily think of them as TV.

[5] Benjamin Cook is the founder-director of LUX, the UK agency for supporting and promoting artists working with the moving image. He has been professionally involved in the independent film sector in the UK for the past 20 years as a curator, archivist, producer, writer and lecturer. Before founding LUX, he held a number of positions including Director of the Lux Centre; Head of Distribution of London Electronic Arts; Director of the London Pan-Asian Film Festival; Avant-Garde Programmer for the National Film Theatre, Film Archivist for Anthology Film Archives, New York, the Northern Film Archive, Gateshead and the Wellcome Institute.
He holds a MA in Film Archiving from the University of East Anglia and a Post-Graduate Diploma in Broadcast Journalism from Sheffield Hallam University. He has taught and spoken widely in the UK and internationally on artists' moving image. Three years ago, he co-founded research masters in moving image art with Central Saint Martins and a Leverhulme Trust-supported post-academic programme for artists working with the moving image, which he has run for the past six years. He has produced numerous films by international artists, including Apichatpong Weerasethakul, Yang Fudong, Amar Kanwar, Deimantas Narkevicius and Akram Zaatari.
He has curated numerous exhibitions and screening series, most recently the 'Mindaugas Triennial', the 10th Baltic Triennial of International Art, Vilnius in 2012. Also in 2012, he founded the LUX/ICA Biennial of Moving Images London and is the co-programmer of the Experimenta section of the BFI London Film Festival.

DH: How do you perceive women artists' making radical works with streaming?

BC: See above, I am not sure of what you mean by streaming – if it is the internet then yes, there is a lot of radical work but the media environment has completely changed – most young people don't have TVs or consume things on fixed time schedules – much more 'on demand' now.

DH: Do you think there is a gap in broadcast TV for Slow TV art by women artists?

BC: No, I don't think so – there have been some Slow TV projects, but I think it's not sustainable or will be supported in the long term.

DH: Would LUX ever consider running a TV channel for artists' experimental film and video now or in the future?

BC: I don't think so but maybe a streaming site like Netflix.

Analysis

Ben Cook views TV as conservative in the twenty-first century and particularly in 2021; he therefore doesn't see many opportunities for artists making work for TV. I also judge this to be true in particular of the BBC, whereas I have observed that Sky Arts Freeview channel is more radical in output than BBC4, which is an archive channel for the arts now. He sees that there is a multiplicity of streaming channels open for women artists' works and a lot of radical work being made for the internet. But he reiterates that many young people don't own a TV on fixed time schedules and that work is much more on-demand. But he avoided the fact that middle-aged people still watch television and own on average one TV set per household. I also asked him whether LUX would ever consider creating a TV channel dedicated to experimental artists' works. He replied that he didn't think so but maybe a streaming site like Netflix might. Perhaps he really means MUBI, since this platform is less mainstream, more avant-garde, and more open to streaming artists' moving image works.

6.2.2 Tracey Francis – Cinenova

I chose to interview Tracey Francis[6] since she is a longstanding key volunteer within the women's and feminist organisation Cinenova,[7] a longstanding women-only film and video organisation based in the UK[8] that offers particular historical significance to my thesis.

Interview with Tracey Francis

> **DH:** How do you see the future of women's TV art developing in the 2000s?
>
> **TF:** The relationship with TV and art is complex in this digital age. Women's TV art impacted the 70s but since transitioning into the digital era, the various streaming platforms no longer allow for collective responses to something that interrupts live TV. Audiences now have the autonomy to curate their own viewing and can interrupt the status quo of mainstream TV viewing on their own by watching several things at once on different devices. The future of women's TV art is within the social media platforms and then they may emerge onto TV and galleries. The digital revolution has opened a space for non-traditional artists/creatives to challenge and respond to the world around us globally. The same way visual artists such as Adrian Piper and her *Catalysis* series (1972–73) challenged society's view on women and race in her confrontational performance art piece.

[6] Tracey Francis is a graphic designer and visual artist based in London. Her practice incorporates printmaking, photography and film. She draws inspiration from the ordinary everyday objects to reflect on race and culture for her visual work. She is co-founder of Women in Film SE15 and curates film screenings and community events.
MA (Digital Film) from London South Bank University, May 2017.

[7] Cinenova is a volunteer-run charity preserving and distributing the work of feminist film and video makers. Cinenova was founded in 1991 following the merger of two feminist film and video distributors, Circles and Cinema of Women, each formed in 1979. Cinenova currently distributes over 300 titles that include artists' moving image, experimental films, narrative feature films, documentaries and educational videos made from the 1910s to the early 2000s. The thematics in these titles include oppositional histories, post and de-colonial struggles, representation of gender, race, sexuality, and other questions of difference and, importantly, the relations and alliances between these different struggles.

[8] Cinenova offers access to an extensive archive and advice relating to moving image work directed by makers who identify as womxn, transgender, gender non-conforming and gender non-binary. Cinenova is informed by its history as a key resource in the UK independent film distribution sector and internationally.
The Cinenova Working Group, founded in 2010, oversees the ongoing work of preservation and distribution and special projects that seek to question the conditions of the organisation.
Current Working Group: Tracey Francis, Emma Hedditch, Charlotte Procter, Irene Revell, Moira Salt, Louise Shelley, Marina Vishmidt.

The digital age artist Cecile Emeke who could fall into TV art category, found a method to make a hidden voice public, confusing to some and challenging through her *Strolling Series* via YouTube.

DH: What do you see as streaming channels for women's TV art?

TF: I'm not sure what is being asked here, but there can be no specific streaming channel for women's TV art. Streaming platforms such as the big ones – Youtube and Vimeo – work hand in hand with social media and social media is for everyone. For example, artists may interrupt their social stream with a clip of a new piece of work, such as artist Somalia Easton and her film *A Response To Your Message* (TV Movie, 2020). The reader may scroll through her regular photos to suddenly be confronted with clips and stills of black women in spaces that may leave the reader uncomfortable, confused, or relieved.

DH: Do you think there is a gap in broadcast TV for Slow TV art by women artists?

TF: Slow TV Art has space within bodies such as *Random Acts* and potential commercial spaces thinking differently or not about financial gains, on streaming platforms because it is very niche. My knowledge is limited within this area, but there are always gaps in broadcast because they have to look at what is happening in the digital world before they know how to respond to contemporary audiences. Until broadcasters truly diversify* (I refer to diversify in terms of race, gender, ability, religion and class) then there may be a space for Slow TV art for women artists.

Analysis

Tracey Francis sees the future of women's TV art as complex in this digital age. The future of women's TV art is within the social media platforms and then they may emerge onto TV

and galleries. Tracey's responses define the current state of women's TV art as interruption and intervention in the digital landscape and I disagree with her point here that there can't be interventions in the present, like there were in the past, because there have been feminist interventions in streaming. I asked Tracey about her take on radical artists' work with streaming, and she provided further examples of works with race at the heart of the matter. Tracey Francis states radical work with streaming is happening now with unknown artists and creatives, for example on TikTok, Instagram, and SnapChat, from black dancers who can go on strike and cause a social storm to writers such as Emma Dabiri and journals such as Language Matters who use the slide format[9] art to open up discussions on critical race theory, feminism, and class, interrupting the IG social media format. Tracey's answers are also important since she focused on race and black women artists' work in this area and provides an example of a contemporary artist. Black women artists are very popular and highly visible now amongst contemporary art galleries today such as the Richard Saltoun Gallery, London, perhaps influenced by Sonia Boyce, whose show and presence in April 2022 won the Venice Biennale's top Golden Lion prize with her work *Feeling Her Way*.

6.2.3 Adam Lockhart – DJCA

Adam Lockhart's[10] relevance to my research is that he works as a lecturer and archivist at one of the leading academic media departments in Scotland, Duncan of Jordanstone

[9] Definition of slide format: 'Slide layouts contain formatting, positioning, and placeholder boxes for all of the content that appears on a slide. Placeholders are the dotted-line containers on slide layouts that hold such content as titles, body text, tables, charts, SmartArt graphics, pictures, clip art, videos, and sounds.' Source: Microsoft. https://support.microsoft.com.

[10] From Duncan of Jordanstone College of Art website. Adam Lockhart is responsible for the media archives and collections at DJCA as well as the Media Preservation Lab, established in 2004, set up to digitise and preserve obsolete media formats. He is a leading specialist in the conservation, restoration, and pre-exhibition of artists' video from theoretical and technological perspectives. Lockhart has worked on many UKRI research projects including REWIND| Artists' Video in the 70s & 80s, Narrative Exploration in Expanded Cinema with Central St Martins College of Art & Design, REWIND Italia, European Women's Video Art & Richard Demarco: The Italian Connection. He has acted as

College of Art, University of Dundee. He was also central to the development of 'REWIND', the research project on video art in the 1970s and 1980s. I conducted an email interview with him and believe he makes some interesting points about the future of women's TV art from an academic perspective.

Interview with Adam Lockhart

DH: How do you see the future of women's TV art developing in the 2000s?

AL: At the launch for the European Women's Video Artbook at the Glasgow Women's Library in 2019, a female member of the audience asked why it was still called 'Women's Video Art' and not just 'Video Art'. Which begged the question, are women still underrepresented in this domain or have they made progress? Is there a clear distinction between women's video art and work made by men? I'd like to think that there was more of an equal footing in the twenty-first century with fewer prejudices and less traditional stereotypical roles. I think the art world has helped enormously with this, filtering up into the mainstream with women such as Phoebe Waller-Bridge, who are highly respected, directing certain films that men would traditionally direct. As technology progresses, I see women providing an equal contribution to men.

DH: What do you see as streaming channels for women's TV art?

AL: I've never really thought of a dedicated streaming channel for women's TV art, I look for specific things, but like many streaming services, it's often hard to find things unless they are promoted, or you know where to look. Perhaps some kind of website or smartphone app could be developed to be a one port of call to find women's TV art on all the various streaming services, which of course, would need to be kept up to date. It could also be a place for discussion and debate.

curator and consultant for various nationally and internationally screenings and exhibitions, and he has written for many publications on media art.

DH: How do you perceive women artists making radical works with streaming?

AL: I think streaming is more likely to be an avenue for radical works than TV, sites like OnlyFans which have gained notoriety for pornography, hosts of other content such as work by photographers and musicians. So perhaps women artists could use a similar platform on a subscription basis, allowing them to add content directly to an audience without it being vetted or having to persuade some of the more established streaming services to host their work. Vimeo on-demand offers some of these benefits.

DH: Do you think there is a gap in broadcast TV for Slow TV art by women artists?

AL: I always thought that slow video art should be in a gallery, allowing the viewer to dip in and out, watching for as long as they please. Tamara Krikorian's work, as an example. But after seeing Slow TV art on TV, I think it is well suited and in some ways better, due to people (in general) being more relaxed and comfortable at home and the opportunity to concentrate more on it. I haven't noticed any distinction in the amount of women's work and men's in this area, so perhaps I need to pay more attention. I recently saw a piece by Georgina Starr, *Quarantaine*, at Tramway in Glasgow that could fall into this category and work on TV.

Analysis

In answer to my question, 'How do you see the future of women's TV art developing in the 2000s?', Adam Lockhart refers to an example at the launch of EWVA which questioned the focusing on gender in relation to video art. I believe this to be important in order to give women video artists some focus and much needed recognition lacking in academia and in subsequent publications. Adam proposes that a website or smartphone app could be developed to be a one port of call to find women's TV art on all the various streaming services. It could also be a place for discussion and debate. This answer informs my

research since it is something he posits that I hadn't considered before and might be a potential smartphone app or website model to consider for the future. Adam also states that streaming is more likely to be an avenue for radical works than broadcast TV. So perhaps women artists could use a similar platform on a subscription basis, allowing them to add content directly to an audience without it being vetted. Vimeo on-demand offers some of these benefits. I am unsure about non-vetting of content for a women's website due to matters of censorship. On the question of Slow TV Adam states an example of a work he has seen which is beneficial for my research purposes since it provides a contemporary example of Slow TV art by a female artist that has already been made for the art gallery but which could equally work well on broadcast TV as a contemporary piece of women's TV art or for women's TV art of the present and future since women's slow TV art is a new concept for TV broadcasting and hasn't been considered before.

6.2.4 Dr Laura Leuzzi

I interviewed Research Fellow Dr Laura Leuzzi[11] from Duncan of Jordanstone College of Art, University of Dundee. The relevance to my research is that she is a woman academic who teaches contemporary art and has written several books on video art with Professor Steve Partridge, including more recently, a book on European Women's Video art which is a valuable addition to my thesis and research into the future of women's TV art.

[11] From Duncan of Jordanstone College of Art website. Laura Leuzzi is a contemporary art historian, curator and author. Leuzzi earned her PhD in 'Tools and Methods for the History of Art' with a thesis in Contemporary Art at Sapienza Università di Roma in 2011. Her research is particularly focused on early video art, art and feminism and new media. Currently she is Research Fellow and Co-Investigator on the AHRC funded research project Richard Demarco: The Italian Connection (DJCAD, University of Dundee, March 2018 - July 2020), led by Prof. Elaine Shemilt. She is Co-Investigator on the RSE funded research project Digital Art and Activism (2019-2021). From 2011 to 2013 she was Post Doctoral Research Assistant, on the AHRC funded project REWINDItalia at DJCAD, University of Dundee. From March 2015 to February 2018, she was PDRA on the AHRC funded research project EWVA European Womens Video Art in the 70s and 80s, based at DJCAD, University of Dundee. As PDRA on REWIND Italia and EWVA Dr Leuzzi has built a wide network of contacts within Europe which include artists, curators, collectors, scholars, technicians, gallerists, authors, involving institutions such as universities and art academies, foundations, archives and museums. She is co-editor with S. Partridge of *REWIND Early Video Art in Italy/I primi anni della videoarte in Italia* (John Libbey Publishing, New Barnet, 2015), launched at CCA Glasgow (Dec 2015), Central Saint Martin, London (Feb 2016), British School in Rome (Apr 2016).

Interview with Laura Leuzzi

DH: How do you see the future of women's TV art developing in the 2000s?

LL: Women artists have been historically marginalised in the art system as well as in broadcast TV. I have not seen any significant change in the past 20 years. Women are awarded less space, commissions, and recognition. So, although the potential would be significant, women artists' TV is still underground.

DH: What do you see as streaming channels for women's TV art?

LL: I believe that there is more attention to women's art in independent online streaming platforms, although some attention has been paid by the BBC lately with programmes such as *Now and Next* in collaboration with Lux Scotland.

DH: How do you perceive women artists' making radical works with streaming?

LL: I think streaming can be an incredible opportunity although it does not allow the 'interruption' / intervention effect that much as early artists' work for TV allowed. Streaming is elective and still involves a portion of society due to the digital divide. Feminist platforms are used mostly by people already interested in feminism. Broadcast TV opens the conversation to a larger audience.

DH: Do you think there is a gap in broadcast TV for Slow TV art by women artists?

LL: There is, and it is part of the larger marginalisation that I mentioned.

Analysis

Laura gave general answers about women's place in TV and how women have been historically marginalised, much like Adam Lockhart's plea for women's video art to be given more recognition. Laura has not seen any significant change in the past 20 years. She states that women are awarded less space, commissions, and recognition. So, although the potential would be significant, women artists' TV is still underground. As regards streaming platforms and channels, Laura answered with some examples such as

the BBC with programmes such as *Now and Next*,[12] in collaboration with Lux Scotland, for which two films by women artists were commissioned for *Women in Film* for BBC4.[13] Laura's response also flags up that streaming is producing radical works but not with the intervention and interruption that TV art in broadcasting achieved. Tracey Francis from Cinenova answered that it was still possible to interrupt the stream, which implies that these developments are still in process and not fixed.

6.2.5 Dr Kate Meynell – Gallery Artist

I interviewed via email the Reader and Scholar Dr Kate Meynell[14] who has been based in the fine art department at Middlesex University for many years now. She is an academic who teaches fine art and has identified herself as a gallery artist and therefore is a valuable addition to my thesis and research into the future of women's TV art.

Interview

> **DH:** How do you see yourself as a gallery artist?
>
> **KM:** In that I make work that is sited in galleries, yes, but I also make work for a variety of contexts, often for the library, other public spaces, and the community of artists in less formal ways. I have often worked collaboratively, in many guises and tend to show in small artist-led contexts. Just before the pandemic, I had a funded residency in Norway which was incredibly supportive as was the Rome Fellowship – these are moments of time, but they are wonderful structures for enabling work to take place. I suppose I am trying to distinguish between the studio/process and the idea of a finished piece. The first is more interesting to me than the second, although both are important. The gallery (or public space) is vital to finished work

[12] *Now and Next* (2019–22) was a talent programme with the BBC, in collaboration with Lux Scotland
[13] Featuring artists such as Victoria Evans, Rose Hendry, and Isla Badenhoch.
[14] Kate Meynell is a British video artist, a scholar and an author. Artist Statement from her own website: 'I am interested in the personal and the political, humour, feminist strategies and subjectivities in a lived world … I make artists' books, video installations, performances and drawings - pretty much anything that seems to structurally contain thoughts and action. These are often in series, as records of precarious things. My recent initiatives have focused on collaborative ventures and shared ideas, where individuals and individual works are not seen as isolated from each other.'

and the kind of debate that is generated from there. It gets back to the notion of an 'integrated practice' which was very much part of LVA – that the processes, the discussion, and the exhibition should all be interconnected.

DH: Are you represented by a major private art gallery or public art galleries?

KM: I am represented by LUX and through the Bookartbookshop and I have work in many public collections, but I don't have a commercial gallery representing me.

DH: Why do you see women video and TV artists moving back inside the gallery in the mid-twenty-first century?

KM: I am not sure we ever left, my practice and those women of my generation who worked with video and TV early on, have been fairly consistently showing in galleries. At the outset LVA had a good working relationship with the AIR Gallery, the Musicians Collective, and Bracknell, Video Positive, etc., and for me, it carried on from then. Currently, I am working with artists' books (Gefn Press and Boundary Street Press), ceramics, performance with video (GraceGraceGrace), and drawings.

There was a moment when TV had experimental funding schemes through Channel 4, the BFI, and SC4 or BBC Scotland etc., in the late 1980s and I was lucky enough to be a recipient of a couple of those. But the industry as a model didn't work so well for me. I mostly like to work without a script, with serendipity and chance having a big part. Having a team of people around doesn't lend itself to that sort of method. But others at that time found it more amenable and found a better fit.

Flat screens and virtual spaces are less interesting than the messy 'here and now' encountered with sited, sculptural work. The boundaries between venue forms and art forms seem ever more blurred. I certainly see more women's work in galleries, the work is as likely to be what used to be dismissed as craft as to be video. I

enjoy it all, and my practice has always been across forms so it feels less rigid now. I suppose there is a desire for the physical presence of things, a craving exacerbated by the lockdown, too many Zoom meetings, no live events. So, visiting galleries again feels profoundly important, and I don't see it going away any time soon.

DH: Do you think that the gallery sector is flourishing for women artists in the twenty-first century?

KM: I am of an earlier generation where we didn't really think of video or performance as a commodity – the gallery system is very market-oriented, particularly now, so I guess it is flourishing for some, but not so much for others. It is certainly good to see the representation of women and minorities being taken seriously.

DH: What do you think about the future of women's TV Art in terms of broadcasting and streaming?

KM: It has a lot more possibilities in all its various platforms, it is more dispersed, but when you consider who has control of what is seen – who constructs the algorithms and their bias – I suspect there is a way to go. There has been a wave of claims for equality and democratisation of media with every new development from Portapak to YouTube, I remain sceptical in a world where clean water is not available to everyone.

Analysis

Kate sees herself as a gallery artist but also an artist who works in a variety of contexts. Her significant point is that the gallery (and public space) are vital to exhibiting finished work and the debate they generate – it was the notion of an 'integrated practice' which was very much part of LVA – that the processes, the discussion and the exhibition should

all be interconnected. Kate also believes that women artists never really left the art gallery but were given scope to make broadcast TV art in the 1980s, although it never really suited her particular practice method as a gallery artist, which is more sculptural and multidisciplinary. There is a desire for the physical presence of things, a craving exacerbated by the Covid lockdown, too many Zoom meetings, no live events, so visiting galleries again feels profoundly important. Kate sees the art market as being fruitful for some women artists but not all. Kate comes from a generation of women artists before the YBA era so I think perhaps she has lost out in this respect with major galleries, since as an older British artist she hasn't received the recognition she deserves. She remains sceptical about new platforms, broadcasting and streaming in the future being equally open to marginalised sections of the artistic community.

6.3 Broadcast – What is the Future of BBC4 as an Archive Channel and BBC2 as a Commissioning Channel for New Artworks and the Possibility for Producing New TV Art?[15]

It has been stated that BBC4 will no longer be a commissioning channel in the near future but will instead be an archive channel.[16] This means new Slow TV and TV art showcases will no longer be broadcast on it. Instead, it will broadcast past programmes due to its cost-cutting initiative. As an archive channel, this opens up the possibility for it to broadcast past TV art from the 1980s and 1990s – Channel 4's TV art output of Anna Ridley's *Dadarama*, *Television Interventions 19=4=90*, Jacqui Davies' *Random Acts* and Jane Thorburn's *Alter Image* may well air again on BBC4, while BBC2 will become a commissioning channel for new artworks and perhaps TV art of the future. This offers a

[15] Campbell, L. (2021, 29 March) 'BBC Four to become archive channel as cost-cutting drive continues', *The Guardian*. https://www.theguardian.com/media/2021/mar/29/bbc-four-to-become-archive-only-as-cost-cutting-drive-continues

[16] Televisual© (2006 – 2021) 'Figuring out BBC4's future', Staff Reporter. The channel was launched by Roly Keating in 2002 – he went on to become BBC2 controller in 2004, having set a template of archive programming and some dramatised history. For Janice Hadlow, who followed him, BBC4 was a platform to try out programming ideas, particularly in drama, which have subsequently proved successful on BBC2, where she is now controller.

new and fresh platform for TV art to thrive in the future. Popular in the 1980s and 1990s, is this kind of archive programming populist enough now for conservative BBC channels of the twenty-first century?

6.3.1 Celebrating Contemporary Womens TV Art – Marina Abramović Takes Over TV (2020)

Fig 6.1 *Marina Abramović Takes Over TV*, 2020, Marina Abramović for Sky Arts

A continuous 5-hour Sky TV art performance art intervention, courtesy of Sky Arts

I will now assess and celebrate the increased presence and role of a contemporary UK-based Serbian woman TV artist in television. The performance and video artist Marina Abramović is a wonderful role model for contemporary women's TV art since she is an older woman TV artist and at 73 years of age she managed to take over a broadcast TV channel with a long-form TV art intervention in her series for Sky Arts, *Marina Abramović Takes Over TV* (2020); she is the first artist in history to take over an entire TV channel.[17]

[17] In this, the longest ever TV intervention by a woman artist on broadcast UK TV, Abramović used her unique blend of performance art and Brechtian direct camera address to hold the audience's attention for the course of one evening,

6.3.2 Women in Film, BBC4 (2020)

These emerging female artists, presented by cultural historian Janina Ramirez, used a mix of comedy, drama and sexuality, experimentation and performance to tell stories from a contemporary female perspective. Janina Ramirez opens the series of programmes with a direct-to-camera address, citing film director Kathryn Bigelow and the importance of broadcasting female artists.

Two of the strongest narrative films in the series feature food and are *Fruity* (2020), an erotic short film written and directed by final-year film student Anna Mouzari at the University of Gloucestershire[18] funded by The Arts Council England and BBC Arts and crewed by students at the university. It depicts a young woman's surreal obsession with fruit and her transference of lust with fruit onto another woman she meets in a shop while out buying cake.

Cake (2020), directed and performed by another woman artist-filmmaker Flo Cornell, depicts a young woman's obsession with cake and features parts of the body made out of cake, designed and baked by the artist-filmmaker. It deals with body self-image and self-identity over the teenage years and compulsive eating, culminating with the ultimate acceptance of body image.

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from 9pm on Saturday 5 December 2020, for five hours non-stop. She states throughout the programme, 'If you want normal TV you are on the wrong channel. These are my rules – turn off your mobile phone. Stay with me. Breathe with me'. The artist presents the 100-year story of performance art in a programme that cross-cuts footage of live performances including *Lepidopterophobia* by Miles Greenberg (2020) and her own vast body of work with critical and historical quotes in bold text, while also intercutting two performance artists' subversive TV commercials into the programme mix by Chris Burden and Ana Provost.

Abramović explores and critically presents the big themes of performance art while she makes connections between the human body, sculpture, film, music, fashion, advertising, dance, spirituality, politics and community, and even life and death.

This exciting grand gesture and original development in women artists' TV was later repeated in 2021, 2022 and 2023 with six shorter one-hour programmes on the same theme but entitled *Marina Abramović Takes Over TV Recut* broadcast on Sky Arts and digitally presented worldwide. These interventions by Abramović illustrate and define where we are now with women's TV art in the UK. Abramović's achievements as a UK-based woman TV artist are truly groundbreaking.

[18] https://www.glos.ac.uk/content/fruity-film

Two other film works in the series *Now & Next*, a partnership between BBC Arts, Screen Scotland, and LUX Scotland (2018–22) featured in this *Women in Film* showcase and they are the most formally experimental of all the films in this showcase. *Now & Next* commissions Scotland-based artists from a wide range of artistic disciplines to make high quality short audio or audio-visual film content.

Artist Victoria Evans'[19] short audio-visual film work *Cosmic Domestic* (2020) employs macro lens extreme close-up abstract photography and sound recordings taken from ordinary household objects and personal and subjective intimacy (see Figure 6.2). The film's manipulation of image and sound makes the objects strange and therefore offers a cosmic aesthetic unique view on a domestic and personal landscape.

[19] Victoria Evans is an artist and researcher living in Glasgow. She creates multi-sensory and immersive audience experiences through moving image, sound and sculptural installation. Source: LUX ONLINE Edinburgh.

Fig 6.2 *Cosmic Domestic*, Victoria Evans, 2020

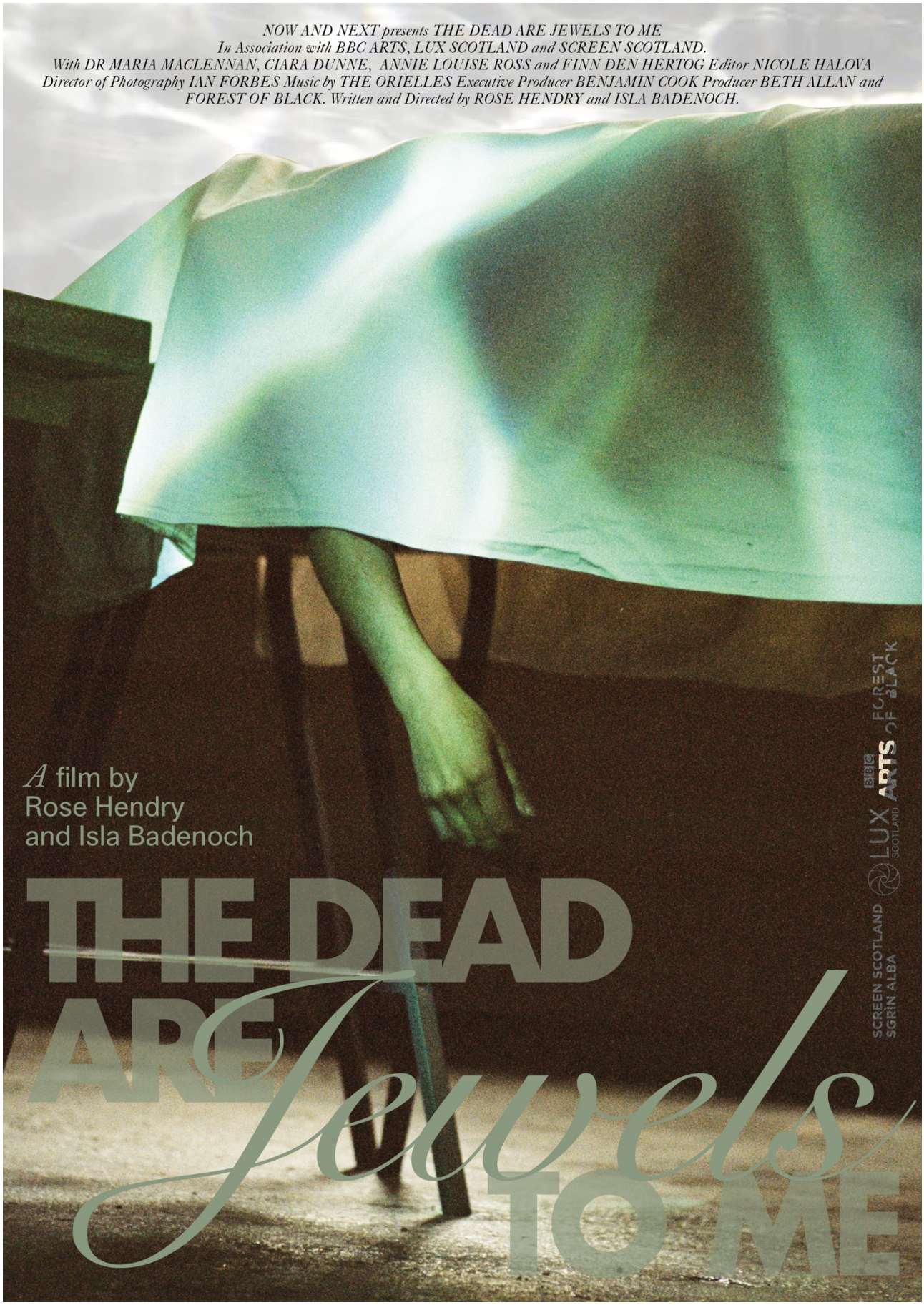

Fig 6.3 *The Dead are Jewels to Me*, 2021, Rose Hendry and Isla Badenoch, courtesy LUX /BBC Arts

Film-maker Rose Hendry[20] and artist Isla Badenoch's [21] audio-visual film work *THE DEAD ARE JEWELS TO ME* (2021) (see Figure 6.3) explores the mind of Dr Maria Maclennan, FRSA, the world's first forensic jeweller. The piece reenacts Maclennan's forensic findings and in the process recreates something like a formally experimental episode of a CSI drama in order for Maclennan to solve a crime about the dead and jewels and uncover new scientific theories.

While *Women in Film* is formatted as a showcase for women's film and a 'gallery of the air', *Marina Abramović Takes Over TV* is also a grand interruption to the broadcast schedules due to its length and formal content but also to the audience reception, etc. The generational differences between the two series are of age and experience. *Marina Abramović Takes Over TV* is more sophisticated, complex and multi-layered than *Women in Film*, while *Women in Film* is a starting-out showcase for younger women's film introduced and linked together by an 'expert' cultural historian rather than the artist-filmmakers themselves introducing and critiquing their own works.

6.3.3 The End of Traditional TV Broadcasting and the Dominance of Online Video and Cybernetics for the Future

Fast-developing computer and online video streaming services are taking over from traditional broadcasting channels. Such a reality also leads to the death of women's TV art as we know it and into new forms that have yet to be imagined or even developed beyond broadcasting. The end of traditional broadcast will make streaming and social media more important. Perhaps gender, race, and class will be the key features of these forms, as Tracey Francis from Cinenova has stated in her interview. Gail Dines has also stated this

[20] Rose Hendry is a filmmaker from Dunshalt, Fife. Rose plays with cinematic language, visual poetry and the viewer's experience, drawing audiences into worlds both familiar and alien. Source: LUX ONLINE, Edinburgh.
[21] Isla Badenoch is a writer-director and artist. Isla is an intuitive storyteller whose work has an individual style grounded in her roots as a documentary filmmaker. Source: LUX ONLINE Edinburgh.

before Francis in her book *Gender, Race, and Class in Media*,[22] while Donna Harraway's essay 'A Cyborg Manifesto'[23] suggests that there will be cyborgs and cybernetic body parts that mean we jack into computers and link up with new technology, signifying human contact manipulated by computers, a vision of the future much like that in Ridley Scott's film *Blade Runner* (1982).[24] Harraway's 'A Cyborg Manifesto' criticises traditional notions of feminism, 'particularly feminist focuses on identity politics' and she 'encourages instead coalition through affinity'. She uses the figure of the cyborg to urge feminists to move beyond the limitations of traditional gender, feminism, and politics. The 'Manifesto' is considered one of the milestones in the development of feminist posthumanist theory.[25] Posthumanist theory can be applied to new forms for women's work, digital work, and online video in the twenty-first century as well as the ultimate demise of the human, thus addressing my argument about possible future forms for avenues of women's online digital works.

6.3.4 How the Internet Has Changed TV and Opened up Spaces for Women Artists to Make Work for Broadcast

TV is viewed increasingly over the internet in streaming channels and through social media. While an older generation watches TV and flicks between the proliferation of digital channels now available, the younger generation does not, on the whole, tend to watch TV at all but views it (if at all) through a variety of mobile devices. All this has a significant impact, in that it is no longer the only consumed medium and multiple platforms may be being consumed all at the same time in a single household, opening up spaces for women artists to make work. YouTube, MUBI, Vimeo, i-Player, and Netflix are all platforms that broadcast women artists' work on the internet featuring women's and feminist streaming of film and video. For example, Netflix currently streams women's and feminist mainstream

[22] Dines, G. (1995) *Gender, Race, and Class in Media*, Sage Publishing.
[23] Harraway, D. (1985) 'A Cyborg Manifesto', *Socialist Review.*
[24] *Blade Runner* (1982, dir. Ridley Scott) is a futuristic sci-fi film.
[25] Ferrando, F. (2014) 'Posthumanism', *Kilden Journal of Gender Research*, 2, pp. 168–172.

films such as *Suffragette* (2015, dir. Sarah Gavron), a mainstream narrative film about a young mother who explores and experiences a life of activism and violence as a suffragette. *Legally Blonde* (2001, dir. Robert Luketik) is a mainstream narrative film which explores law and order and romantic tragedy upturned through the eyes of a blonde female lawyer who questions stereotypes of images of women, and *Little Women* (2019, dir. Greta Gerwig) is a mainstream narrative film adapted from the novel by Louisa May Alcott about the intimate relationships between four sisters growing up and coming of age, a rites-of-passage film from childhood to womanhood. MUBI is a streaming service offering avant-garde and non-narrative and non-mainstream classic feminist long-form films such as *A Question of Silence* (1982, writer and dir. Marleen Gorris), an experimental film and a feminist classic about three women unknown to each other whose feelings and experiences of sexism lead them to collaborate to kill a male shopkeeper. *Riddles of the Sphinx* (1977, dir. and prod. by Laura Mulvey and Peter Wollen) is an experimental avant-garde theory film structured in seven parts with the use of 360-degree pans and a voice-over about motherhood interrupting the film spoken by Laura Mulvey. Moreover, *Jeanne Dielman* (1975, writer and dir. Chantal Akerman) is an experimental film which can be seen as the inscription of subjective space and duration, a film space of silences, repetitions, and discontinuities. VIMEO and YouTube are streaming platforms for experimental women artists to upload and showcase their short films and videos and have the potential for streaming feminist interventions. TV channels BBC4 and SkyArts both broadcast women's traditional TV art intermittently, and the BBC's iPlayer service streams women's arts documentaries and both experimental and mainstream feminist film and video.

LUX Artists Moving Image has a number of women artists who screen on LUX online, such as *When I Was A Monster* by Anne McGuire (1996), a feminist issue-based performance

film depicting haunting feelings and confessions about grotesque body image and self-hatred following a serious accident. *Almost Out* by Jayne Parker (1984) is a film by a classic female filmmaker of the 1980s, a performance film where the artist confronts her mother and the fragility of their relationship through both women appearing naked. *Light Reading* by Lis Rhodes(1978) is a film by a classic UK 1970s female filmmaker depicting a disjunction between image and sound featuring potentially the scene of a crime. *Pan Film* by Gill Eatherley (1972) is a film featuring black and white images featuring the process of time and film as time-based media, available from their online collection. There is one TV artwork by a woman artist in their online collection, *Pictures on Pink Paper* by Lis Rhodes (1982), a non-narrative film by another classic UK 1970s female filmmaker and founding member of the women's distribution network Circles; the film considers women's unpaid domestic labour and the power relations between men and women; it was screened on Channel 4 (1985). The fact that they are shown online not only makes the works more accessible and but also adds to their weight as digital formats as a contemporary medium for exhibiting past and present film works.

6.4 Galleries

The other space where TV art may exist and flourish now and in the future is the art gallery. This move to the gallery for artist's film and video started in earnest in the mid-1990s over 30 years ago – it is broadcast that stopped commissioning and showing artists' work from the mid-1990s onwards. TV artists such as Kate Meynell and David Hall are now firmly placed inside the art gallery. Kate Meynell now sees herself as a gallery artist, while Richard Saltoun Gallery represents David Hall. Hall was invited to join Richard Saltoun after a successful final show of his work *End Piece* (2012) at Ambika P3. He was anti-gallery up to that point and believed that private art galleries made an unfair profit

from artists and exploited them – a belief that the Artists Placement Group (APG) voiced in the 1960s and 70s of whom Hall and producer Anna Ridley were members.
Kate Meynell has said in her interview that women of her generation who worked with video and TV early on have been fairly consistently showing in galleries. At the outset LVA had a good working relationship with the AIR Gallery, the Musicians Collective, and Bracknell, Video Positive, etc., and it carried on from then. Other female artists who have worked with TV who are now positively working in galleries include Marina Abramović showing at the Serpentine Gallery, who took over the whole of the Royal Academy in 2023 – an amazing achievement for an older woman performance and contemporary TV artist, validating her position as a leading classic performance artist.

For just three days (10–12 September 2021) – in collaboration with WePresent, the digital arts arm of WeTransfer – performance art's best known figure, Marina Abramović, marked her arrival by taking over the Old Truman Brewery in Whitechapel. There she immersed audiences in *Traces*, a five-room extravaganza of video works, soundscapes, light pieces, and sculpture which focused on some of her most significant objects and ideas. These included a giant quartz crystal, the writings of her late friend Susan Sontag, a stone from Mars and the miraculously resilient desert plant Rose of Jericho – all things she believes 'we have to preserve for the future'.
More long lasting are her two shows at Lisson Gallery, which also opened that week and ran through into October 2021. One is in the gallery's main galleries in Lisson Street, and one in their temporary pop-up space in Cork Street. Both revolve around her enduring passion for the Greek American soprano Maria Callas, whose voice the teenage Abramović first heard on the airwaves in her grandmother's Belgrade kitchen. 'I started crying, I don't know why – the voice was so emotional for me,' she remembers.

Artist Tracey Emin has also been featured in a major retrospective at the Hayward Gallery, entitled *Love Is What You Want* (2011) featuring seldom seen early works alongside recent large-scale installations. This major survey included work in different media and covered every period of her career, revealing facets of the artist and her work that are often overlooked,[26] for example her body of film and video works.

Recently, she has opened her own set of galleries in her hometown of Margate, Kent primarily for young artists to have a space to show their artworks. The result was TKE Studios (the moniker is drawn from the initials of Tracey Karima Emin).[27]

6.5 Screenings and Festivals

In the 1970s, 1980s, and 1990s there were numerous artists' film and video festivals in the UK such as the short film festival at the National Film Theatre, London and at Bracknell Festival of Independent Film and Video, Bracknell, FACT and Video Positive, Liverpool, and Pandemonium at the ICA and LUX Centre. Physical screenings in person predominately featured where the makers were present to showcase and discuss their films and videos. This is perhaps a post-Covid issue – this is an area in the twenty-first century where artists and makers can return to and explore as part of a focus on the future of women's TV art and its transmuted form. A revisited space for cinema and film screenings to take place. Is there a future for such a space? It is unknown as yet.

6.6 Streaming

Streaming is not linear; it is non-linear, as the audience can pause, switch, return etc – so any 'Intervention' has much less effect than on a fixed broadcast environment. The term 'streaming' was first used for tape drives manufactured by Data Electronics Inc. that were

[26] Source: Hayward Gallery publicity (2011).
[27] https://news.artnet.com/art-world/tracey-emin-margate-studio-museum-2010352

meant to start up and run for the entire track, while slower ramp times lowered drive costs. 'Streaming' was named thus in the early 1990s as a better description for video on demand and then for live video on IP networks.[28] Streaming refers to the continual transmission of audio and video files from a server to a client. In streams by video, content is sent in a compressed form over the internet and is displayed by the viewer in real time. The media is sent in a continuous stream of data, like water and is played as it reaches the recipient.

6.7 Social Media – Instagram and TikTok Interruption Clips

According to Tracey Francis of Cinenova,[29] there can be no specific streaming channel for Women's TV art, while my argument posits that streaming platforms perhaps could be developed and used for the practice of creating feminist video interventions. Major streaming platforms such as YouTube and Vimeo work hand in hand with social media, and social media is for everyone. For example, artists may interrupt their social stream with a clip of a new piece of work, such as artist Somalia Easton and her film *A Response to Your Message* (2020). The reader may scroll through her regular photos to suddenly be confronted with clips and stills of black women in spaces that may leave the reader uncomfortable, confused, or relieved.

The production side is more democratic with social media and you have different platforms, for example Facebook and Instagram covered online. The production process is cheaper than for broadcast and you can make a YouTube or Vimeo video for minimal cost

[28] Examples of pay video streaming services include Netflix, iTunes, Hulu, YouTube, Vudu, Amazon Instant, LoveFilm, Baidu, NowTV and Vimeo. Free sources include the Internet Archive, Crackle, Engage Media, Retrovision.
[29] Cinenova is a non-profit women's and feminist distribution outlet formed in 1991 from a merging of Circles and Cinema of Women.

now, compared to the high production costs incurred in traditional mainstream production and broadcasting of TV art of the past.

6.8 Conclusion: The Future of Women's TV Art

This final chapter posits my theories on the future of women's TV art after postmodernism and my key supporting ideas and findings as to future forms of women's TV art that identify new contexts and platforms and can be categorised under three sub-headings: broadcast, streaming, and social media.

In broadcast TV I have identified the grand intervention and new piece of TV art *Marina Abramović Takes Over TV* on Sky Arts broadcast television in 2020, while in the field of streaming I have focused my attention on online video streaming as new radical forms of exhibition and distribution for women and feminist video artists in the twenty-first century and a further development of TV art after TV broadcasting. According to Tracey Francis of Cinenova, there can be no specific streaming channel for women's TV art. However, my argument concludes that streaming platforms such as YouTube and Vimeo could be developed and used for the practice of creating experimental feminist video interventions. Some feminist mainstream and avant-garde films have been streamed on platforms such as MUBI and the BFI player; these are still rare and often presented out of context.

Following this in the field of social media I conclude that according to Tracey Francis, for example, 'artists may interrupt their social stream with a clip of a new piece of work', such as by artist Somalia Easton as mentioned above.

I have also addressed the three areas of broadcasting, streaming, and social media through four open-ended qualitative interviews with academics. I cite case studies and I

engage with theoretical arguments on the subject matter and consider the context of the end of broadcast television as we know it as a prediction for the future, with fast-developing computer and online digital video ultimately taking over from traditional TV broadcasting channels.

Such a prediction leads to the end of women's TV art as we know it and into new forms that have yet to be imagined or even developed beyond TV broadcasting and streaming, notably the post-humanist model of the cyborg as a positive role model for women. For example, in Donna Harraway's 'A Cyborg Manifesto'[30] there will be cyborgs and cybernetic body parts that mean we jack into computers and link up with new technology, signifying human contact manipulated by computers.

[30] Harraway, D. (1985) 'A Cyborg Manifesto', *Socialist Review.*

7. CONCLUSION: WOMEN'S TV ART AND BEYOND

The conclusion is an opportunity to reflect on my research and its findings. Therefore, aside from answering my thesis's three research questions, I address my main contributions and the original knowledge I have created to the field. I will also summarise where my research fits into the existing body of knowledge, what gaps in research I have uncovered, and what is new, exciting and celebratory about my research into women's TV art. Finally, I will discuss any limitations of my research and present recommendations for future research.

7.1 A Summary of the Key Findings of the Study

I want to start with my third research question, what did these forms of interventions and resistance by women in television achieve? Have they influenced or transformed current practices and what are the future developments in this field? The works I have researched and examined are experimental broadcast interventions interrupting or intervening the flow of mainstream television by women artists and producers from 1971 to 2024. While more recently there are feminist works streaming on Netflix and MUBI, the viewing and audience engagement is very different, as these new forms are non-linear. The act of intervention no longer has the impact it had during the period of analogue broadcast television in which content was controlled through scheduling and programming by TV channel executives. Today, anyone can intervene by selecting a different programme, channel, or application, as control of exhibition chronology and time are now in the hands of the audience. Whether experimental feminist interventions could be effective on social media and platforms such as TikTok, YouTube, and VIMEO is probably unlikely because of the non-linear nature of moving image dissemination technology today. New spaces and strategies need to be developed by women artists in the UK focusing for example on post-Covid dialogues and

race, class, and gender. The possibilities are varied and in flux, as both production and exhibition of works are now more accessible and diverse than in the twentieth century. The case study of Tamara Krikorian, an early modern pioneer video and TV artist and 'sculptor of the air', is an important addition to the TV works of women who have not been recognised and often ignored by women TV art producers and the art world. Additionally, I have located that women TV art producers have been acting as enablers and collaborators with male and female TV artists and this collaborative liaison has made the work a more democratic working practice and process.

7.2 Research Questions

Question 1: What are the socio-political, art historical and technological and conceptual factors that occurred between 1971 and 2024 that enabled women producers and artists to produce subversive TV art as broadcast experiments and interventions in British television?

From my findings in evaluating the socio-political factors of the Thatcher years and late twentieth century, I note that in the UK, feminism, collectivism, and radical politics were powerfully espoused by women's experimental film and video community arts groups such as Video Vera Productions, experimental women's film distributors Circles, and Cinema of Women which became Cinenova and were funded by the GLC, British Film Institute, and local authorities. Conversely, within art-historical sectors women were often excluded from mainstream art history; much of mainstream art practice was elitist and to summarise Griselda Pollock, cited in the chapter 'Feminist Interventions in the Histories of Art', in *Vision and Difference* (1988),[1] sexism in most academic disciplines was rife and perpetuated a gender hierarchy and imbalance in power relations between men and

[1] Pollock, G. (2003) *Vision and Difference*, Routledge Classics.

women. Moreover, not just gender, but class and race were also subject to this dominance in power.[2]

TV arts producers such as Jane Thorburn highlight that because of technological factors women took up video production rather than filmmaking to make experimental video work, since this was technically more accessible and could be produced individually without the involvement of the mostly masculine world of film crews. These were key factors that enabled and led women producers and artists to produce subversive TV art as broadcast experiments and interventions in British television that I have identified and conceptualised.

However, these findings are also similarly rooted in the case studies in my Methodology chapter as they address my research questions by analysing work made by women artists over a thirty-year period, featuring extensive examples and samples of work produced from 1971 through to 2021. I look in detail at some selected examples of what constitutes significant and diverse pieces of television art by women artists which have acted to subvert the conventional formal language and content of television.

In my case studies, I consider selected examples of women's TV art from 1971 to 2024 and offer an analysis of them. My focus is on women's TV art and the case studies identify new findings about British-based women artists' TV. Therefore, my enquiry explores new ground in research and scholarship through a critique of the material I have considered and the subsequent development of new ideas on the subject. This is achieved by organising the material into sections: significant early examples, contemporary examples, and TV arts documentaries, and uncovering subversive work by women artists such as Anna Ridley's *Television Interventions*, TV art such as *TV Sculptures* and the Oil of Ulay

[2] Ibid.

artists' TV commercials, and *Television Interventions 19=4=90* which was commissioned and made for Channel 4 Television during this timeframe.

Jean Francois Lyotard's art historical interventionist 'Brief Reflections on Popular Culture'[3](1986) is considered here also because it examines forms and strategies of interventions into popular culture and provides a theory for artists on how to produce a feeling of disturbance and reflection and has influenced women artists wanting to make cultural and political interventions into television:

> 'the question was that of knowing how to introduce resistance into this cultural industry. I believe that the only line to follow is to produce programmes for TV, … which produce an effect of uncertainty and trouble in the viewer. … You cannot introduce concepts; you can't produce argumentation. This type of media is not the place for that, but you can produce a feeling of disturbance in the hope that this disturbance will be followed by reflection … and obviously, it is up to every artist to decide by what means s/he thinks s/he can produce this disturbance …' [4]

Judith Butler's socio-political stance, as stated in *Gender Trouble: Feminism and the Subversion of Identity*,[5] (1990) further encourages the notion of 'Intervention' as a valid feminist strategy. 'The critical task of feminism is to locate strategies of subversive intent – to locate interventions.'[6]

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[3] Lyotard, J. F. (1986) 'Brief Reflections on Popular Culture', in Appignanensi, L. and Bennington, G., *Postmodernism: ICA Documents 4*, London, ICA.
[4] Ibid
[5] Butler, J. (1990) *Gender Trouble: Feminism and the Subversion of Identity*, Routledge, Chapman and Hall.
[6] Butler, J. (1990) *Gender Trouble: Feminism and the Subversion of Identity*, Routledge, Chapman and Hall, pp. 5-179.

As I've highlighted in my Chapter 4, Women Artists' and Producers' TV and Aesthetics, I have answered this research question with the findings mentioned above.

Question 2: How does this broadcast work made by women artists and producers differ from the mainstream, and what are its defining factors and aesthetics?

From my findings in evaluating the history and theory of women's TV art aesthetics, the main defining factors and aesthetics of women artists' and producers' TV that I have identified and conceptualised are eight aesthetic styles that I name and define supported by original case studies. These are:

> Feminist Aesthetics. Philosophies and representations that embrace positive discrimination, such as looking at BAME, disabled women, and lesbian and queer identities and challenging female stereotypes imposed by patriarchy. Feminist aesthetics are concerned with undoing patriarchal constructs. They are concerned with beauty and the arts and sensory perception, female body imagery, goddess imagery, personal narratives as opposed to grand (male) narratives, and devaluation of individual solitary (male) genius, vs joint collaborative interventions by women artists.
>
> Abject Aesthetics and the Maternal. There is a unique women's TV art aesthetic of the 'unseen' and 'unspoken' abject maternal that appears throughout these decades and that it works in opposition to the form and content of much mainstream television. By 'unseen' I mean ignored by mainstream television and not seen on television. It draws on Kristeva's seminal text, the *Powers of Horror*[7]

[7] Kristeva, J. (1982) *Powers of Horror*, Columbia University Press.

Female Narcissistic Aesthetics. The defining factors and aesthetics in female narcissistic aesthetics are the extensive use of mirrors and water and reflections harking back to the Greek myth of Narcissus. In the work of women video artists, narcissism is explored in the television viewing experience, which reflects the viewer's body, while the projection of self onto another also features in some work. Exhibitionism is also seen in the work of female performance artists.

Female Modernist Aesthetics. Modernist aesthetics in video art and TV are formalist, reflecting the individual rather than society and the 'medium is the message',[8] to quote Marshall McLuhan. Experimentation was paramount, and modernist artists broke free from old forms and techniques in their works and explored a flow of consciousness, poetic structures, and structuralism. Equally, they explored symbolism and a sense of the absurd, while modernism also borrowed from Kant and the aesthetics of the beautiful and the sublime.

Female Postmodernist Aesthetics. This can be seen as a poetics of collective consciousness. This would include a critique of grand narratives (one history, usually white, male, and European) in favour of local narrative and personal narratives; the fragmentation of self and an ensuing many-voiced narration; genealogical discourse (how stories, concepts, paradigms, history change over time); a rejection of stories of time told in linear sequence; a focus on how collective consciousness involves forgetting pain and suffering and recomposing memory, encompassing new or previously excluded stories – gender-play and camp with unfixed identities.

[8] McLuhan, M. (1967) *The Medium is the Message*, Penguin books.

Contemporary Aesthetics. In defining aesthetics of the contemporary , I include ironic and sincere elements simultaneously operating in a work of art: dual strands of knowledge and naivety; empathy and apathy simultaneously at work; wholeness and fragmentation equally at play; unconventional approaches to narrative structure; and a high modernist revival all feature in contemporary aesthetics.

Dada art and the Anti-aesthetic: *Dadarama*, Dada art and Anti-art. When Dadaists employed aesthetics, they used mockery and humour and the absurd, paradoxical, and opposed harmony. They also employed artistic freedom, irrationalism, and spontaneity. An anti-establishment approach was another key factor.

Contemporary Aesthetics. Slow TV – the defining factors of Slow TV art and its distinguishing characteristics relate ultimately to narration: the television, minimalistic by format, slows down the narrative pace and a joined together causality; its particular aesthetic features include a use of the long take and an emphasis on dead time; methods produce a mode of narration that ultimately offers an elongated experience of duration on screen. This results in a contemplative mode of spectatorship which draws on art cinema and television. Its defining qualities of duration and repetition are seen in much conceptual and avant-garde moving image art throughout the decades.

Conclusion

The summary of my argument on aesthetics and the main defining factors and aesthetics of women artists' and producers' TV that I have identified and conceptualised are eight styles which challenge the basis and substance of mainstream traditional aesthetics in exploring new concepts and definitions which I have illustrated through my case studies of TV artworks by women TV artists. I have highlighted this research question with the

answers in paragraphs mentioned above that I have extracted from Chapter 4, 'Women Artists' and Producers' TV and Aesthetics'.

Question 3: What did these forms of intervention and resistance by women in television and beyond achieve? Have they influenced or transformed current practices and what are the future developments in this field?

Subversive broadcast work made by women artists and producers differs from the mainstream in form and content, drawing alternatively on the avant-garde and modern and postmodernist art forms. Many women artists produced issue-based works rather than purely conceptual and structural-materialist works favoured by male artists. While these works were exhibited in the context of broadcast television in the past, more recent developments of women's TV art can be seen in digital video form as feminist dissemination through streaming. They have been produced by the individual as producer and auteur and are therefore more economical to both produce and exhibit than works created by a traditional broadcast TV producer. They have been shown on the internet on streaming platforms such as YouTube, VIMEO, and MUBI. Their funding costs have been relatively low as compared to the expense of traditional broadcast TV art.

These are its defining factors and its forms of intervention and resistance that women's work in television and beyond achieved and how it transformed practice in the television industry.

Conceptual television interventions by women artists and producers achieved a troublesome effect on those who control the television channels, the controllers and commissioners, to cite Mark Kidel's observations.[9] Furthermore, interventions transformed

[9] Kidel, M. (1971) 'Television Art', *Studio International*, vol. 191, May-June. Mark Kidel is a BBC TV producer.

practice in the industry by producing an innovative and original format for works and artists to present their work unannounced to the spectator who would then piece the works together, acting as collaborator to enable the works' meaning, rather than let them passively flow over them as does much mainstream television. The works also set about to create a problem in the popular surrounding seamless flow of televisual time and space segmentation. TV producer Anna Ridley's *Dadarama* (1984) and *Television Interventions* (1990) achieved this in the 1980s and 1990s on Channel 4 Television where she worked with many British-based women TV artists such as Rose Garrard, Tina Keane, Pratibha Parmer, and Rosemary Butcher, alongside male artists.

Beyond the 2000s, the forms of intervention and resistance in contemporary art achieved by television women artists and producers can be cited initially as archive TV artworks and feminist dissemination on streaming platforms. John Wyver, in his seminal essay 'TV Against TV' wrote that the method of much interventionist TV art was ultimately subsumed in TV advertising and pop promos in postmodernism, therefore rendering it powerless as a force to effect change. However, my thesis reveals that subversive work by women artists brought about due to feminism and subsequently postmodernism has continued to be a powerful force and tool to continue to make radical TV artworks up to the present date, in particular with the rise and popularity of the prominent worldwide #MeToo women's movement as seen in issue-based women's works.

Streaming has transformed women artists' practice beyond traditional broadcasting and opened up new possibilities of distribution. It has achieved this by providing a radical form of exhibition for women artists' moving image work in the twenty-first century.

My key supporting ideas and findings as to future forms of women's TV art identify new contexts and platforms and can be categorised under three sub-headings: broadcast, streaming, and social media. These contexts are a prediction for the future, with fast-

developing computer and online digital video ultimately taking over from traditional TV broadcasting channels and marking the end of television as we know it and therefore highlighting how they transformed practice in the industry beyond the 2000s.

I have highlighted this research question with the answers in the paragraphs mentioned above that I have extracted from my Chapter 2, 'Methodology' and Chapter 6, 'The Future of Women's TV Art'.

7.3 Future Developments in this Field

Fast-developing computer and online video streaming services have taken over from traditional broadcasting channels and will lead into new forms that have yet to be imagined or even developed beyond broadcast. The end of traditional broadcast will make streaming and social media more important as it now has a wider reach of audience members. Is there an equivalent strategy in the field of streaming to the interventionist strategies that artists used in broadcasting? The experimental feminist interventions in broadcast cannot be replicated but new strategies need to be developed in order to provide platforms and voices for feminist practices and moving images in particular.

In this respect, it is worth considering Donna Harraway in her 'Cyborg Manifesto',[10] where she predicts there will be cyborgs and cybernetic body parts that mean we jack into computers and link up with new technology, a vision of the future much like Ridley Scott's film *Blade Runner* (1982).[11] Harraway's 'Cyborg Manifesto' criticises traditional notions of feminism and urges feminists to move beyond the limitations of traditional gender, feminism, and politics. Her thinking is considered one of the milestones in the development of feminist posthumanist theory.[12] Posthumanist theory can be applied to new forms for women's work,

[10] Harraway, D. (1985) 'A Cyborg Manifesto', *Socialist Review.*
[11] *Blade Runner* (1982, dir. Ridley Scott) is a futuristic sci-fi film.
[12] Ferrando, F. (2014) 'Posthumanism', *Kilden Journal of Gender Research*, 2, pp. 168–172.

digital work, and online video in the twenty-first century and is a useful way of thinking about how past practices can help to inform future ones.

7.4 Original Contribution to Knowledge

My research develops the study of moving image art, and television art, in particular. The huge role that women have played as producers of British TV art is one of the significant contributions to original knowledge that my PhD research has highlighted. My research has developed, highlighted and critiqued the previously marginalised field of the academic discipline of visual culture and extended the academic parameters through to including the role that women played in British TV art.

What my project does that has never been done before is to look in depth at a particular era of women's TV art from 1971 to 2024. It looks at women producers in relation to TV art and has shown and highlighted gaps, posed questions and thought differently about the history of this work. In particular, I focus on three key UK-based women TV producers, Anna Ridley, Jacqui Davies, and Jane Thorburn, and on other selected UK-based women TV artists. There is no previous academic study of these three women producers and women TV artists in the context of women's TV art. Together with this, part of the original scope of this research is through the comprehensive oral interviews with key TV artists and producers. Through these interviews my original contribution to knowledge highlights the way that TV art production has been shaped, structured and disseminated by a generation of women who had previously been deleted from nearly all historical records. Until now, women's TV art has never been looked at before in such depth and scope. Equally, women producers acting as collaborators and enablers with male and female TV artists has not been examined in such detail before.

Throughout the project I have also created contemporary narratives highlighting

and exploring the history and theory of TV art through various forms of narrative. My key sources and extensive reading material were books, newspaper articles and journals, located in my literature review chapter and bibliography, and film and video art located in my filmography. I look at how these sources have helped to shape a version of British art historical knowledge and I include a corrective analysis of what is an otherwise invisible record of TV art practices by women. From O'Pray to more recent work by Elwes, all of the existing literature ignores the relevance and radicalism of women's TV art and it was my intention to correct this historical amnesia. Through creating an historical archive of the original words used by some of the most important voices from this era – Ridley, Davies, and Thorburn – I hope that future generations will be able to draw on the research that I have done. The key sources I supplemented, queried, discredited and displaced are those which focus on the history of art and visual culture though a very narrow lens. Elwes is the only woman who touches on TV art made by women but, as I have addressed, she does this to a limited extent. O'Pray has written extensively about the British avant garde, but also fails to pay any real attention to women artists and none who specifically work in TV art. It was my intention to create a new historical narrative for what now constitutes British moving image history by highlighting the work of those who had previously been excluded.

My research has focused on two interconnected groups – UK women artists as producers of television artworks and women arts producers acting as commissioners of television art. Both of these were examined in the context of broadcast television in Britain on Channel 4, BBC Television, MTV, and through other digital TV channels. As I have shown throughout my PhD, this research has never been done before and it is hoped that this intervention on my part has helped to forge a new contribution to a much neglected field of study.

My main contribution is a new narrative study of the development of women's TV art from 1971 to 2024. My original contribution to the field gives new analysis of the role of women in TV art: it does this by exposing under-represented original subversive practices by women producers and artists in Britain in the form of interventions and broadcast experiments, and it also reflects on the impact of this work in the mainstream and beyond. It does this by applying these new paradigms and examples to a feminist reading of the previously limited history of TV art created by women. My research and original contribution to knowledge is embodied within a feminist paradigm and is grounded in a socio-political and art historical worldview.

7.5 Recommendations for Future Research

While working on my research for this PhD thesis I have become aware of areas of research that could further the scope of my project and that were outside the parameters of my PhD. There were key exhibitions and activist groups that related to my own research and which have also been excluded from official histories of the moving image. One key example of this that is worthy of further interrogation is the Artist Placement Group (APG), which needs examining since it is completely understudied or historicised in any way. It would be important to particularly look into the work of two key women and key exhibitions: Barbara Steveni, who collaborated with John Latham in founding and steering the group and her interactions with video artists, and specifically the TV arts producer Anna Ridley, who was an early member of the group. A key question would be to address how these women's input could be examined through a major exhibition on the group of women who formed part of the APG. The unique interventions made by these two women in particular, who exhibited at Raven Row Gallery where the original APG show took place as *The Individual and the Organisation 1966-79* (27 September to 16 December 2012) would be a useful addition to my own work on the role that women played in TV art. It would further

highlight the form of activism that TV art played in shaping ideas of intervention through a mainstream form.

While writing my thesis I have also discovered new areas of research such as broadcast and Slow TV art, experimental feminist participation, and intervention in streaming and social media platforms. Moreover, since much research into TV/video art has been written by male historians rather than by women, I deduce that more research into the history and theory of UK women's video art needs to be examined and historicised by women themselves. Since the original generation of activist artists, TV producers, etc enter their final decades, younger generations need to be alert to the way that women's voices have been omitted from the very histories that they helped to shape. It is hoped that my own PhD research has provided a useful intervention and corrective in providing a new lens onto an old problem of not crediting those who came before and to whom in fact we owe a great deal.

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10-16 – video, *Expanding Pictures*, 15 minutes, 1997, Gillian Wearing

2 into 1 – video 5 minutes, *Expanding Pictures*, 1996, Gillian Wearing

A Question of Silence – 92 minutes, 1982, Marleen Gorris

A Response To Your Message – TV movie, 10 minutes, 2020, Somalia Seaton

A Year in an English Garden – video, 60 minutes, Flicker and Pulse Productions, BBC4, 2020, producers Tom Wichelow and Brian McClave

All Aboard the Canal Trip – video, 120 minutes, Channel 4, BBC4, 2015, producer Clare Paterson

Almost Out – performance, 105-minute, b&w U-matic video,1984, by Jayne Parker

Alter Image – video arts series, 1983, Jane Thorburn. Series of 10 programmes each featuring Art and Artists from all over the world. Including: Sankai Juku, David Mach, Jock Mcfadyen, Andrew Logan, Zandra Rhodes, Brion Gyson, John Giorno, William Burroughs, Psychic TV, Julian Opie, Nick Grimshaw, The Residents

Animate Projects , for Channel 4, 2007-2011 Jacqui Davies

Ariel – 16mm film, 4 minutes, 1974, Margaret Tait

Artists TV Commercials Expanding Pictures – 60 seconds (featuring work specially commissioned from Sam Taylor-Wood and Gillian Wearing); Proctor and Gamble commissioned a series of art subverts for Oil of Ulay skin cream from Tracey Emin and Rachel Whiteread's mother, Pat Whiteread, to feature scheduled with the normal adverts broadcast during October 1997

Because this is Britain – Martha Rosler, 3-minute video, for FACT/Channel 4 Television was made for Random Acts in 2011–13, produced by Jacqui Davies, curated by Jacqui Davies and Mike Stubbs

Belshazzar's Feast/The Writing on Your Wall – video art single screen, 25 minutes, 1983–4, Susan Hiller

Bhangra Jig – video 3 minutes, 1990, for Channel 4's *Television Interventions 19=4=90*. Pratibha Parmer

Big Time – The House – video, 4 minutes,1990, for Channel 4 *Television Interventions 19=4=90*, Steve Littman

Blade Runner – feature film ,1 hr 57 minutes, 1982, Ridley Scott

Black and White Menstrual Show 1997, Jake and Dinos Chapman

Breeze – video art installation 1974, 10 mins, Tamara Krikorian

BRIDGIT – shot on a mobile phone, transferred to TV monitors, 32 minutes, 2016, Charlotte Prodger

Cake – 16mm film, 4 minutes, 2020, directed and performed by Flo Cornell

Candy-Coated Killing Spree – multimedia/video, 3 minutes 11 seconds, 2017, Rachel Maclean

Catalysis – series performance art piece, 1972–73, Adrian Piper

Celtic in Mind – video, 15 minutes,1990, Rose Garrard

Chariots of Fire – 124 minutes, 1981, written by Colin Welland, directed by Hugh Hudson, produced by David Puttnam

Close-Up – BBC2 Arts documentary, 49 minutes, 1999, Tracey Emin

Close-down – sound art and video, 24 minutes, 1984, David Cunningham

Cold Feet – comedy series, 90-minute episodes, ITV, 1997–2016

Corps Etranger – video installation, 2 minutes, 1994, Mona Hatoum

Cosmic Domestic – short audio-visual film work, 5 minutes, 2020, *Now & Next*, a partnership between BBC Arts, Screen Scotland, and LUX Scotland (2018–22) Artist Victoria Evans

Dadarama – video art series, 1984, producer Anna Ridley. Produced works by David Cunningham, Stephen Partridge, Paul Richards and Michael Nyman, Rose Garrard, Rosemary Butcher and John Latham

Date with an Artist – a *South Bank Show Arts* documentary, 60 minutes, 1997, C4, Sam Taylor-Johnson

David Hall Making TV Interruptions – YouTube, 21 October 2014, Scottish TV

Dazzling Image – also at the time in 1990 Channel 4 created *Dazzling Image Series 1*, an artists' showcase of work by women artists and filmmakers:

Deep Throat – video installation, 1996, Mona Hatoum

Descent of the Seductress – video, 11 minutes, 1987, Jean Mathee

Dialogue for Two Players – television art 19 minutes, 1985, Steve Partridge

Did you See? – 1983–84, independently produced for Channel 4 Television

Doctor Who is a British science fiction television series broadcast by the BBC since 1963 The series, created by Sydney Newman, C. E. Webber and Donald Wilson,

End Piece Video Art installation 2012, David Hall at Ambika P3.

Experimenta – long-form longer pieces of TV art which on the whole featured the work of men, apart from that of Sally Potter,1992 Producer Rod Stoneman Channel 4 Television.

Feed Me – feature film, 60 minutes, digital video, 2015, Rachel Maclean

Feeling Her Way- by Sonia Boyce, whose show and presence in April 2022 won the Venice Biennale's top Golden Lion prize

First Sex a magazine series 1994, *Producer Cheryl Farthing Channel Four Television*

Free, White and 21 performance art 1980, Howardena Pindell

Fruity – an erotic short film, 5 minutes, written and directed by final-year film student Anna Mouzari at the University of Gloucestershire, 2020, funded by The Arts Council England and BBC Arts

Ghosts in the Machine – video art series,1985–88, producer John Wyver

Giving It All That – video installation and sculpture shot at the Folkstone Triennial, Kent, 2014, Emma Hart

Glasgow a Bluish-Green 1990 Judith Goddard btoadcast on Not Necessarily BBC2, 1991

Hang on a Minute – thirteen one-minute pieces, a video art series, 1985, Lis Rhodes and Joanna Davis

Ian Breakwell's *Diaries* 1984, Annalogue Productions Ltd for Channel 4.

In Our Hands Greenham – video, 38 minutes, 1994, Tina Keane

In The Mind's Eye –14 mins, b/w sculptural video, 1977, Tamara Krikorian

In Search of a City – video, 34 minutes, 2011, Hala Elkoussy

Irreducible Difference of the Other – video, 26 minutes, 2014, Vivienne Dick

It's 3am video – BBC, 1991, Vivienne Dick

Jeanne Dielman – an experimental 16mm film, 201 minutes, 1975, Chantal Akerman

Le Gai Savoir – 16mm film for broadcast TV, 35 minutes, 1968, left purposefully unfinished and is open-ended in meaning, Jean Luc Godard

Legally Blonde – mainstream narrative feature film, 1 hour 36 minutes, 2001, Robert Luketike

Light Reading – by Lis Rhodes, a 16mm film by a classic UK 1970s female filmmaker, 20 minutes, 1978

Little Women – a mainstream narrative feature film, 2hrs 15 minutes, 2019, Greta Gerwig

Luminous Portrait – video, 1 minute, 1991, Judith Goddard, for BBC2's *The Late Show*

Made for TV – video, 25 minutes,1984, Ann Magnusson

Make Me Up – feature length 16mm film, 1 hour and 24 minutes, BBC4 Arena, 2018, Rachel Maclean

Margaret Tait Filmmaker – Channel 4 Television video documentary, 34 minutes 8 seconds, 1983, Arbour Films/Arts Council of Great Britain, producer Fiz Oliver

Marina Abramović Takes Over TV – 2020, five hours of non-stop performance art history for Sky Arts broadcast television, Marina Abramović

Measures of Distance – video, 15 minutes and 26 seconds, 1993, Mona Hatoum

Michael's Theme – 2014, HD video, 7 min 47 sec, 2014, Kathryn Elkin

Midnight Underground – video art series 1993, producer John Wyver

Misfit – for *Expanding Pictures* – BBC2, 1997, produced, directed, and edited by Sam Taylor-Wood

NMutter –video, 6 minutes 55 seconds, 1984, John Latham

Not Necessarily… – BBC Scotland, 1991, video series for BBC2, producer Steve Partridge

Now & Next – a partnership between BBC Arts, Screen Scotland, and LUX Scotland 2018–22, Rose Hendry and Isla Badenoch

Now I am Yours – 16mm film, 30 minutes, 1992, Nina Danino

One Minute Television – featured commissions in a variety of media and included work by artist Judith Goddard (*Illuminous Portrait*, 1991) and filmmaker Sandra LaHire, (*Eerie* 1992) for The Arts Council and BBC2's *Late Show*.

On the Mountain – 16mm film, 35 minutes, 1973, Margaret Tait

Pan Film – experimental 16mm film, 8 minutes, 1972, Gill Eatherley

Pandora's Box – video, 1984, Rose Garrard, produced by Television Southwest

Passion Ration – video, 7 minutes, 1984, Zoe Redman

Perestroika – 16mm, long form film, 1hour 58 minutes, 2009, Sarah Turner

Philomela's Chorus – a series of five works 2017, for Dazed Digital by BAME women in collaboration with Karen Alexander

Pictures on Pink Paper – a non-narrative 16mm film, 35 minutes, 1982, by Lis Rhodes

Points of Departure – 2014, Al HD video, 16 min 32 seconds, Alia Syed

Pop Pop Video Kojak/Wang – 3 minutes 1980, 2011–2013, Dara Birnbaum video, produced by Jacqui Davies for Channel 4 Television's *Random Acts.*

Portrait of Hugh McDiarmaid – 16mm film, 9 minutes, 1964, Margaret Tait

Profile: Channel 4 broadcast arts documentary Arbor Films/Arts Council of Great Britain, 1984

Private View – video art series, mid 1985, a television series of ten 20-minute programmes produced by Television Southwest.

Quarantaine – 16mm film, 42 minutes 57 seconds, 2020 Georgina Starr

Random Acts – video art series, 2011-2013, producer Jacqui Davis, 25 artists' short films for Random Acts, Channel 4 Television, UK. Co-commissioned with FACT, Liverpool.

Ray and Liz – 16mm feature film, 1 hr 48 minutes, 2017, Richard Billingham, produced by Jacqui Davies

Riddles of the Sphinx – an experimental avant-garde theory 16mm film, 90 minutes,1977, by Laura Mulvey and Peter Wollen

Rose Street, and *Land Makar* – 1981, 16mm film, 31-32 minutes, Margaret Tait

Room Film, 1974, 16mm Peter Gidal

Sacha and Mum – video projection, 4 minutes 30 seconds, 1996, Gillian Wearing

Sari Red – video, 12 minutes, 1988, Pratibha Parmer

Shadow of a Journey – 16mm film, 20 minutes, 1980, Tina Keane

Shock of the New – video art series first shown 1980, on Channel 4, producer John Wyver

Sixty Minutes Silence – video, 60 minutes,1997, Gillian Wearing

Sleep – 16mm film, 5 hours and 20 minutes, 1964, Andy Warhol

Southbank Show is a British television arts magazine series originally produced by London Weekend TV and broadcast on ITV between 1978 and 2010. A new version of the series began 27 May 2012 on Sky Arts.

Stooky Bill TV – video art, 3 minutes, 1990, David Hall

Suffragette – 1 hr 46 minutes, 2015, Sarah Gavron

Television Interventions 19=4=90 – video art series, 3-4 minutes, videos, producers Anna Ridley and Steve Partridge

There is a Myth – video, 10 minutes, 1984, Catherine Elwes

The Big Sheep – 16mm film, 40 minutes, 1966, Margaret Tait

The Colour Poems – 16mm film,12 minutes, 1974, Margaret Tait

THE DEAD ARE JEWELS TO ME – 16mm, 5 minutes, audio-visual film work, 2021

The Garden Through the Seasons – 2020, video, Channel 4 and BBC4, producer Clare Paterson

The Happening History of Video Art, 1993, for BBC2's *Late Show*, produced by John Wyver, 60-minutes

The Liver Birds – a British sitcom, 24 minutes, which aired on BBC1 from April 1969 to December 1978, and again in 1996. The show was created by Carla Lane and Myra Taylor

The Question Is: Is this Entertainment, Is this Art? 1977, Tamara Krikorian

The Sounds of These Words – 1989, 4 mins, *Television Interventions*, Steve Partridge, producer Anna Ridley, exec producer Jane Rigby, Field & Frames Productions

The Two Eyes are Not Brothers – 16mm film, 18 minutes, 2014, Ben Rivers

This is a Television Receiver – video art, 9 mins, 1976, David Hall, producer Anna Ridley

Time Revealing Truth – expanded cinema, 27 minutes 19 seconds, 1983, Tamara Krikorian

Top of the Pops – a British music chart television programme, 25-60 minutes, made by the BBC and broadcast weekly between 1 January 1964 and 30 July 2006

Tumbled Frame – video, 23 minutes 8 seconds, 1985, Rose Garrard

TV Fighter: CamEra Plane 1977 TV artwork, David Hall

TV as a Fireplace – video piece, 23 minutes, broadcast on Dutch television in 1969, Jan Dibbets

TV Interruptions – ten 3-minute pieces, 1971, BBC Scotland, David Hall

TV Sculptures, 1997 Channel 4 Television

TV Shoot Out – TV Interruptions, 3 minutes, 1971, David Hall BBC Scotland

Two Minutes to Midnight. What if Women Ruled the World ?– 2021, One channel video and sound installation, 47 min, Yael Bartana, produced by Jacqui Davies

Unassembled Information – 10 mins, b/w film and video, 1977, Tamara Krikorian

Under Siege – video, 1997, for *TV Sculptures*, broadcast on Channel 4, Mona Hatoum

Vanitas – video, b/w video, 7 mins, Single Screen Version, 1977–79, Tamara Krikorian

Vidicon Inscriptions – single screen black & white video, with sound, 6 minutes, 1973, One Digital Betacam videotape, David Hall

Wavelength – 16mm film, 45 minutes, 1967, Michael Snow

Weight – video, 11 minutes, 6 seconds, re-worked and reimagined television TV archives/studios at the BBC as part of a LUX/BBC Arts initiative in a residency programme based at BBC Scotland, 2014, Kate Davis

When I Was a Monster – a feminist issue-based performance film, 7 minutes, 1996, by Anne McGuire

Where I am is here – 16mm film, 33 minutes, 1964, Margaret Tait

Which Side are You On? – TV art installation, 3 minutes 6 seconds, 2014, Annabel Daou

With Child – video art, 18 minutes ,1983, broadcast on Channel 4 in 1985, Catherine Elwes

Women in Film – 59 minutes, series of short 16mm films and videos for BBC4, *Producer Jacqui Davies*

Wonder Woman – video, 5 minutes 50 seconds, 1978–79, Dara Birnbaum

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