

## Multi-Monitors

Ingrid Viegand

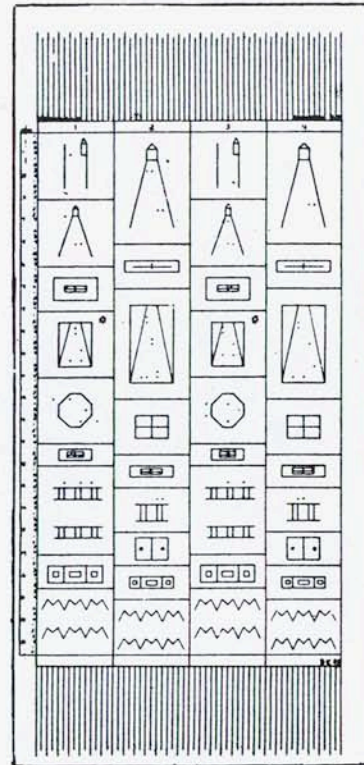
**Beryl Korot** is currently showing a four-channel video piece that she has almost literally "woven" from footage of the tourist-haunted architectural remains of Dachau. A dozen or so simply-shot pieces of her original footage form the "warp" of the piece; the "woof" is created as the tape is viewed simultaneously on four monitors.

"I started to weave and do video almost at the same time," Korot said. "As a weaver it has become increasingly important to work with video in a non-linear way. Weaving technology is a very old technology, and it's involved with simple repetitions of thread that are predetermined by the weaver. I developed this piece in the same way, using what I consider as threads one and three, and two and four."

Despite the simplicity of its basic concept and construction, Korot's untitled work is complex in its fine construction and subtle in its effects. Each main segment in each channel is cut into seven-and-a-half- or fifteen-second parts, separated by brief pauses of

gray leader. These sub-segments are ordered in various rhythmic, repetitive combinations, so that footage is repeated, but at different edit points. As a result, a couple, walking toward the viewer between the two barbed-wire walls of the camp, approaches the viewer (on first two, then on four channels) repeatedly, sometimes from a distance, sometimes from a closer position. Each time, the woman drops a small, white paper or handkerchief from her pocket, and each time, the paper remains as she walks toward the viewer. Or, a very long shot of the barracks reveals a tiny figure repeatedly coming out of a doorway and disappearing at image left as several tiny figures file diagonally across the screen from the right.

"Each channel has a different rhythm based on fours," Korot said. "The edits are visual threads that are constantly intercepted, like the cyclist outside the walls that returns and returns. The gray spaces between are important too, but their use was a less logical and more intuitive choice. They contribute to the



**Beryl Korot's notation for her video work at the Kitchen.**

tension of the piece, making it less animated and more mysterious, I think."

The piece also uses tensions set up by slight differences between images on alternate monitors, so that, for example, the couple described above may appear in the

middle distance on monitor one and in a closer position on monitor three. Still another dimension is created by the sequence of the major parts, which go from outside the camp to the inside, from outside the buildings to the inside, and then out again.

"In making this piece, I chose not to use anything about what happened there," Korot said, "except the architecture, which spoke for itself. I think in making this piece I've found a way to work with video that comes directly from myself. I know there's something in the way I've begun to work here that will carry over into the next things I'm going to do."