

Rapport de P.Rouze pour le groupe de travail  
"ART and Television"

The uncharted and even treacherous land that lies between art and television was - if not properly explored, then at least trespassed into during three rather active meetings in which took part delegates from Belgium, Denmark, France, Germany, Italy, Japan, Norway, Sweden, Switzerland, Turkey, Yugoslavia and Great Britain.

The paper read by our colleague from Ankara Salih Fırat and the lively round the table discussions have polarized around three main lines of enquiry: 1) the quest of TV for its specific identity as art form; 2) the problems facing the makers of films of art intended for telecasting and 3) the structural blend of compulsions and opportunities inherent in TV - that is to say, under the three main headings of the ontology, methodology and semiology of TV.

This last point, made by M. René Berger, namely, that TV is to be considered as a structural system transcending

-- The antimony between objective and subjective, scientific and artistic, technical and creative was corroborated by the experimental demonstrations in colour TV for which we feel duly bound to extend our most sincere thanks to the Swedish Television which not only put at our disposal its TV colour studio but also kindly authorised its leading experts in colour TV to spend with us a truly enlightening afternoon which proved a most stimulating introduction to the mysteries of electronically generated or altogether generated colours and patterns.

These brief, but fruitful working sessions have made it amply clear that particularly in view of the incessantly increasing colour TV transmissions all over the world - art critics have a new and important part to play not only in the field of specialized art films but in the much wider context of TV programmes as a whole, ranging from life transmissions of current events to experimental explorations of

electronically conditioned form and colour.

It is the hopeful intention of the working team whose discussions I had the privilege to lead to pursue and increase its effort to gather in all countries and communicate to all members that may be interested all information pertinent to the methodology and semiology of TV - thus contributing to a re-styling of the traditional professional formation of the art-critic, threatened with extinction not by some ill-digested worship of intruding mass-media, but by the implacable laws of the change that alters our self-awareness no less than our communion with the world. We do not propose to oppose culture to mass media, but to transcend both in order to integrate them in a new attitude to art and life. We do preach diminished literacy - only increased responsibility of the art critic. In an age of mutation, we hope to help, accelerate and clarify the mutation of the critic.

Pierre Roux

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