

JILL SCOTT

DOUBLE



VIDEO

TAPES /INSTALLATIONS

ALL FROM 1985

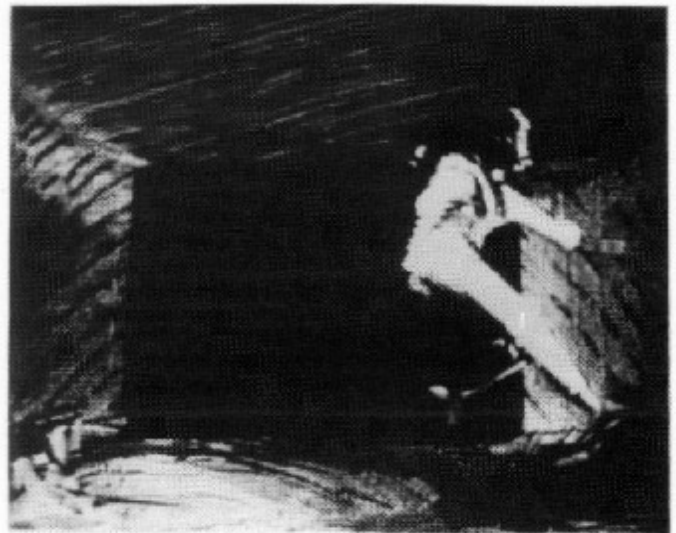
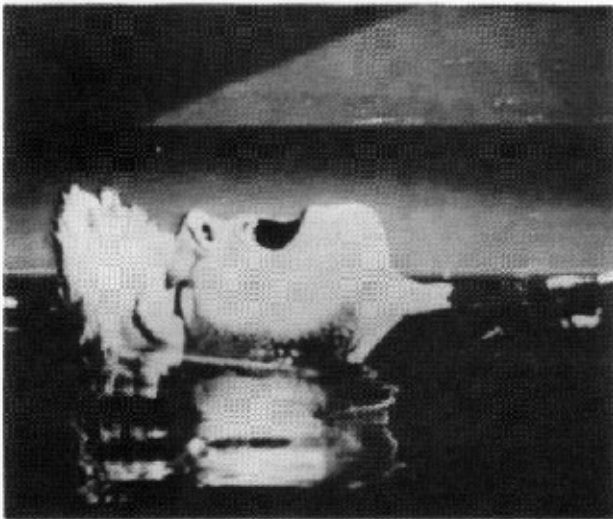
DOUBLE DREAM

Press Release Doubledream

DOUBLEDREAM refers to a notion that television can be both hot and cold with the imagination to create new myths. It started from an analysis of the "pleasure effect" in television and it is a new transformation away from formula effects. Unlike conventional T.V., the two women in DOUBLEDREAM enjoy the respective hot and cold environments without product orientation or interruption. They are linked instead to animals with pre-historic associations (desert-water) and to emotions (fear-love).

DOUBLEDREAM consists of 12 large paintings, a video tape with stereo sound and a rotating gondola. The paintings are still freeze frames from the video tape where live action takes place. They are used in the video as a way of solidifying the myth, preserving it as a permanent illustration. This adds to the timeless in their appare1 and activity and this notion is again emphasised by visual rotation and disso1ves in the video. Consequently, the video has a mesmerising effect. The sound (produced on Fairlight) is a combination of voice, instrumental and environmental samples which enhance the pleasure and the power of the work. Finally, the romantic Gondola gives the viewer an objective device for understanding the project; it rotates endlessly, sinking into a bed of sand, carrying with it two televisions with commercial programming.

C. McMundi.



PRODUCTION LIST (VIDEO)

HOT	SARAH WOODS
COLD	RHONDA MOWAT
ASS'T CAMERA	ANN GRAHAM
TECH DIRECTOR	PETER BUTTERWORTH
COSTUMES	HELENA KEIRLUF

PRODUCED AT THE NSW INSTITUTE OF TECHNOLOGY

ACKNOWLEDGEMENTS

VISUAL ARTS BOARD
MIKE MOORE, BRIGG ELECTRONICS
RADIO RENTALS
STEPHEN JONES
ARTSPACE
METRO TELEVISION

SOUND

THE DYNABYTES

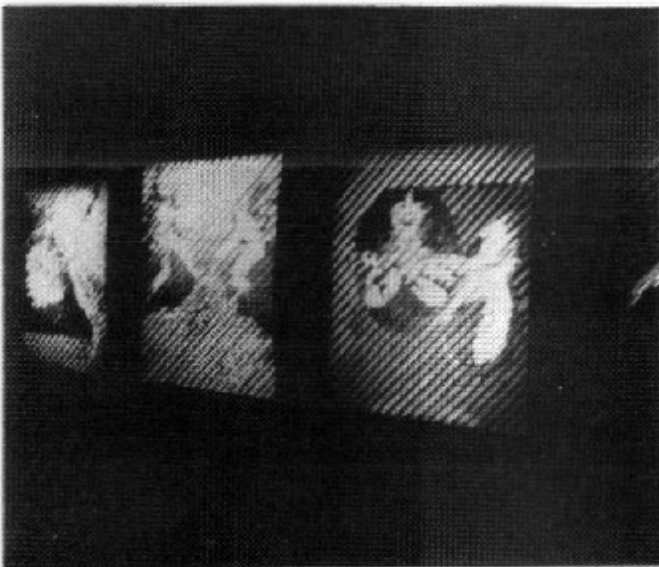
FAIRLIGHT COMPUTER MUSIC INSTRUMENT

Interview Excerpts – Stiletto Magazine Australia March 1985

Linda. What do you mean, new mythology?

"My past works have been concerned with the decoding of women's representation on television, whereas the new work is more to do with creating an alternative which is pleasure-effect orientated, while also creating a timeless myth using prehistoric associations like the myth of the woman of the sea, and the woman of the land. I'm trying to create from my imagination the birth of new metaphors for those two kinds of landscapes... The myths relate to subconscious dream states – I often find myself in one or the other of these landscapes in dreams. I've also been influenced by a book, it's a re-telling of Camelot of the priestesses in the Druid times and their relationship to the surrounding elements. I took hot and cold to literally mean landscape, whereas in popular culture its a reference to sexuality or to the nature of the medium itself."

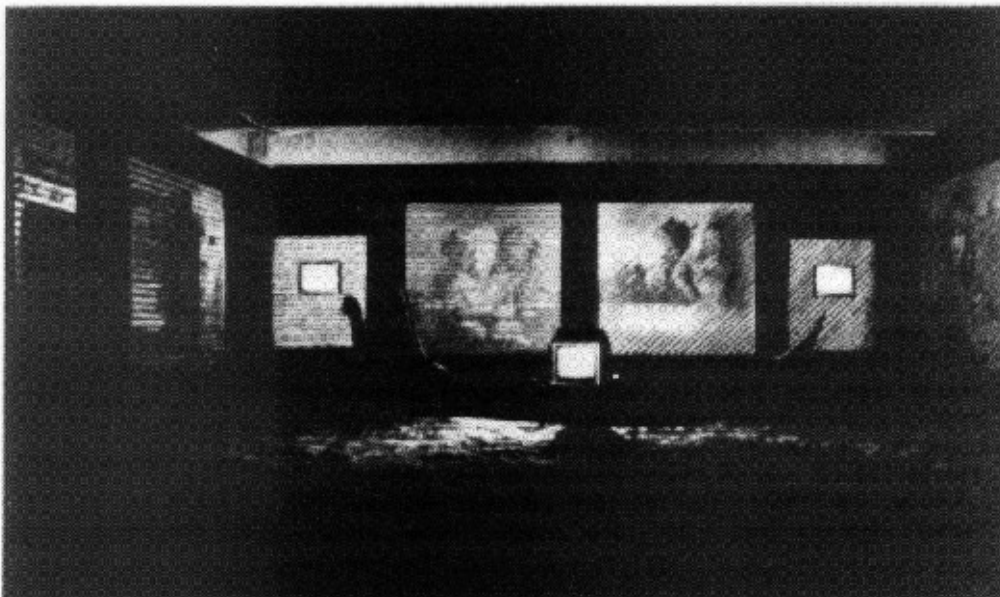
Linda: Can you elaborate?



"I draw from McLuhan there. His theory is that television is a cold medium and others are hot because they are so rich they allow one to read between the lines and use the imagination as in radio. I'm magnifying the image so you can literally read between the scan lines, and using the techniques of chromakey to get visual multilayering – an open-endedness. I'm working with both hot and cold as feelings in a pleasurable way."

Linda: Can you talk more about this pleasure effect?

"I've done quite a bit of work in the past which has been quite political, realistic and urban. This time I decided to work more positively, and took as an initial reference the way women are represented in a pleasurable state in television. The way I'm representing that is to take the wo-



men selling the 'product', then take away the 'product' of the sell mythology and replace it with my own mythology, while still maintaining the pleasure."

We chat about the art of women, this going back to old mythologies, even further back to a lost matriarchy, and of those contemporary women involved in the reclaiming of female imagery and language; people like Mary Daly and her book 'Gyn-Ecology', which Jill cites as a personal influence. The question of 'self' is interesting in the work done by women who often remove themselves from their art....

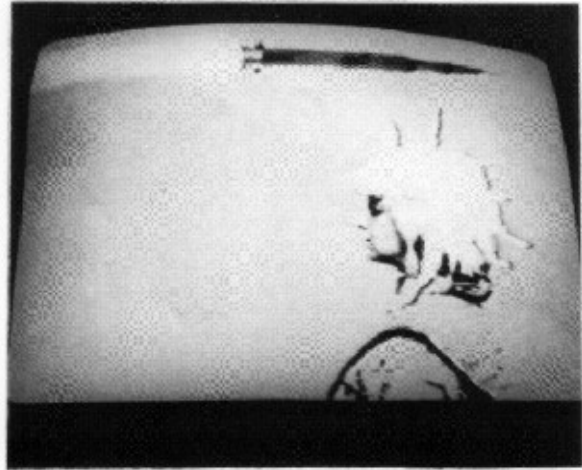
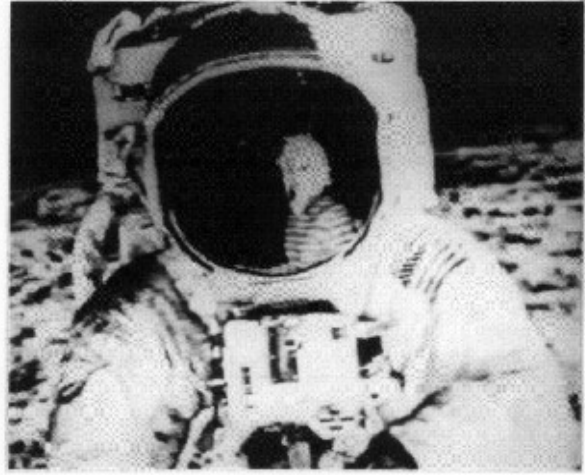
"It's not important that I make a definition in my work of a personality, more that you know it's a woman, that you don't have an identification tag for that woman. So that's how the video works - though the movement every now and then changes to a still image, which is like the residue of a live action, a distillation, but slightly decayed at the same time to achieve a kind of timelessness. These images occur in a cyclic pattern... I suppose they represent memory in a way, I always think our memory is like a library of photographs as you can always remember visually one scene and this scene seems static.."

The Double Dream: From her description, imagine a long hallway, all black, and down each wall will be a series of large canvasses, thematically organised cool one side, hot the other (now you're really doubledreaming). The canvas images are video-esque and the video images painterly transmission/reception 'scan lines' appearing like venetian blinds with shadowy figures of human and animal form deceptively appearing and dissolving back into the landscape, and into each other like a tapestry, the detail woven with large but intricate colour connections.

The canvas will be static, as the procession views pass(t) to an atrium space, enclosing the spectators with kinetic images - two continuously running video screens, a large rotating sculpture while audio surrounds. In delicate contradiction to her new video myths is her representation of the traditional 'romantic' notion, and what ought to become of it. She describes the sculpture as a blue Gondola (oh yeah, Venice and a darkeyed stranger) continually sinking into a sandpit sea, ferrying its passenger load of live TV sets blearily broadcasting daytime soapies. Nowhere (or, more literally, down under). This art is accessible plus - the meaning simply connects to disconnect that which women have been programmed to understand. The audio sounds a mix of swimmers water ambience meets Baghdad disco, and this, with the other images complex in their hauntingly fragile metamorphosis, will make an optimistic change for performance space theatre.



"I've been working with circles and cycle for a long time; it's the strongest metaphor I know for timelessness. one of the things that came into my mind is of another planet, not of this one at all, with this myth...of course I can't say that I'm not processed somewhat but the general feeling for me was very earth and water, but from somewhere else, from some other system entirely...as if the images make reference to earth but aren't quite from here."



MAGNIFICENT DESOLATION

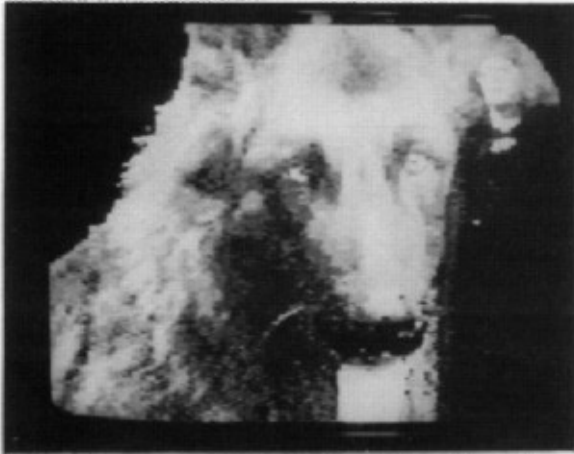
Mesmiration and landscape are also important for Jill Scott. This sequel to *Doubledream* (her last Video) attempts to rewrite history, by using fantasy and science fiction to oppose T.V. fact. "Magnificent Desolation" provides an alternative to the representation and perception of women we find in T.V. and that actually when Armstrong landed on the moon in 1967, there was a woman there before him. Scott manages to subvert our images by extensive use of chroma-key, Mac Paint and Fairlights Computer Video and Music Instruments to produce her work. Interestingly she chooses to hide the hardware and deny the existence of the T.V. box. Here we see video art as a sculptural object (the video is housed in a moon shape) suitable for a gallery as well as the video tape itself being used as a critical tool to examine its most familiar incarnation, broadcast television, and the television images we have all come to think and be. A progression can be seen in Scott's work that links traditional approaches to video art through to a critical process of subverting T.V. myths to an obvious attempt to create her own myths.

Wendy Spencer

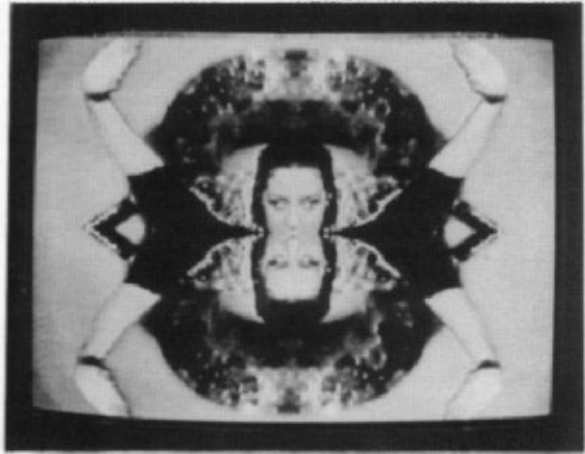
Catalogue Excerpt

Scanlight, 1985, Australia.

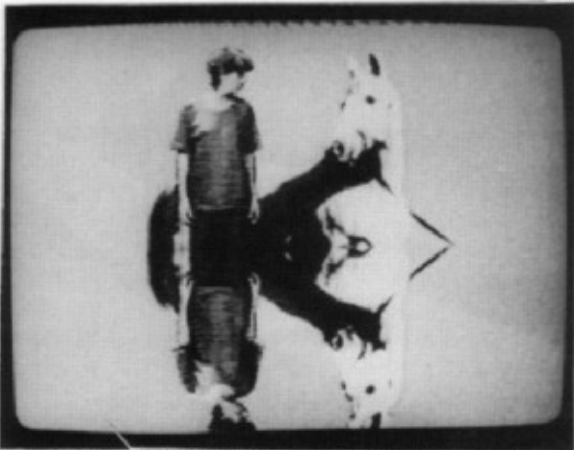
DOUBLE SPACE



They say I was tricked by the wolves, but I am She Wolf of the Underworld, and such a guide would never trick herself



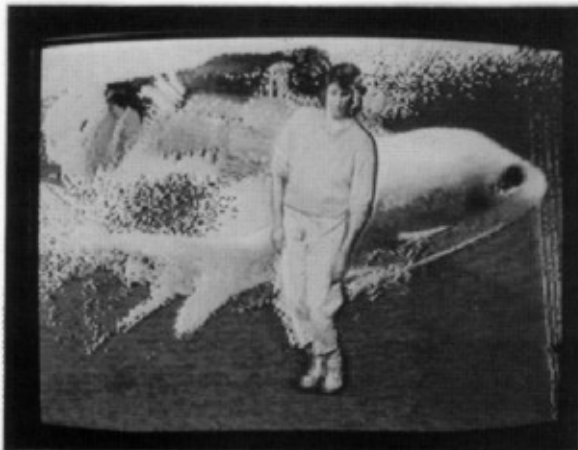
They say I was tempted by the Serpent, with an apple, but this "fall" was a "gain" the serpent is my son Lucifer and I am my son Medusa



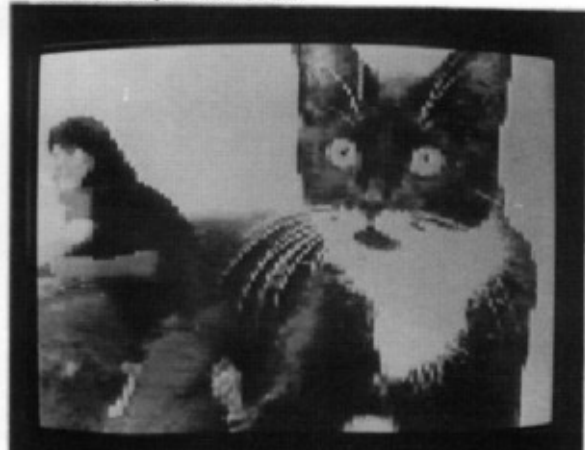
They say I rode in protest, but I am both Sophie and Helen-A Horse in pursuit of myself



They say I put blackbirds in a pie fit for a King but I am Vivian the owl Queen and some Kings are no longer wise, after all the pie was the moon



They say I am patron of the sailor, saboteur of ships but I liberated those from their faith in their own image, after all I am only a fish



They say I rode through the night on a broomstick, but I am patron of magic, Cat Lady of the Subconscious and playful objects soon become obsolete

Jill Scott Text for Video

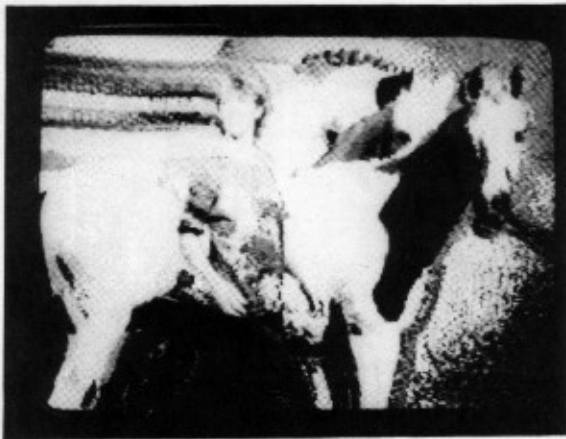
1985



PLANET REDRESS ORIGIN THE MUSES



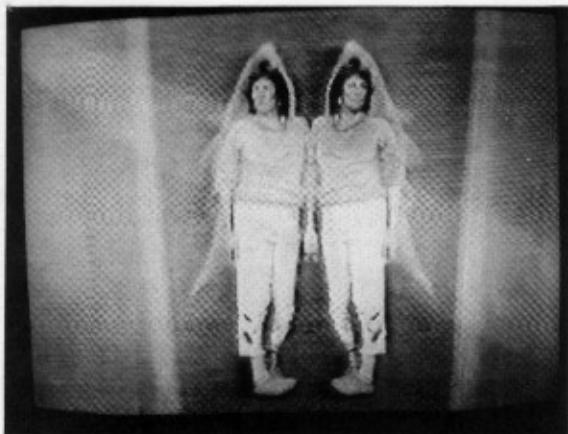
PLANET EVA ORIGIN ISIS



PLANET GODIVA ORIGIN GNOSTICISM



PLANET QUEENIE ORIGIN AVALON



PLANET SIRENA ORIGIN HELLENISM



PLANET SPELETTE ORIGIN THE HAGS

THE DYNABYTES

Dynabyte, not megabyte, electronic, not conventional, this 'recording group' from Sydney combines environmental sampling with modified and synthesized instrumental sounds. The Dynabytes consist of three women: Jill Scott (video artist), Vineta Lagzdina (musician) and Jade McCutcheon (song-writer). They concentrate on visual sound (filmic mood, kinetic atmosphere and change, animal, landscape and urban environments). The Dynabytes work exclusively on Music computers and sample their own sounds. (e.g. The Fairlight C.M.I.) So stay tuned.

Claudine McMundi. 1985

The Dynabytes. Cassette No. 4 Side A. Sound for Video

Side B. Extensions.

Available from The Dynabytes

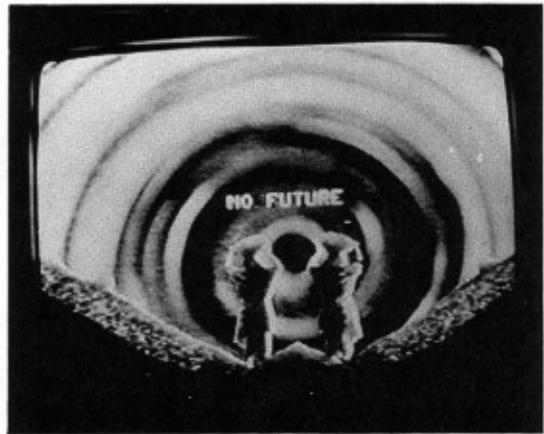
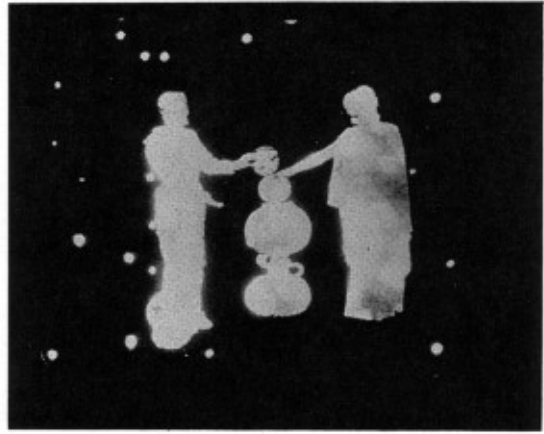
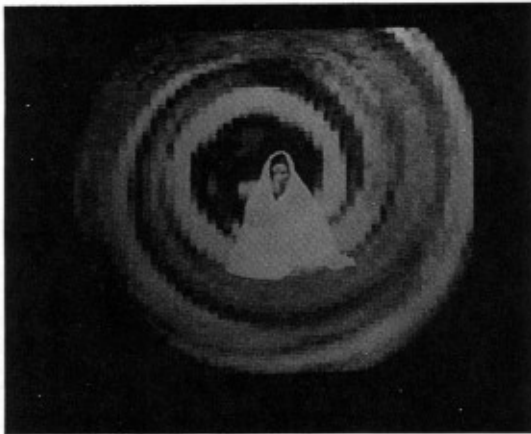
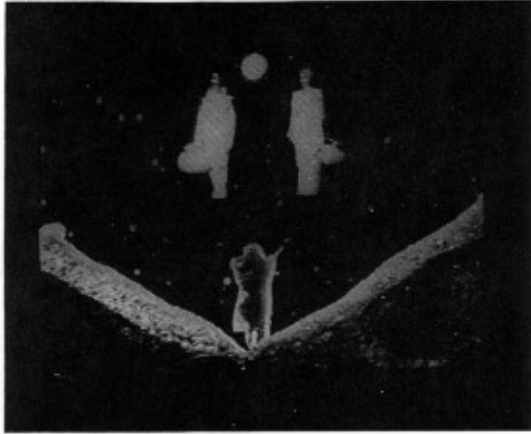
P.O. Box 1001

Darlinghurst NSW 2010

Price \$US8.00



IMAGES FROM DOUBLETIME THE VIDEO.



DOUBLE TIME

In a gallery of this floating harbour city, hovering at the edge of terra, and clinging to this blue planet – ourselves, 98% water - you are asked to throw a coin into a wishing well, throw a wish to the screen arms of the water-bearer, bearing the idea of the race.... To trace a genealogy is to defy logic -- what reason commanded the joining of stardots way back, when Aquarius dawned in a night sky (and its still the age of the Age), to the carrying of water on the very real heads and shoulders of ancient women, to some imaginary time when logic is again defied and a female astronomical water-bearer floats unlinked in a deep space sea, beyond human possibility.

This is the scenario/landscape Jill Scott as artist, dissolves, through an interplay of painting, video, sound, lighting and sculptural effect. Her work has concentrated on re-contextualising our culture's mythologies and dualisms, as exemplified by some of this year's past works: the DOUBLE DREAM (March, Performance Space) which, through video, sculpture (a vessel in the shape of the gondola), and painting, referenced McLuhanesque ideas of hot and cold media by the creation of two women characters to embody the opposites of land/sea, and the parallels of hot/cold, dry and wet. This work was sequelled in the Scanlight video show (July, Australian Centre for Photography) with "Magnificent Desolation" – a succinct two minute cut-up narrative on the 'sabotaging' of the female symbolic, namely the moon by Neil Armstrong's heavy weightless steps, and points to all that's happened since in subsequent areas of space colonisation. DOUBLESPEACE (Aug, Roslyn Oxley) builds on previous themes of metamorphosis by taking a remote point of view back towards the spinning planet as the remnants of deconstructed myths and fairytales form new and surprising narratives. And now this DOUBLETIME. (BLINK. Think Doublethink. Then think again.) Using the video image as a basis for the painterly, her canvasses are high key colour, a teevee pointillism, with the subject momentarily caught in metamorphosis close behind the scanlines. Given that the electronic image is the matrix of information and perception in this age, Scott takes up the notions of motion of transmission/reception and re-appropriates them in a departure towards the timeless. This concept is alluded to by spinning repeated metaphorical motifs throughout the corporeal work. The sound of DOUBLETIME is a self generating simple rhythm revolution about the well – double wells – one light, one dark: a diametric dualism of past and future while water undercurrents an eternal present. The two circular screens in each well together form another symbol, that of infinity. The video images within are mirror reflective, the narrative a continuously-running tape as imaginary water-bearing symbols meet the 'down-to-earthbound' women water-bearers - they themselves equally imaginary to our urban Australian existence. Like images glimpsed from the underworld, the screens will become camouflaged beneath their pools of well water. Here you are. Throw a coin and watch as the image flies out in a centrifugal breath, rippling a departure from the source light. Throw a coin, make a wish as the female subject responds in dissolution to the projected whim in this hallucination of spectator participation/control then as the water calms, the image resolves with the screen subjects in secret, sometime, a double-time, in *terra incognita*.

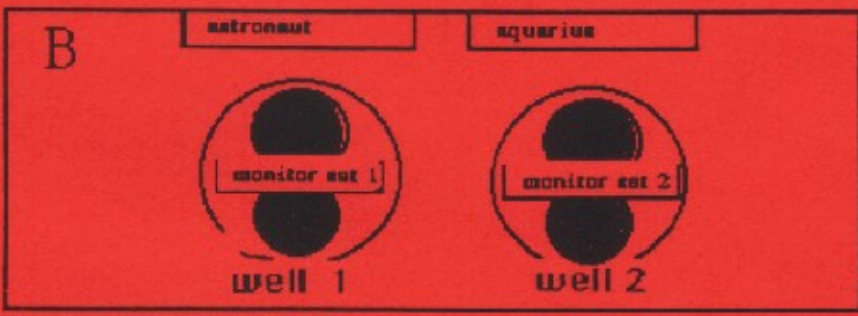
Linda Wallace.

DOUBLE TIME

A



B



A. Side Elevation.

B. Ariel Elevation.