

‘Archiving Irish and British Artists’ Video: A Conversation between Maeve Connolly and REWIND researchers Stephen Partridge and Adam Lockhart’, *MIRAJ 5.1&2*, 2016, 204-215.

Introduction by Maeve Connolly

2012 saw the publication of *REWIND |British Artists’ Video in the 1970s & 1980s*, co-edited by Sean Cubitt and Stephen Partridge and produced as part of the REWIND (2004-2010) research project. Conceived as a major resource for curators, scholars, students and artists working with the moving image, the REWIND study has resulted in a re-mastered collection of over 450 artists’ videos, deposited at the University of Dundee and Scottish Screen Archive. Viewing copies are accessible to researchers on site at the university in addition to an extensive online database of research interviews and scanned materials, such as flyers, reviews and catalogues. Cubitt and Partridge’s publication opens with a short but vital contribution by the late Jackie Hatfield (REWIND Research Fellow from 2004 until her untimely death in 2007) outlining both the central concerns animating the project and the methodologies employed in its development. Hatfield and her colleagues set out ‘to build a picture of the first two decades of video art in the UK, stemming from the testimony of individual artists’, utilizing ‘semi-structured interviews; evaluation and review of artworks, exhibitions and events; and interrogation of the contextual philosophies, polemics, and material languages of this important period of artistic practice’ (2012: 17).

The REWIND publication communicates the complexity of this ‘picture-building’ process, offering multiple perspectives on British artists’ video, including Partridge’s insightful survey of TV interruptions and interventions and a detailed analysis of challenges and strategies involved in the preservation of video artworks by archivist Adam Lockhart. Cubitt and

Partridge's introduction also briefly situates REWIND within a broader investigation of 'the emerging experimental media cultures of the last forty years', citing 'sister projects' (2012: 3) such as the British Artists' Film and Video Study Collection (BAFVS) at Central Saint Martins College of Art and Design, University of the Arts London, the Future Histories of the Moving Image Research Network, based at the University of Sunderland, and the Computer Arts, Contexts, Histories, etc. (CACHE) project at Birkbeck College, University of London.¹ The co-existence of these interconnecting research projects underscores the (undoubtedly hard-won) institutional support for the critical contextualization, documentation and theorization of art and media practice in the United Kingdom.

Given the internationalism of experimental media cultures emerging in the 1960s, it seems appropriate that REWIND has paved the way for avenues of investigation that, while continuing to engage with the framework of the national, extend well beyond the British context. Here I am referring to REWIND*Italia* (2011-2014), a research project investigating 'histories and narratives of video art activity in Italy between 1968 and 1994',² which differs from its predecessor in that it does not involve the establishment of an archive. Instead, the stated aim is to identify centres of video art in Italy during this period, bringing them (and the work produced) 'to the attention of international scholars and practitioners for interpretative and historical assessment'.³ It is also worth noting that a new AHRC-funded research project focusing on European Women's Video Art (EWVA), was initiated in March 2015 by the REWIND team specifically in order to address the relative absence of women artists from existing histories.⁴

It is not my intention here to speculate upon the findings of REWIND*Italia* (or EWVA), but I am interested in the possibility of borrowing or reconfiguring aspects of the REWIND model

to guide or inform research on other national contexts, and in particular on artists' moving image in Ireland. As a Dublin-based researcher and educator, I am only too aware of the current paucity of scholarly resources available to support research on Irish artists' video by curators, scholars, students or artists. The situation has improved only marginally since 2003 when, as a doctoral student researching Irish experimental film cultures of the 1970s and 1980s, I lamented the lack of existing research resources. I made this point in a review of *30 Years On: The Arts Council and The Film Maker*, a festival marking three decades of Irish Arts Council support for film as an art form.⁵ Presented at the Irish Film Institute (IFI), and accompanied by a short catalogue, the festival and accompanying catalogue hinted at the diversity of the work funded via the Arts Council's Film and Video Project awards, ranging from artworks destined for gallery or cinema exhibition to short and feature-length dramas and documentaries. In addition to screenings and discussions, the festival also provided temporary access to over 100 VHS tapes of material, produced with Arts Council support. Although conceived as a temporary resource and presented separately to the material held in the Irish Film Archive, this viewing room was superficially similar to resources I had consulted elsewhere in the course of my own doctoral research in the early 2000s, such as BAFVSC at Central Saint Martins in London. The VHS tapes and the published catalogue seemed to promise a greater visibility for Ireland's experimental media cultures but this has not been achieved. There are still no databases, study centres or archives dedicated to Irish artists' moving image, and as yet no comprehensive book-length publications surveying this field. Even the very modest catalogue accompanying *30 Years On* has actually receded from view, as it is absent from the otherwise comprehensive publication archive on the Arts Council's website.

There are several ways to explain the continued occlusion of this cultural history. Unlike many of their counterparts in the United Kingdom, Irish art colleges have remained relatively separate from universities and, until recently, focused on creative arts education rather than research, with some exceptions.⁶ More importantly, Irish-based artists struggled to develop robust infrastructural supports for film and video, such as production and distribution organizations. In 1976, an attempt was made to set up a co-operative-type resource at Dublin's Project Arts Centre.⁷ It proved unsuccessful but the centre did establish a Cinema Club, led by film scholar Kevin Rockett (now Professor in Film Studies, Trinity College Dublin). The Cinema Club ran until the 1980s and provided an important venue for experimental film exhibition, including work from the London Filmmakers' Co-op. The history of Irish experimental media culture is also complicated by the fact that several important practitioners, such as James Coleman and Vivienne Dick initially developed their practices at a distance from Ireland (in Milan and New York, respectively) while others such as Pat Murphy and Thaddeus O'Sullivan made their first films while studying in London.

Responding in part to media representations of political conflict, artists in Northern Ireland were perhaps more actively engaged in establishing their own infrastructural supports, and 1978 marked both the opening of the Orchard Gallery in Derry (directed by Declan McGonagle) and the establishment of Belfast's Art & Research Exchange, an artist-run resource for performance, photography and time-based practice.⁸ *CIRCA* magazine emerged within this context and served for many years as a vital publication platform for the history and critique of Irish art and media culture.⁹ The 1980s also witnessed the development of new (albeit temporary) supports for critically engaged film and television production in Belfast and Derry, in the form of workshop funding provided by Channel 4. But in practice, Irish artists were often still working with photographic slides and audiotape rather than video.

It was not until the late 1980s that video fully emerged as a viable medium for artists north and south of the border, including Willie Doherty, Frances Hegarty, Alanna O’Kelly, Pauline Cummins and Louise Walsh, Nigel Rolfe and Blue Funk (Evelyn Byrne, Valerie Connor, Brian Cross, Tom Green, Brian Hand, Jaki Irvine and Kevin Kelly).

A decade later, media production had become more embedded in Irish art schools and Dublin-based artists could also access dedicated production facilities at Arthouse (1995-2002).¹⁰ Perhaps more importantly, Irish artists’ moving image was gaining greater international visibility and legitimacy, as evidenced by Ireland’s representatives at the São Paulo Biennial (Alanna O’Kelly in 1996, Clare Langan in 2002, desperate optimists in 2004) and the Venice Biennale (Jaki Irvine in 1997, Anne Tallentire in 1999, Grace Weir and Siobhan Hapaska in 2001, Gerard Byrne in 2007 and Kennedy Browne in 2009). Within Ireland, the culture of artists’ moving image exhibition has also diversified and expanded. The IFI now hosts monthly screenings programmed by the Experimental Film Club (founded in Dublin 2008), showcasing historical and contemporary work.¹¹ In 2013, several members of the club collaborated with LUX and IFI on a touring programme exploring the fragmented and occluded history of Irish experimental film.¹² LUX has also supported the establishment of a Critical Forum based at Temple Bar Gallery + Studios in Dublin,¹³ resulting in the development of PLASTIK, a festival of artists’ moving image funded by the Irish Arts Council and staged in three cities – Galway, Cork and Dublin – in February 2015.¹⁴ Other more low key initiatives are also under way elsewhere in Ireland, such as a database of artists’ moving image developed by Irish artist (and Critical Forum member) Fifi Smith with support from Kildare County Council, Maynooth University and the Arts Council, a project to which I will return in the conclusion.

Given this upsurge in critical and cultural activity, it seems like an appropriate moment to consider the specific strategies and challenges that might be relevant to the archiving of Irish artists' moving image, and to draw upon the expertise of REWIND researchers Stephen Partridge and Adam Lockhart. The interview below was conducted primarily by e-mail, following an initial meeting at the University of Dundee during a research visit (facilitated by curator and Dundee Fellow Dr. Sarah Cook) that took place in August 2014.

Maeve Connolly: Jackie Hatfield's text in the REWIND publication outlines a number of questions shaping the project, such as 'what artists, exhibitions and works are the most cited in interviews and in the literature of the time?' (2012: 17). Could you explain the specific importance of interviews in the development and design of the REWIND project?

Stephen Partridge: Jackie's initial literature search established a long list of around 100 artists. She produced a dossier that analysed their contribution to early video art, and she convened an Advisory Panel. The Advisory Panel was established under the stewardship of the AHRB Centre for British Film and Television Studies and its Director, Professor Ian Christie, Birkbeck, University of London.¹⁵ This panel then discussed and proposed a short list of artists and associated animateurs to be approached for interview and/or deposit into the collection.

MC: Did the research process reveal any works that had been overlooked in the literature, which were then included in the study?

SP: Yes, Marc Camille Chaimowicz. What is more important is that REWIND showed that women can easily be under-represented, which is why we have now started a new project also funded by the AHRC called EWVA (European Women's Video Art). As I stated in the REWIND publication:

Because of the performative approach taken by the artists with much of the early work it means that many have been 'lost'. The works were ephemeral, un-recordable as discrete material artworks, and often not intended to even be repeated. The REWIND collection can only represent these early approaches by proxy (and then only within the collected ephemera on the database). This has also led to an unintended consequence within the project as a whole, with men disproportionately represented in the collection. This can be explained by the possibility that although both men and women artists of the period shared an antipathy towards the art market and the commoditisation of art objects, the men were much more cautious about discarding elements or fragments of their works. Even if the videotape was lost, some other piece of ephemera remains to support their position in the 'canon'. Many of the women artists stayed rigidly true to their principles and the works are lost – 'without a trace'. The catalogue from the earliest exhibition, *The Video Show* at the Serpentine in 1975 is revealing. On her catalogue page the filmmaker Lis Rhodes describes a lost film/video work, which was made up of two seven minute companion works, respectively a 16mm film and a videotape, which were related through a synthesis of the optical sound track. Similarly Susan Hiller, Elaine Shemilt and Alexandra Meigh also describe a number of works, long since lost. (2012: 87-88)¹⁶

MC: Were there any artists chosen for the study who declined to participate? If so, were specific reasons given?

SP: Yes, three artists declined: one was represented by a Gallery who overruled participation; another had 'moved on' from video to painting as an artist, and a third was 'not interested in looking back at the past'. It should also be noted that some artists who were sceptical at first decided that they would take part later after the early achievements and warm reception of the project.

MC: Did the Scottish Screen Archive view the preservation of artists' video as part of its role from the outset? If not, could you explain how REWIND negotiated this shift in policy and practice?

SP: Janet McBain [of Scottish Screen Archive] certainly viewed video as part of her SSA remit. Janet, now retired, was a visionary guardian of moving image culture and received a BAFTA Scotland life-time achievement award. I approached her for advice before the submission of the application to the AHRC in 2003, and McBain suggested at the first meeting that SSA would act as the national deposit, thereby at a stroke resolving the long-term sustainability of the collection. As SSA subsequently became part of the National Libraries of Scotland, long-term preservation is guaranteed by statute.

Adam Lockhart: Although Janet McBain has retired, we continue to have a good relationship with the archive.

MC: Has REWIND contributed to changes in the exhibition of British artists' video – has it impacted upon the public visibility of the artists featured in the study?

SP: We were concerned from the outset to work with curators rather than simply organize our own events. There has been a discernible change, which REWIND could claim to have influenced, going by our conversations with curators. A move away from anthology shows is evident, with the apparatus now being properly researched, leading to more sensitive installation or 'hanging' in galleries and museums. Direct visibility improvements are evidenced by the restaging of some works at the REWIND launch in April 2006, which led to renewed curatorial interest in several artists and the acquisition of several works by institutions such as Tate Britain.¹⁷ Kevin Atherton's *In Two Minds* (1978) formed part of new presentation at Tate Britain in December 2006 and Peter Donebauer was invited to talk about and demonstrate his early video synthesizer at Tate Britain in December 2006. Another exhibition example is *Artists' Video in the 70s & 80s* at doggerfisher gallery in Edinburgh, (30 September -25 October 2008) curated by Susanna Beaumont, Charlotte Jones and Rebecca Milling. This approach, to curate an exhibition from the REWIND collection at a private gallery, was particularly welcome and unexpected. It received glowing reviews in *The Herald*,¹⁸ *The Scotsman* and *Metro*, and a Netherlands TV station did a major profile on Elsa Stansfield and Madelon Hooykaas, two of our subjects. The researchers studied all of our material including the interviews, which informed their programme and they carried out their own interview with Madelon Hooykaas. Both she and the producer told me that their research using the REWIND database had added to the quality of their programme. The project has inspired three of the participating artists in the project, David Critchley, Kevin Atherton and Peter Donebauer to re-appraise their video work and commence new works. They have

benefitted from invitations to participate in new exhibitions, and speak at colleges and festivals.

AL: There has certainly been a raising of awareness of the need to archive equipment as well as the work itself and a new sensitivity towards showing the videos as authentically as possible without taking away any intended meaning from the works. For example, David Hall's *This is a Television Receiver* (1976), features the image of the well-known newsreader at the time, Richard Baker. In this he describes the characteristics of the screen you are watching as being a box made of wood or metal with a curved glass surface. This would make no sense projected or shown on a flat screen TV, it is essential that it is shown on a CRT monitor and ideally a 1970s TV set. When it was exhibited at the group show *Grey Matter*, Talbot Rice, Edinburgh (2009), the curators even went as far as recreating a 1970s living room.

MC: Do you see REWIND as a resource that can educate and support artists so they might archive their own video art?

SP: It is possible. Adam does offer a huge amount of informal support to the network of artists we have built up and is hugely respected.

AL: This has already been done; we have worked with many artists and organizations to provide expertise on archiving. One notable example is the Third Eye Centre collection of half inch videotapes that was discovered recently, featuring many events, interviews and exhibitions from the 1970s. The collection was digitized by REWIND.

MC: Is there a need to develop a REWIND-type project in relation to British artists' moving image works from the 1990s?

SP: Undoubtedly, but it would be looking at a period that presents extra difficulties including the views of the commercial gallery world who are antithetical to research and are market-driven.

AL: From a preservation point of view, there is certainly a need to archive the work of the 1990s, because the same issues of format obsolescence prevail. Some of the formats used during that period are smaller and less robust. The playback decks are more complex and so are harder to repair. Video work during the 1990s that used computers and software for playback are in even more serious danger of obsolescence.

MC: Do you anticipate that the research conducted as part of REWIND*Italia* will lead to the identification of specific video works for preservation?

SP: Again yes, we have exceptionally recovered a few specific works by Luca Patella that were not represented in any collection or archive and had lain unseen in his studio for 30 years.

MC: Why was video art activity in Italy identified as an important area of research following on from the original REWIND project?

SP: We were aware that Italy was one of the countries in Europe that had made no progress in studying its important role in early video art. This combined with my constant interest and visits to Italy over 40 years, encouraged me to consider an Italian 'REWIND'.

MC: Were other national/geographical areas of activity also considered?

AL: Steve has advised on similar projects in Norway and Hungary.

MC: If it were possible to devise a REWIND model for the Irish context, would you advocate interviews with practitioners as the first step, or a database of literature on Irish artists' video?

SP: The database (or as the Humanities term it, literature search) needs to be a starting point, followed by field research and interviews, which can be added to the database and gradually increase the works and artists to be studied and adopted into any possible collection.

Conclusion by Maeve Connolly

As noted in the introduction, some initial steps have been taken towards the cataloguing of Irish artists' moving image, with the establishment in 2014 of a new artist-led database. Currently titled MExIndex, this initiative has been developed on a largely voluntary basis by artist Fifi Smith, with support from Kildare County Council and the School of English, Media & Theatre Studies, Maynooth University. The project currently exists primarily as a website that provides basic information on the history and form of experimental moving image and invites artists to submit details (via an online questionnaire) of their own works for potential

inclusion in the database. The website also states that ‘when funding is available’, MExIndex will ‘commission essays and texts that contextualize artists’ work, and assist with a range of public programmes’.¹⁹

The issues of obsolescence highlighted by Adam Lockhart in relation to British artists’ video are certainly pertinent to the Irish context. However, the organizers of MExIndex are explicitly *not* concerned with archiving or preservation – instead the project is conceived primarily as a research resource for programmers and curators seeking to teach or exhibit Irish artists’ moving image. In many respects, it is an attempt to compensate for the lack of an artists’ moving image-focused agency for distribution, education and promotion (such as LUX) within the Irish context. MExIndex clearly differs from a scholarly research endeavour such as REWIND, yet both of these projects owe their origins to highly-motivated individuals, seeking to ‘build a picture’ (Jackie Hatfield’s term) of moving image practice within a specific cultural and economic context. It is also worth noting that, while she does not operate in the role of an academic researcher, Smith has sought advice and input from a range of scholars associated with Irish cinema and artists’ moving image, informally surveying the existing literature and research activity in this area.²⁰ Perhaps more importantly, she has secured Arts Council support for a Curatorial Fellowship (awarded to Alice Butler, a part-time programmer at the IFI and also a leading member of the Dublin LUX Critical Forum) to work with the database for one year, starting in January 2016. It is far too early to speculate on the outcome of this fellowship, but at the very least it marks a recognition of the need to address the persistent invisibility of Irish artists’ moving image.

REFERENCES

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CONTRIBUTOR DETAILS

Maeve Connolly co-directs the Art & Research Collaboration (ARC) masters programme at Dun Laoghaire Institute of Art, Design & Technology, Dublin. She is the author of two books; *TV Museum: Contemporary Art and the Age of Television* (2014), which examines how television has been imagined, critiqued and memorialized by artists, and *The Place of Artists' Cinema: Space, Site and Screen* (2009), which addresses the significance of site and space in the production and exhibition of artists' film and video since the mid-1990s. Her writing has appeared in various edited collections, such as *The International Handbooks of Museum Studies: Volume 3: Museum Media* (Michelle Henning [ed.] 2015) and *The Blackwell Companion to British and Irish Cinema* (John Hill [ed.] 2015). Connolly has also contributed to journals and magazines such as *Afterall*, *Artforum*, *Art Monthly*, *Art & the Public Sphere*, *Frieze*, *Journal of Curatorial Studies*, *Millennium Film Journal*, *Screen* and *The Velvet Light Trap*. She currently serves on the Board of Directors of the Irish Film

Institute, on the editorial board of the journal *Television and New Media* and on the advisory boards of *Alphaville: Journal of Film and Screen Media* and *MIRAJ*.

Stephen Partridge is an artist and academic researcher leading the video-art archival and historical projects REWIND & Rewind*Italia*. He was in the landmark video shows of the 1970s including *The Video Show* at the Serpentine (1975), *The Installation Show* at the Tate gallery (1976), *The Paris Biennale* (1977) and he had a solo exhibition at The Kitchen in New York in 1979. During the 1980s 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* (1984). With Jane Rigby, he formed Fields and Frames Ltd., an arts projects and television production company, which produced *Television Interventions* for Channel 4 in 1990, with nineteen works by artists for television including his own piece in the series, *The Sounds of These Words*. Partridge also co-produced a short series of artists' works, *Not Necessarily*, with BBC Scotland for BBC2 network television in 1991. He has also curated a number of influential video shows: *Video Art 78* in Coventry; UK TV New York; *National Review of Live Art* (1988-1990) and *Television Interventions* (1990). He has lectured since 1975 and established the School of Television & Imaging at Duncan of Jordanstone College of Art & Design (University of Dundee), where he is presently Professor of Media Art and Dean of Research Art & Design responsible for the research leadership of DJCAD, the Visual Research Centre and Exhibitions.

Adam Lockhart is Archivist for Duncan of Jordanstone College of Art & Design (University of Dundee), which includes the research projects REWIND| Artists' Video in the 1970s and 1980s, REWIND*Italia* and Demarco Digital Archive. He has established himself as a leading specialist in archiving and conservation of artists' video. He also worked on the research project 'Narrative Exploration in Expanded Cinema' at Central St Martins College of Art &

Design, UAL. He was a member of the Future Histories of the Moving Image Research Network. He has acted as curator, co-curator and consultant for a number of screenings and exhibitions at Tate Modern, Tate Britain, BFI Southbank, Dundee Contemporary Arts, Scottish National Galleries of Modern Art, Stills Edinburgh, Streetlevel Photoworks, Glasgow and DOCVA in Milan. He has lectured at Edinburgh College of Art, University of Sunderland, FACT in Liverpool, University of Westminster and University of Central Lancashire. He is also involved in creating and producing sound including avant-garde and alternative music. He has an Honours Degree in Mechanical Engineering.

Notes

¹ Since April 2015, many of the works in the REWIND collection have been available for access by researchers at a dedicated videotheque installed at BAFVS, and more works will be added over time. See: <http://www.studycollection.org.uk/content/2014/01/28/rewind>. Accessed 10 June 2015.

² This description is taken from the project website: <http://www.rewind.ac.uk/rewind/index.php/REWINDItalia>. Accessed 15 November 2015.

³ Ibid. REWIND*Italia* is documented in a separate publication *REWINDItalia: Early Video Art in Italy* (2016), Laura Leuzzi and Sepsen Partridge (eds), Hertfordshire: John Libbey Publishing.

⁴ The EWVA research team comprises Prof. Elaine Shemilt (principal investigator) and Dr Laura Leuzzi (Research Fellow) in addition to Partridge and Lockhart.

⁵ See Maeve Connolly (2003), 'Green Screen', *CIRCA*, no. 104, summer, pp. 22-23.

⁶ In 2008, the Graduate School of Creative Arts and Media was founded, under the initial direction of Mick Wilson, as a collaborative venture between Dublin Institute of Technology, the National College of Art and Design, the University of Ulster, and the Institute of Art, Design and Technology, Dún Laoghaire. The research staff included Irish-based British artist Kevin Atherton, who was then a professor at NCAD.

⁷ On this initiative and the broader context of Irish film culture, see Maeve Connolly (2004), 'Sighting an Irish Avant-Garde in the Intersection of Local and International Film Cultures', *boundary 2: International Journal of Literature and Culture*, 31:1, spring, pp. 244-65.

⁸ Chris Coppock (2003), 'A.R.E. - Acronyms, Community Arts and Stiff Little Fingers', *The Vacuum*, no. 11. Available online:

<http://www.thevacuum.org.uk/issues/issues0120/issue11/is11artartres.html>. Accessed 15 June 2015.

⁹ *CIRCA* moved its editorial office to Dublin in the 1990s. For useful accounts of time-based media in Ireland see Shirley MacWilliam's articles (1998) 'Screen and Screen Again', *CIRCA*, 100, summer, pp. 42-49 and (1998), 'Sound, Sense and Sensibilities', *CIRCA*, no. 83, spring, pp. 30-34.

¹⁰ Filmbase, an important training and production resource was established in 1986 and still exists today, but without a specific focus on experimental media or art practice.

¹¹ Ireland is also home to an Experimental Film Society, originally founded in Iran by filmmaker Rouzbeh Rashidi. See: <http://www.experimentalfilmsociety.com/p/about.html>. Accessed 15 June 2015.

¹² For details see Irish Film Institute (2013), 'Absences and (Im)possibilities: Traces of an Experimental Cinema in Ireland'. Available online: <http://www.ifi.ie/wp-content/uploads/Experimental-Film-Programme-Essay-and-Programme.pdf>. Accessed 4 October 2014.

¹³ For information on the Dublin Critical Forum, see: <http://www.templebargallery.com/events/event/lux-critical-forum-dublin>. Accessed 15 June 2015.

¹⁴ See Sharon Phelan (2015), 'PLASTIK Fantastik', *Totally Dublin*, pp. 18-22. Available online: <http://totallydublin.ie/arts-culture/arts-culture-features/plastik-film-festival/>. Accessed 15 June 2015.

¹⁵ The Advisory Panel members were Prof. Ian Christie (Chair), Prof. Jane Prophet, Prof. Julia Knight, Prof. Catherine Elwes, Janet McBain, Patricia Whately, Clive Gilman.

¹⁶ Stephen Partridge (2012), 'Artists' Television: Interruptions – Interventions', *REWIND /British Artists' Video in the 1970s & 1980s*, Sean Cubitt and Stephen Partridge (eds), op. cit., pp. 87-88.

¹⁷ David Hall's 1971 work *7 TV pieces*, newly mastered by Adam Lockhart, was purchased in November 2006 by Museo Nacional Centro de Arte Reina Sofía, Madrid as part of a new collection including seminal works by Bill Viola and Nam June Paik, and in 2014 *7 TV pieces* was also purchased by Tate Britain. Stephen Partridge's *Monitor* (1974) was purchased by Tate Britain in 2015.

¹⁸ Jack Mottram (2008), 'Rewinding Video back to the start', *The Herald Scotland*, October 10. Available online:

http://www.heraldsotland.com/news/12765134.Rewinding_video_back_to_the_start/.

Accessed 3 November 2015.

¹⁹ This quotation is drawn from the 'About' section of the MExIndex website:

<http://www.mexindex.com/#queryForm>. Accessed 10 November 2015.

²⁰ My account of Smith's research and development process is based on several meetings and e-mail exchanges conducted in 2014-2015.