

Just a very short remark to what you said a few days ago. A few days ago, during the opening of the olympic games in Los Angeles, occurred a performance which was realized by over a hundred thousand peoples to create the patterns of flags of more than ninety countries, all participating countries in these games. This was a performance which has not been seen as total by the participating people but which has been shown all over the world. Everybody who has not been at the real place could have seen this. I guess this is an interesting piece of art which has been realized and I always thought it would be possible to realize this only in a fascistic and totalitary system. But it works very nicely also in the U.S. and my question is : "Where is the freedom?", because thinking about my person, about myself, I would have never held up what ever colored flag. But almost a 100 000 people did. So I'm thinking that satellite as a focus lens which is concentrating the action of a mass like these people which have been in the stadium, transform the individual into a small part of a mosaic and everyone is willing to do this. And so I see a little problem in the satellite system, that it's absolutely the contradiction of what I'm looking for in arts, which is the individual contact and exchange of meaning between human beings. That has to go other ways, more individual and seperate.

Side B Helmut Friedel VIDEO WITHOUT WORDS

I have only a few remarks to video without words. I should not speak, because the video should express itsself and we have seen some tapes which are going in that direction and feel that this is a very interesting part of video production within the last couple of years. Videos which are based only on sound and image and create a new language to express without the use of a verbal language. The reason for this situation is fairly clear I guess. On the one hand we are living in a situation that mass medias like radio and TV are predominating in a way that information is basically done with a lot of speech and words. Thus we often have the situation of a pictured radio more than a real medium which is working with the media by itsself. The action is listening all the time to many talks about political themes or at least talks which nobody among the young people is willing to accept or to understand is the action that language by itsself becomes a negative attitude and becomes the refused by quite a number of younger people. So the reaction is to go away from this kind of image which is based at most TV programs, and I am speaking here only about the german situation which I cannot compare with other countries, that the basic problem is that all reports which are transmitted in TV should not have the meaning of an individual person and should not point it in a certain way, it should be balanced to any direction which is in the end so boring that most people don't like it. Then there is another aspect that TV bases on advertisement. Advertisement is a part of many parts of TV, even news are packed in the form of ads. Thus there was only one chance to get into TV channels with art which was the video clip. A combination of advertisement, commercial thinking and a new thinking of a language which is reflecting the rythm, the daily experience of our life in cities. There happened something which I find very interesting, that contemporary art is usually not accepted by a major population. Only a very few people are willing or able to understand what is going on in contemporary art. That's for all visual arts and I think it is in music and everywhere more or less the same. But sometimes there happens that, especially in this case with video clips but also in other cases like graffiti, that fashion takes over this language.

Graffiti today can be seen in the most departmentstores for advertising, even on clothes, but at the same time 'Nägeli' the swiss artist is in prison and he is an artist working with graffiti. So there are breaks in between the method of thinking and accepting.

Another point of interest is those video clips and what a lot of video artists are producing without words, or spoken text, is creating a rythm. A language of images which is continuing the clamour of cinema which has been created at the end of the silent movie. This has been an international language and has been able to afford exchange of recent production among countries immediately.

Another interesting point is that those kind of videos are working with a lot of fragments. I wouldn't say that they are using entire images and take it over, but they are using it as fractions and taking it.

I remember T.S. Eliot who wrote 'In the wasteland' one of the last lines:
"These fragments I have shored against my ruins."

That means I think that the fragments of all different cultures, of all different informations, we are getting from all over the world are coming together and are pointing to one person, in this case the artist. He has to react and combine it. But it's too much to follow the one or the other direction exclusively and so the fragments are fused together and become a very fragile sort of language.

This language has to go into an individual style of the artist. The artist is not the one who is editing just different aspects. He has to transform an enormous amount of fragments to one style, to one picture. So the individual style is so important but on the other side the universal mass of information which has to be focused on the individual work.

There is also this problem, that so much information which is coming from all over and from history has to be focused on a present work of today.

Also T.S. Eliot work sentence says: "This is the point of intersection of timeless with time."

To bring together the memories of many other pictures and if as soon as you bring them together in pictures in videos, I guess it is not possible to combine this with words to explain it on another level of words.

Therefore just the sound of music can follow these images.