

BRITISH/CANADIAN  
**VIDEO**   
EXCHANGE '84

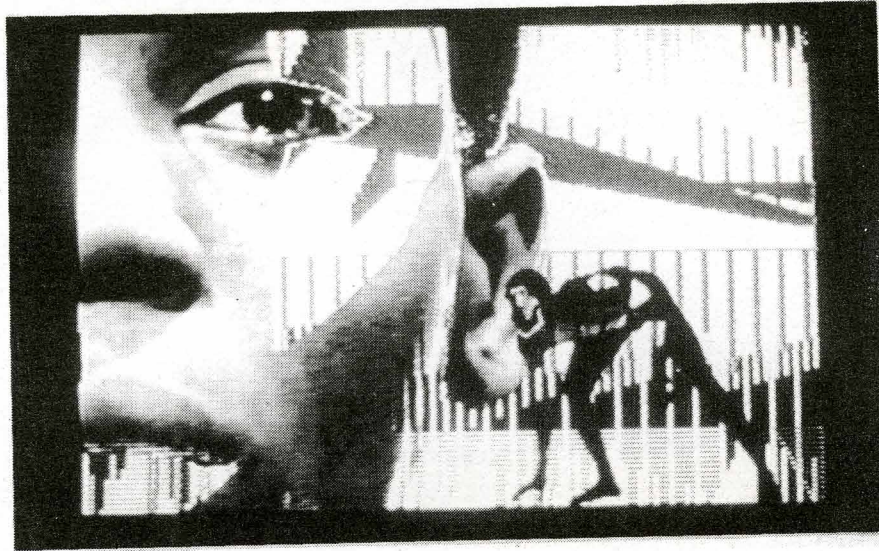
installations, performances and video tapes



TORONTO may~june 84

organised by A SPACE & LONDON VIDEO ARTS

The British-Canadian Video Exchange '84 has been supported by the Canada Council; the British Council; the Arts Council of Great Britain; JVC U.K. Ltd.; Sony Canada with Video Culture Canada; the Visiting Arts Unit of Great Britain



Above: After Image: Blue Dance. 1983.

Below: Sandra Goldbacher: Polkadots & Moonbeams. 1983.

# JANE WRIGHT

an exchange is an occasion to share; to show what we do and learn what you do; a chance to confront and be confronted by new ideas. A video exchange is of particular significance because artists' video remains outside the mainstream of electronic communication, and is still without reliable widespread distribution. Independent video producers need to share and exchange ideas to ensure the continued development of their art. We also need to work together to stimulate new audiences with work that accurately reflects our current concerns.

The British/Canadian Video Exchange '84 began with a conversation I had in a London pub in December 1982. Jeremy Welsh and David Critchley of London Video Arts were interested in showing some Canadian video work in Britain. It later occurred to me that A Space might be interested in participating in an exchange format, and in exhibiting British video in Toronto. The A Space video programming committee agreed. The exchange became possible when Griselda Bear, visual arts officer at the Canadian High Commission in London decided to lend her considerable support to the project, and the visual arts section of the Canada Council agreed to make funds available to A Space under its international initiatives program, newly available to alternative galleries.

The idea of a two way exchange was important for us at A Space. In March 1984 we sent a national selection of current video by English speaking Canadians for exhibition in London. There were 2 performances, 3 video installations and eight hours of video tape screenings. In putting the show together I received invaluable curatorial assistance from the many artist centres which have ensured the continued development of artists' video production in this country. The Canadian work sent to England was chosen from among selections suggested by the Centre for Art Tapes in Halifax, Prim Video and Video Co-op in Montreal, Ed Video in Guelph, Ontario, Video Pool in Winnipeg, Centre Video in Calgary and Video Out and Western Front in Vancouver, as well as Art Metropole, V Tape, and other work I knew in Toronto. It appeared to me that Canadian artists were directing their energies more to social and political concerns. My selection of performances, installations and tapes explored this trend.

It is now time for British video artists to share their work with us in Toronto. I am pleased to welcome Jeremy Welsh, Tina Keane, Mick Hartney, Alison Winckle, Marty St. James & Anne Wilson, and the work of many others to Toronto. We at A Space are proud to be able to host such a varied and comprehensive selection of work from Great Britain. I hope the experience of the exhibiting British artists is as valuable to them as the London experience was to the Canadians who showed their work there. I would like to add how much too I have enjoyed working with Jeremy Welsh of London Video Arts, and how much I have appreciated the support of the co-ordinators and staff of A Space, Michael Banger, Doug Sigurdson and Ed Lam. I am sure I speak for all the video community in looking forward to continuing relationships with video producers in Britain.

The British/Canadian Video Exchange '84 has been organised by video artists in Canada and Britain. It was intended to stimulate and challenge the prevailing notions of alternative video practice. We were interested in artists' discourse, in sharing and in exchange. I think we have succeeded.

# JEREMY WELSH

In the selection of work for this exchange we have attempted to provide an overview of the current level of video activity in Britain, while focussing particularly upon certain areas of concern that appear especially significant at the present time. As Jane Wright observed in her introduction to the exhibition of Canadian video in London, there has recently been a greater emphasis on political or social content in artists' video, while the distinctions between 'community', 'political', 'art' and 'entertainment' have been gradually eroded. As we went through the tapes shortlisted for this show, we were quite surprised by the frequency with which certain themes or issues were dealt with, either directly, or by reference. Nuclear arms, the peace movement, the women's movement, sexual politics and media politics were issues raised in some way by many of the tapes, either as primary concerns, or as elements within works addressing a range of subjects.

It would be incorrect to suggest, however, that all British video makers are working in a consciously political manner, but it is interesting to note that almost all of the works in some way set themselves in relation (often oppositional) to the media, to accepted notions of 'television' or 'art' or 'entertainment', or align themselves to some particular social sub-grouping whose cultural values they espouse and expound.

In the tape screening programmes we have deliberately employed contrast, and at times have at times made quite oblique connections between superficially dissimilar works, in order to avoid rigid categorisation of 'styles' or 'genres' that do not exist in any formalised sense. Thus personal narratives and collective political statements can be seen within the same framework, each helping to redefine the context of the other. While some of the programmes have an obvious and dominant central theme (e.g. nuclear arms and the Peace Movement) others incorporate a range of viewpoints, themes and ways of working.

Besides the political/social concerns expressed in much of the work, another important factor is the relationship of much video to mainstream television and youth culture. An increasing number of artists have chosen to work in an area that exists somewhere between 'high' art and popular culture, producing work that aims to extend the aesthetic possibilities of video/television and to introduce a broader range of subjects for and uses of the medium, while maintaining an accessibility that allows engagement with a broader audience than that which avant garde art has traditionally addressed.

One of the underlying premises of this exchange was an acknowledgement of the importance of language in video from both countries, and a desire to examine the similarities and differences in the ways that it is used. In this selection, several approaches to the use of language can be seen, ranging from the personal/poetic of much narrative work, through the deconstructionist methods employed by artists working with image/language relationships, to the journalistic use of language in documentaries.

We believe that this selection of installations, performances and video tapes represents a dynamic and evolving culture, and we hope that in the future, ideas, works, desires and preoccupations will continue to be exchanged, helping to enrich our experience and to create the sense of an international community. In conclusion I would like to thank all of those whose efforts and advice have contributed to this project, including all the staff of London Video Arts and A Space; Belinda Williams and Stuart Marshall who co-curated the show with me; Griselda Bear and Jill McGreal of Canada House, London, and in particular, Jane Wright for her continuous effort and enthusiasm.

# MARTY StJAMES ANNE WILSON



*Marty St. James and Anne Wilson are two British performance-Video artists who have been working together in collaboration since early 1982. They have presented their work throughout the U.K., in Europe, Canada and the United States.*

*As part of the British-Canadian Video Exchange, this stylish and extraordinary pair will be presenting performances of their recent live works. Works which tread through a minefield of human relationships and identities, examining the fragile and ephemeral area between reality and illusion - fantasy/reality, romance/tragedy, hero/heroine, lover/victim. Using live action, sound and video where images are transposed and relationships revealed, presenting a volatile combination of British reserve, bizarre humour and manic self questioning .....asking "who do you think you are amongst the images of who you might possibly be ?"*

*'Their images make you think in a new way about human relationships and identity; exercise the imagination; extend, heighten and alter perception'. The Guardian U.K.*

*'He wore the suit of a youthful Hitchcock and she wore a little black number. Careful enunciation and precise use of objects and stylised gestures impart a formal structure to the development of ideas. There is a sense of déjà vu, images, sounds and words coalesce into possibilities which are evolved before our eyes.'*

*Performance Magazine U.K.*

Performance at the RIVOLI, 334 Queen St. West. Thursday 22 May 7.30 pm

# TAPE SCREENING

## check A SPACE for dates & times

Opening night party. May 15.

### LVA VideoMusic:

A one hour compilation of short visual/music pieces produced by artists working in collaboration with musicians. Featuring works by Chris Rushton and Gary Unsworth, Steve Hawley, Tony Steyger & the Lost Jockey Orchestra, Memory of Your Nose, Steve Littman & Impact Theatre Co., Simon Robertshaw, John Scarlett-Davis, Steven Partridge & David Cunningham, Jeremy Welsh & Michael Nyman.

### Programme 1:

The womens' peace movement; the personal and the political; the effect of power politics on the future possibilities of individuals; the concern of the mother for the future world of her children; the intricacies of mother/child relationships. Two tapes by women and one by a man, approaching these issues from three points of departure. Beeban Kidron & Amanda Richardson recorded the lives of the women in the peace camp at Greenham Common, became part of their protest; Richard Layzell lived in the house that became the London office of the Greenham women, and produced tapes for the anti nuclear movement. Catherine Elwes uses her own experiences as a woman and a mother to focus her intentions and perceptions as an artist.

Beeban Kidron & Amanda Richardson: Carry Greenham home: 70 min. 1983

Catherine Elwes: There is a myth: 10 min. 1984

Richard Layzell: Colouge: 12 min. 1984

### Programme 2:

War, conflict, the nuclear threat; the portrayal of these issues by the media; the propaganda used to justify arms build up, promote nuclear power, nullify the fears of the population. Future Tense is part documentary, part political montage, produced by a community video workshop in North London. The other three tapes were produced by individual artists, each using different techniques, ideas and experiences to confront these issues.

Moonshine Video Workshop: Future Tense: 60 min. 1981

Rose Finn Kelcey: Glory: 17 min. 1983

David Finch: The Fog: 13 min. 1982

Clive Gillman: Warning Attack & Recovery: 17 min. 1983

### Programme 3:

Sexual roles and sexual stereotyping; alternative views of sexuality; representation and self image/identity; style, fashion, youth culture. A series of very visual works combining word, music and image.

Lesbian and Gay Video Project: Framed Youth: 45 min. 1983

Sandra Goldbacher: Polkadots and moonbeams: 13 min. 1983

Zoe Redman & Steve Littman: Still Life no. 1: 12 min. 1982

Belinda Williams: The way we are: 10 min. 1980

Jeremy Welsh: Tense/Shout (drowning in a sea of images): 16 min. 1983

Programme 4:

Memory, perception, truth and fiction; personal narratives, political statements, reportage and recollection; six ways of using the medium, six reasons for using it.

Chris Andrews: Time Travelling: 7 min. 1982  
Rose Garrard: Between the lines: 25 min. 1983  
Isaac Julien: Who killed Colin Roach: 20 min. 1983  
Marcelline Mori: Have you got the time?: 13 min. 1982  
John Adams: Sensible Shoes: 12 min. 1983  
John Carson: Men of Ireland; the men in me

Programme 5:

Several views on culture: words, images, music, dance, theatre; popular culture meeting avant garde art; television as video, video as television; humour and formal process; images manipulated with or created by video technology. All of these tapes relate in some way to television: After Image produce their work for Channel Four T.V.; VIDA are producers of what could be alternative television, working in areas of social and cultural documentary; Steve Hawley and Neil Armstrong are artists whose work reflects on or parodies certain television conventions; Akiko Hada with the Japanese American Toy Theatre of London makes a hybrid kind of musical comical soap opera that would enliven any t.v. channel.

VIDA: The Gap: 10 min. 1983  
Akiko Hada/Japanese American Toy Theatre of London: Double Indemnity: 35 min. 1983  
After Image: 3 dance pieces; Sankai Juku, Massai, Blue Dance: 20 min. 1983  
Neil Armstrong: Recital: 11 min. 1982  
Steve Hawley: The Dictionary: 25 min. 1983

Programme 6:

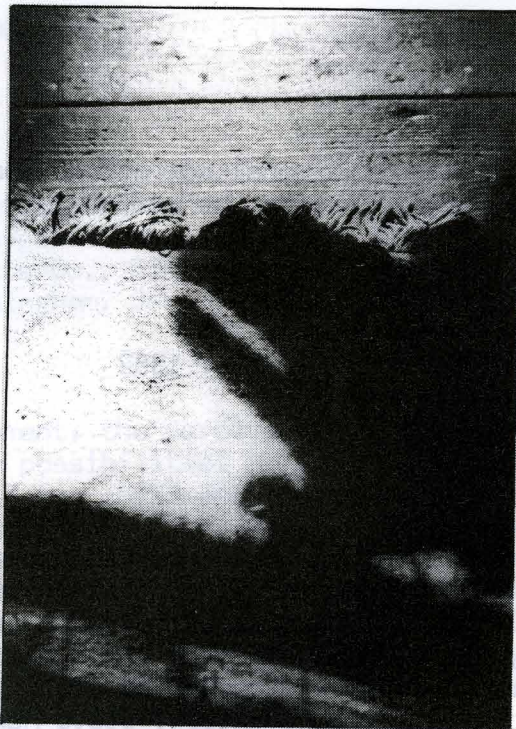
A programme of short works on video; fragments, 'little' ideas, sketches; humour, music, strong visuals, works existing between television and art. 'Pieces' is a one hour compilation produced by Projects U.K., a Newcastle-based artists' group who present group shows in video, film and performance, promote works by other artists active in these areas, run workshops and gallery spaces.

Projects U.K.: Pieces (short works by 12 British artists): 55 min. 1983/4  
Jon Bewley: Definitions: 3 min. 1983  
John Kippin: The Elsdon Mystery: 7 min. 1984  
Judith Goddard: Who knows the secret?: 6 min. 1984

These programmes were selected and compiled by Stuart Marshall, Jeremy Welsh and Belinda Williams. For further information on producers and distributors of these tapes, please contact London Video Arts, 79 Wardour St. London W1;

# ALISON WINCKLE

FLOORBOARDS SQUEAK.



The evidence of an activity that has taken place in a space defined by two walls and a floor - the illusion of such a space as used in a stage set. Some of the objects have been knocked over. I had been told that someone had entered the room and knocked over the standard lamp. Someone else had seen it with their own eyes on the television and so it had to be the case. "Now with the assistance of my learned friends, I will call the evidence before you..."

The evidence before us is the case, one assumes the evidence is true and from this truth judgements are made.

"a clear case of mistaken identity".

Gallery 940, 940 Queen St. East Tues.-Sat 1 - 7 pm.



# TINA KEANE

## IN OUR HANDS, GREENHAM a video installation

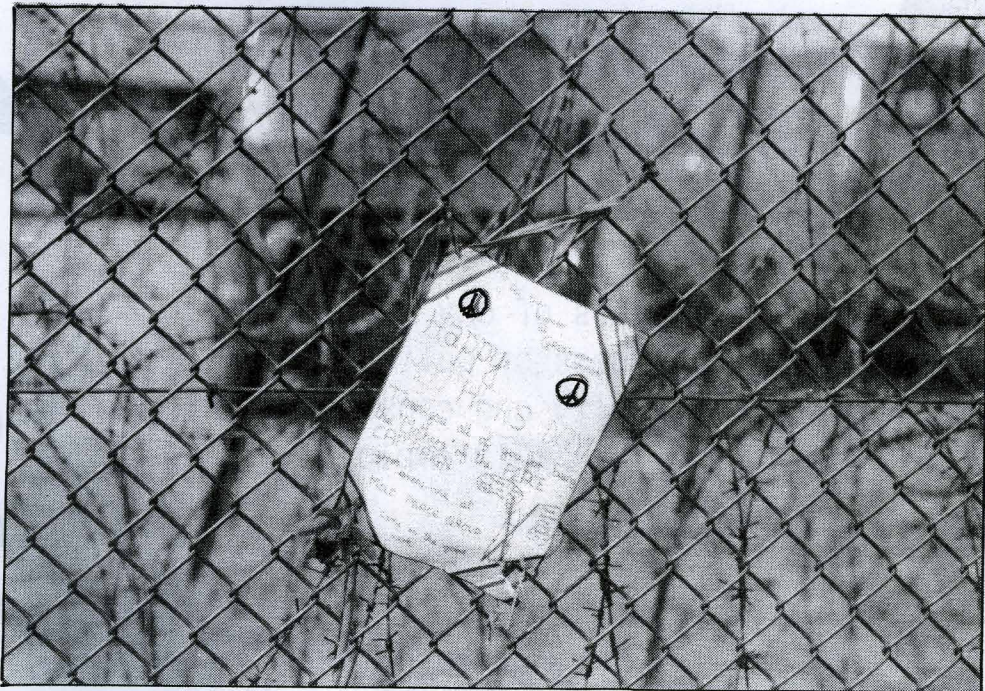
*"The symbol most closely connected with the womens' peace movements is weaving of webs. Each link in a web is fragile, but woven together creates a strong and coherent whole".*

*Greenham Women everywhere: Alice Cook and Gwyn Kirk.*

*A free standing grid made out of scaffolding to be placed at an angle to give the impression of a blockade. 12 video monitors placed to form a close up pattern of wire fencing. The video images are in juxtaposition to the formal metal grid, by the expressive nature of the pattern, woven visuals of personal documentary material, of actions at Greenham Common, filtered through the outline of a woman's hands. The sound track is a collage of interviews, songs and music. The Installation, through metaphor, indicates womens' strength, involvement and struggle against nuclear weapons, taking the future into our own hands.*

*THIS INSTALLATION IS DEDICATED TO THE WOMEN AT GREENHAM COMMON PEACE CAMP.*

*TINA KEANE. 1984.*

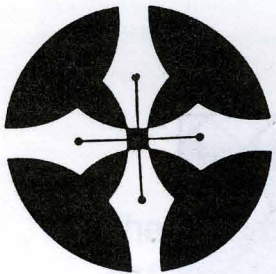
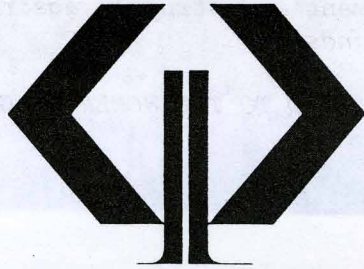
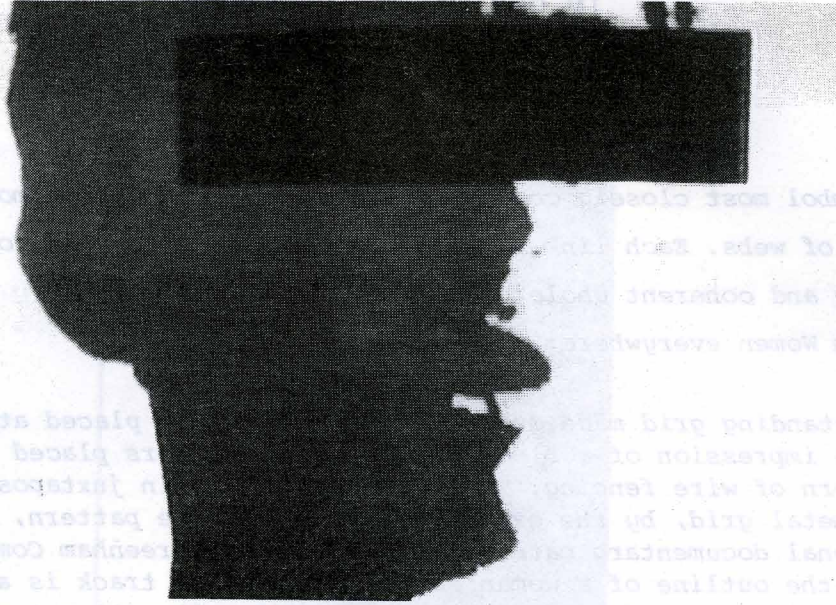


A SPACE, 204 Spadina Avenue, Tues - Sat, 10 - 5 pm May 16 - June 12

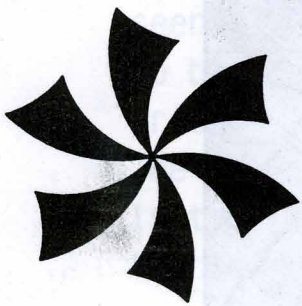
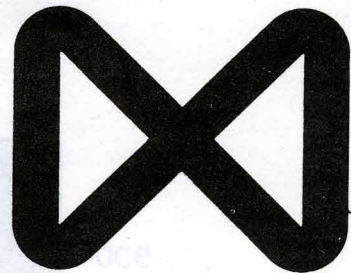
With special thanks to Paul Wynton for assistance with video production.

# MICK HARTNEY

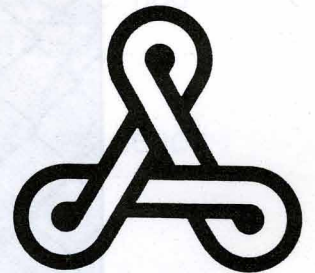
PREDATORY



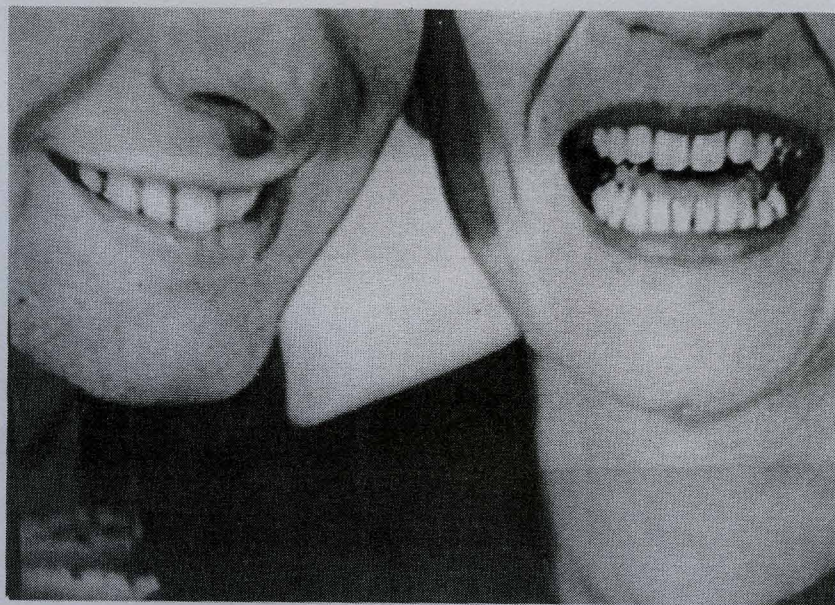
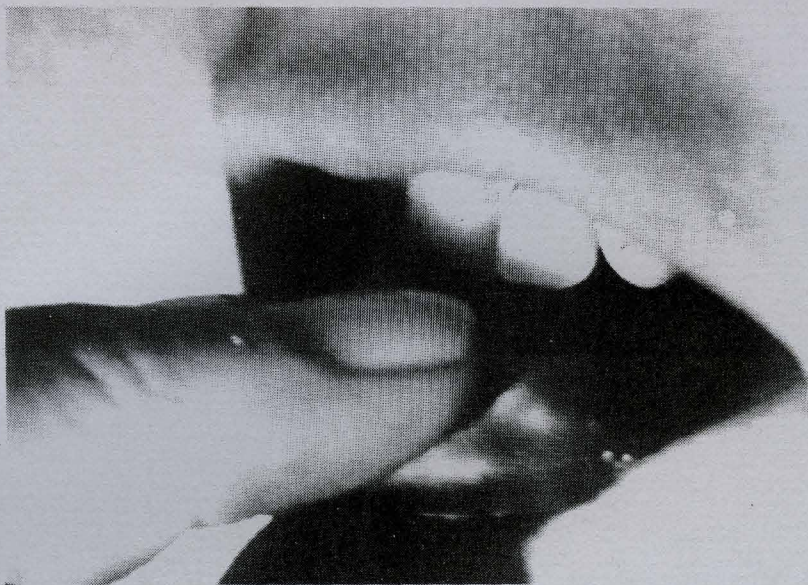
organisation must be the  
embodiement of the endeavour to place  
the brains over the multitude  
and to subjugate the multitude to the  
brains



The success of any advertisement  
whether business or politics, is due to  
the continuity and consistency with  
which it is employed.



ARC 658 Queen St. West. Tuesday to Saturday, May 16 - June 12.



*Judith Goddard: Who Knows the Secret 1984.*

*Marty St. James & Anne Wilson: An American Romance 1983.*

*John Scarlett-Davis: Chat Rap (from LVA VideoMusic compilation) 1983.*



# LONDON VIDEO ARTS

## production & post production

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Extensive production facilities for U-matic and VHS.  
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Visiting artists, lectures & discussions.

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A current catalogue of over 400 tapes from producers worldwide.  
Distribution throughout the U.K. and Western Europe.  
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