

7-31 MARCH

BRITISH/CANADIAN VIDEO EXCHANGE '84

installations, performances and video tapes

CANADA HOUSE CULTURAL CENTRE

Trafalgar Square, London SW1
(telephone 01-629 9492)

AIR GALLERY

6 & 8 Rosebery Avenue
London EC1
(telephone 01-278 7751)

■ 7-31 MARCH

■ BRITISH/CANADIAN
VIDEO ■
EXCHANGE '84

installations, performances and video tapes

■ CANADA HOUSE CULTURAL CENTRE
Trafalgar Square
London SW1

Monday, Tuesday, Wednesday, Friday 10am to 5.30pm
Thursday 10am – 7pm, Sunday 12 – 5.30pm

■ AIR GALLERY
6 & 8 Rosebery Avenue
London EC1

Monday – Friday 11am – 6pm
Saturday 11am – 2pm

In coordinating the London part of the British/Canadian Video Exchange '84 we have worked closely with London Video Arts and A Space in Toronto. The original idea for the project was formulated by LVA and A Space were involved from the outset. In particular we would like to thank Jane Wright for her most interesting and well-informed selection of artists and works and for coordinating the project in Canada. Michael Banger, of A Space, has also helped in this process. In London the selection of the British work and organisation of the project has been undertaken by Jeremy Welsh of LVA, with assistance from David Critchley, Stuart Marshall and Belinda Williams. Introductory essays by both Jane Wright and Jeremy Welsh are included in this catalogue.

The Exchange involves a selection of Canadian video related events including installations, performances and screenings at the Air Gallery and the Canada House Cultural Centre in London during March, and a similar range of British work in Toronto during May and June of this year. This is a complex undertaking requiring help and finance from several sources. We are most grateful to the Canada Council, the British Council, the Visiting Arts Unit of Great Britain and the Arts Council of Great Britain for the financial assistance and useful advice which has made it possible to realise the British/Canadian Video Exchange '84. We hope it will prove to be a great success and that similar events will take place in future years.

- Jill McGreal
Film Officer
- Griselda Bear
Visual Arts Officer

Canada House Cultural Centre
London

■ INTRODUCTION

Jeremy Welsh

It is no coincidence that during 1984 there will be an unprecedented number of festivals, exhibitions and conferences devoted to video in all its forms and guises. Not that those involved in video have a particular fixation with the Orwellian vision. It just happens that the omnipresence of TV screens throughout western society – perhaps even the world – and the prevailing international climate of suspicion, tension, aggression and the progressive erosion of individual liberties, create a chilling resonance that is perhaps less brutally obvious than the image of absolute and inflexible authority created by Orwell, but is nonetheless real and not to be ignored. When the video/TV medium could so easily be regarded (or used) as a tool of social control and repression it is important to make public demonstrations of the positive uses to which it is being put by artists, independent producers, community organisations and amateurs, who are determined not to be forced into the role of passive consumer when the medium itself offers enormous scope for intervention. It is Britain's proud boast that we own more video recorders per head of the population than any other country. Through events like this exchange, and through a concentrated programme of education and exposure to fresh possibilities, it may be possible to demonstrate to the British public that all of these video recorders could be doing rather more than saving TV time or playing back commercial software.

Many of the festivals held during 1984 will be truly international, bringing together people, ideas and practices from all around the world, and offering their audiences a chance to sample a wide variety of different styles and approaches. Our intention with this event, however, is not to attempt to cover the world as a whole, but to present a comprehensive survey of video work from Canada and Britain, so that audiences and artists in both countries can build an awareness of what is happening in the other, and so that an exchange of ideas, opinions and information can take place.

The aims of this project are manifold. It started out simply enough with the notion that two countries, which had both a language and a rapidly developing independent video practice in common, must have something to offer one another. Once the idea took root and began to be discussed, it became apparent that this exchange would be particularly interesting due to certain common threads linking the work in both countries, and to the different ways in which certain common themes or genres are explored in Britain and Canada.

What the two have in common are: a network of independent, collectively administered workshops, galleries and distribution centres; similar dominant themes or formal structures that have evolved in video since the late seventies; a complex and problematic relationship with mainstream (US dominated) television and popular culture.

ACCESS

The question of access always arises in any study of the development of independent video. Access is the key to everything for the artist or independent producer. Without control of its own means of production, distribution and exhibition the independent video community would never have developed to the point where it now has the confidence to look the TV industry straight in the eyes and say exactly what it wants to do. The relationship with corporate

television is a new phenomenon, and may turn out to be a brief affair, but the fact that communication can now take place is something that would have been difficult to imagine only a few years ago.

The video workshop movement (if it can properly be described as such) began to have an impact in the early to mid-seventies. Canada was a few years ahead of Britain in the development of video access facilities, and is still probably ahead of the world in its support of non-profit arts organisations. Through funding from the Canada Council, Canada now has a nationwide network of "parallel" art spaces; these are galleries, workshops and distribution centres dealing with all aspects of contemporary culture and providing access to a variety of media including photography, sound, computer technology, dance and theatre, as well as video. The degree of technical sophistication that has been achieved in many of the video workshops, in Britain as well as in Canada, can be seen in the quality of much of the work in this exchange.

In Britain, the situation is less developed. Obviously the country is a fraction of the size of Canada and so the decentralisation of resources is seen as less of a priority. On the other hand the population of Britain is considerably more dense, and given current socio-economic conditions, the provision of more locally based media workshops and other cultural facilities should be seen as a priority. Though it is not funded on anything like the scale of the Canadian parallel network, there is a loose kind of network in Britain formed out of related organisations, some of which are community based and concerned specifically with the needs and interests of a comparatively small constituency, and others of which operate in a national or international context. Funded by the Arts Council of Great Britain, the regional arts associations, or local councils, these organisations are generally at the mercy of political climate, and thus enjoy little or no security. However, at present, most are in a state of robust health and are able to provide a high level of service at a cost that is minute in national terms.

Access, which was the first objective in both Canada and Britain, has now been achieved, though it needs to grow further, and so it is now appropriate that the video communities of both countries should begin to look outwards and exchange their ideas and concerns with one another.

DOMINANT THEMES AND DEVELOPING PRACTICES

Although the works in this exchange are not rigidly categorised, there are certain dominant themes or formal considerations that have been reflected in the curation. Later we will briefly consider the themes that seem most significant and widespread in both British and Canadian video, but first it is necessary to provide a simple outline of the three main formal categories that apply to the works in the exhibitions.

Independent video in both countries was seen to fall into three distinct categories: those of the single screen video tape; the video installation; and the video performance. The first category is virtually self-explanatory. That is, video tapes which are intended to be watched from beginning to end on a single TV screen, and are thus closely related to the norms of televisual or cinematic presentation. The second category is more complex. The term "video installation" can cover a broad range of dissimilar quasi-sculptural arrangements of video monitors and other objects or technologies. At one extreme, the term is sometimes – and in my view incorrectly – used to describe the continuous replay of a video programme in a public space, and at the other end

of the scale is the multi-channel, multi-media work designed for a specific place and time, and engaging in an evolving relationship with the space it occupies and the spectators who enter that space. Video installation is the most formal variant of video art and the one most closely related to other forms of modernist art. Early video art, developing out of minimalism and conceptualism, often took the form of installation, both as a means of differentiating this use of the technology from the accepted norms of television, and as a way of exploring the inherent possibilities of the medium including those 'defects' that the TV industry sought to eradicate or at least disguise. Many of these early installations used live closed-circuit camera systems, often in conjunction with prerecorded material, to illustrate the transparency of the medium and to engage the viewer by allowing (or forcing) him/her to become part of the work.

The third category, video performance, is a hybrid form in which video either live or prerecorded, or even both, is used to add a further layer of information, action or imagery to a live performance, often exploiting the contrasts between the 'real' and the 'represented' or 'real time' and 'TV time'. This is the area in which the fragility of TV reality is made most apparent, and in which the illusionism of television can be most effectively appropriated.

While the primary concerns of the video installation or performance may often be inherent in the formal aspects of the works themselves, the single screen video tape needs to be approached from a different direction. The formal vocabulary of video technology and its applications is of indisputable importance to the consideration of particular works, but in making a general survey of independent video tapes it is more useful to look at broad categories of subject matter or genre than to concentrate upon technology and its uses. Whereas many early video productions were intimately concerned with the phenomenology of the medium, or else were unilinear explications of a single concept, most tapes produced since the beginning of this decade have been more 'subject' oriented, and generally speaking more complex in their manipulation, deconstruction and reconstruction of meaning. There has also been a shift towards mainstream television, so that most video artists/producers now see themselves as being related in some way to the broadcast medium, rather than being occupants of a separate world. The widespread introduction of domestic video technology has obviously effected the way artists approach it, and the new accessibility of technology has broadened the range of producers so that an isolationist attitude can no longer be maintained.

Perhaps the most significant development in recent years has been the exploration of narrative in video tapes. This came about both as a reaction to the reductive formalism of much video art, and as a positive way of addressing a broad range of issues while reaching out to larger audiences.

The development of so called 'new narrative' has been a significant aspect of video production in Britain in recent years, while in Canada, narrative has been an important element for somewhat longer. It has been used particularly effectively by women artists in both countries who have found that narrative is the most effective way of combining personal statements arising directly from experience with more general political issues raised by the women's movement. The use of narrative also has clear connections with the conventions of story telling in culture as a whole, and on television in particular. Many video productions make direct reference to TV soap opera or cinematic narrative, often by incorporating 'off air' clips of TV programmes into the overall structure of the narrative.

In both Canada and Britain there is now a well established tradition of using video documentary as a means of addressing political and social issues. Much of

the best work in this area recently has come out of the growing international peace movement but video has also been used very effectively by a variety of community groups dealing with problems of particular local concern and by organisations campaigning for civil rights, racial or sexual equality and for the recognition of sexual minorities.

The use of language, a matter that obviously relates very much to narrative and to documentary, is also an issue that in its own right has given rise to a substantial body of video. The manipulation of language in relation to image and object is a theme that runs throughout twentieth century art and as an area of academic study has provided a theoretical base from which a number of video artists have launched quite personal, idiosyncratic and structurally complex works which explore numerous layers of meaning and interrelationships in image-language juxtapositions.

One issue that cuts across much recent video production, and has also helped to establish a particular genre in its own right, is that of Populism; the setting up of two-way relationships between Art and Popular Culture. Within independent video the question of populism affects everyone concerned in some way. There are those who pursue it as an ideal or an end in itself; those who consider it a means of reaching a wider audience; those who use popular culture as a repository of reference and information to draw upon; those who regard it as a strategy for radical intervention in the media; those who espouse it simply as a means of attracting financial support; and those who regard it with suspicion and hostility as a threat to the integrity of Art. Populism in video is manifested in a variety of ways. Within this exchange various of these, to varying degrees, will be illustrated, but the two that are probably most visible are the espousal of certain dominant methods or genres from television, and the development of music-video (or video-music) as an autonomous practice not fettered by the commercial demands that circumscribe the promotional videos produced by and for the rock music industry. For many younger video artists pop music, fashion, trashy consumer products, advertising images and all the trivia of consumer culture provide a rich hunting ground for material and inspiration. Work in this area can range from the sardonically critical to the prettily trivial, but most of it, like the cultural sources it feeds on, is fast, digestible and ephemeral. In comparison to mainstream television, much of the work would still be seen as at least eccentric and at worst subversive, but in general, it is concerned mainly with a young audience which it addresses in the terms that the audience understands, and it is ephemeral out of choice. Whether it ever develops beyond its current status of agitational entertainment to effect a fundamental cultural shift, and whether such an heroic project is even appropriate to video as a medium, is something that can neither be affirmed nor predicted at present.

This introduction does not, of course, cover every aspect of the work that will constitute the exchange, but by broadly outlining the issues and formal concerns which guided the selection of work, I hope I have provided a point of access. If the works in this exhibition prompt the viewer to respond and question, to be provoked or entertained, then anything further that might be said here is superfluous.

■ Jeremy Welsh
January 1984
London

■ INTRODUCTION

Jane Wright

Artists in Canada have been producing video tapes for over ten years but video is still defined in terms of television, film, and conceptual or visual art. While the medium possesses some distinct properties, examination of these has not led to clarification of contemporary video practice. Canadians continue to produce video which reflects their concerns as independent media artists, and these tend not to focus on an examination of the medium. It is useful to look at Canadian video in terms of content rather than technique.

While alternative video producers are slowly gaining access to television technology and have consciously begun to use TV device, the differences between television and video remain firm. Video artists exist outside mainstream media and address experience from an alternative perspective. Despite the promise of community cable production facilities, a relatively small number of media artists sustained the production of artists' video for several years. Those who continued, persevered within the limited access afforded by arts council supported production centres. The situation is now changing. Centres such as Toronto's Trinity Square Video and Charles St. Video are learning how to serve their communities better, and new facilities are being developed in locations other than Toronto and Vancouver. Centre Art Video in Calgary, Video Pool in Winnipeg, and the Centre for Art Tapes in Halifax, for example, are new foci for media art. As the producing community has expanded, a wider range of alternative video is being produced, all of it outside the mainstream of media production and distribution. This work expresses not only a continuing concern for art process, but also reflects a growing interest in social and political conditions. Canadian video is developing a new profile as a result of these new energies, and the work is reaching beyond art gallery audiences. Canadian media artists are now consciously addressing a wider range of activity, a range which includes a growing awareness of social and political as well as cultural conditions.

English-speaking Canada has had a history of conceptual and language-based video which informs much of contemporary production. After the early 1970s video existed not only outside mainstream media but also on the uneasy edge of arts production. Much Canadian work consisted of formal investigations into perceptual or cultural process, and remained accessible to only a limited segment of the contemporary art audience.

These are important roots, however. Productions by Vancouver's Western Front artists such as Eric Metcalfe, Hank Bull and Kate Craig as well as video by artists such as General Idea and Tom Sherman, whose work is distributed by Toronto's Art Metropole, explore cultural practice and set the tone for much Canadian video. These artists and others such as Ian Murray, John Watt and Vera Frenkel continue to investigate formal process on video tape. Performance artists such as Montrealers Monty Cantsin and Philippe Poloni continue this tradition. Cantsin's work, which he describes as neoistic and outwardly political, is also an example of the new social critique.

Work which most obviously reflects the growing concern for social and political conditions is current production by women about women's experience. Lisa Steele's work derives from performance tradition but for the past few years has used video drama to produce telling social commentary. Her work in a hostel for battered women provided real life experiences from which have emerged the women victims in Steele's narratives. They share more with

documentary than fiction. Anne Ramsden's *Manufactured Romance* details the life of a more middle class woman, a writer of popular romantic novels, whose own life mirrors the soap opera format that Ramsden uses to expose the artifice which confines women's existence. Wendy Geller's performance in *48 Hour Beauty Blitz* confronts the conditioned responses of women to the authority of media stereotypes.

More obviously political are the video documentaries which come from a tradition of production by women's collectives such as Vancouver's Amelia Productions and Quebec's Video Femmes. Recent work by Helen Doyle and Marion Barling, as well as *Our Choice, a Tape About Teen Mothers* by Toronto's Women's Alliance are advocacy video tapes which address the conditions of women's lives from a feminist point of view. These are the deliberately subjective expressions of alternative community opinion.

But women producers are not the only ones reflecting a new political consciousness. Charlie Fox and Wade McGregor's installation *Recreation of the Emergency* is an eerie representation of bureaucratic authoritarianism. Michael Banger's *Points of View* reveals the effects of unarticulated political choice on male-female relationships. Rodney Werden and Colin Campbell broaden the scope of political context to include the desperation of social isolation and its effect on sexual relationships.

Derek Graham's study of homeless men in Toronto, *How Lucky Can You Get, Eh* is a more personal view of urban social conditions. Like *La Bonne* by Barbara Steinman and recent work by Norman Cohn, Graham's video more accurately describes his own relationship to the dispossessed subjects of his work. Raphael Bendahan's video, more obviously first person like that of Jorge Lozano and Antony Lorraine, lays open the heightened struggle for meaning which results from changing cultural and political conditions such as the immigrant experience. More traditional Canadian geographic and cultural isolation is represented in work by Vern Hume and Julie Healey. These are compounded by the challenge of modern technology, the subject of video by Susan Britton. Paulette Phillips develops performance based on personal experience within Toronto's urban context.

Randy and Berenici also confront the challenge of urban techno-society, but treat it and the remnants of history as wry cultural ritual. Theirs is a universe of poetic anarchy which puts all political systems in the same perspective.

Peter Wronski's concern with history manifests itself in an investigation of television. His installations often recombine off-air television images and challenge the spectator to recognize the effect of media format and its negation of history. Critique of television and the cliches of mainstream media have been the concern of many alternative video producers from the start, however. Rob Mabee's *Amazing Powers*, a recent Vancouver community cable production, is an hilarious take-off on TV human potential and game shows, a good example of how television can be turned in on itself. Toronto's Videocabaret also use television format such as the TV talk show to frame the various elements of performance in their live video-theatre presentations.

Because most media in Canada are dominated by US product, video practitioners here have tended to use television as a metaphor for communications process rather than as specific content. Only recently have television images been used to illustrate the manipulation of event and perpetuation of dysfunctional values by the communications industries. Media stereotypes and the institutionalization of aggression by television are featured in work by Christa Schadt. Ed Mowbray's *Excerpts and Euphoria* examines the coverage of the attempted assassination of Ronald Reagan in which television's audiovisual impact renders political analysis impossible. *Trial by Media* addresses a more

specific Vancouver issue, and examines the way in which television served mainstream political prejudices in the jailing of five local anarchists. This video tape is another example of video advocacy and has been shown to community groups in several centres across the country.

So what happens when contemporary media artists look through video eyes at the life around them? Lorraine Dufour and Robert Morin reinvent video documentary in carefully textured portraiture. Byron Black and Dimitrije Martinovic look beyond appearance to cultural practice whereas Mark Verabioff and Paul Wong examine practice to draw out the meaning of individual experience. In each case the work reflects social and political conditions. In each case the work is given meaning by its relationships to external context as well as by its unique artistic properties.

Canada is a country of highly developed communications hardware which is most often used to deliver a foreign cultural product. The continuing support for video production centres across the country results from recognition of the vitality and importance of work produced by alternative media artists. As the number of producers expands, the definition of video as a narrow examination of art process has been exploded. Canadians are expressing a wide range of experience and concerns in artists' video; experience which is grounded in contemporary Canadian social, political and cultural life. It is now up to media artists to refine their political analysis in order to affect the conditions which are beginning to determine the content of their work.

■ Jane Wright
December 1983
Canada

■ List of installations, performances and video tape screenings

■ CANADA HOUSE CULTURAL CENTRE

- Paulette Phillips performance on 6 March and installation
- Randy and Berenici performance at 7.00pm on 6 March
- Peter Wronski installation
- Continuous screenings of video tapes dealing with the experience and perspective of women by Nora Hutchinson, Anne Ramsden, Lisa Steele and Jane Wright. Details of video tapes and screening times are available from Canada House.

- Video tape screenings in the Canada House Cinema all at 6.30pm:
(Programmes are subject to change. Please check with Canada House.)

■ Fiction/Performance on 9 March

- Vera Frenkel – *In the Old Days When We Were Artists* 25 mins
- Michel Lemieux – *L'oeil rechargeable* 15 mins
- Noel Harding – *Elephants* 5 mins
- Monty Cantsin – *Synchrotapes* 20 mins
- General Idea – *Cornucopia* 10 mins
- Eric Metcalfe and Hank Bull – *Sax Island* 15 mins

■ Social/Political Concerns on 16 March

- Shawn Sutherland – *If You Could See the World Through My Eyes* 8 mins
- Barbara Steinman – *La Bonne* 16 mins
- Tom Konyves – *Quebeccause* 2 mins
- Stokely Seip – *Snuff Flick* 6 mins
- Derek Graham – *How Lucky Can You Get, Eh* 55 mins

■ Personal Identity/Context/Metaphor on 23 March

- Vern Hume – *Obsessively Imminent* 10 mins
- Raphael Bendahan – *Le Jardin du Paradis* 20 mins
- Antony Lorraine – *Ireland* 20 mins
- Susan Britton – *Freeze Frame* 5 mins
- Julie Healey – *Out of Context* 11 mins
- Joerg Lozano – *Carceri the invenzione* 15 mins

■ Media on 30 March

Christa Schadt and Jorge Lozano – *And Now This* 7 mins

Wendy Geller – *48 Hour Beauty Blitz* 40 mins

Christa Schadt – *Superstars of Wrestling* 5 mins

Anne Milne – *Newsmakers* 10 mins

Ed Mowbray – *Excerpts and Euphoria* 10 mins

B.C.J.A.M. – *Trial by Media* 25 mins

■ AIR GALLERY

■ Charlie Fox and Wade McGregor installation, *Recreation of the Emergency*

■ Video tape screenings in the Air Gallery Basement, Laystall St all at 7.30pm:
(Programmes are subject to change. Please check with LVA or Air Gallery)

■ Men and Women on 8 March

Chris Mullington – *Let's Fall in Love (from Dreams and Memories)* 4 mins

Michael Banger – *Points of View* 30 mins (the artist will be present)

Videocabaret – *Hormone Warzone* 12 mins

Womens Media Alliance – *Our Choice, a videotape about teen mothers*
40 mins

■ Real Life Perception on 15 March

Liz Vander Zaag – *Baby Eyes* 3 mins

Byron Black – *What's a Sentient Being Like You Doing in an Incarnation Like This?* 16 mins

Lorraine Dufour and Robert Morin – *Tant qu'y aura de la place pour mes couteaux* 30 mins

Bruce Robb – *Ah-Bah-Cah* 7 mins

Mark Verabioff – *Royal Fever* 15 mins

Dimitrije Martinovic – *My Mother Makes Soup Noodles, My Father Cuts a Simple Thread* 11 mins

■ on 22 March

Paul Wong – *Confused* 60 mins

■ Men and Women on 29 March

David Askevold – *Rhea* 7 mins

Elizabeth Chitty – *TV Love* 4 mins

Gerry Kisil – *Dating and Mate Selection* 7 mins

Rhonda Abrams – *Geography is Destiny* 15 mins

Colin Campbell – *White Money* 12 mins

Heather Elton and Kyle Wagner – *Wait for Me* 12 mins

Rodney Werden – *Blue Moon* 30 mins

■ Charlie Fox

Born 1951 in New York City and now lives in Peterborough, Ontario. Studied at University of Guelph receiving BA in Fine Art in 1975. Now works as artist, art educator and freelance curator. Fox has shown his video tapes and installation works regularly in Canada since 1974. He has also shown tapes in the USA, Austria and in Britain at the Fifth International Artists' Video Exchange, Washington Arts Centre, Biddick Farm, Washington, Tyne and Wear in 1980 and the International Video Festival, Chenil Galleries, London 1982. *Recreation of the Emergency* was co-produced with Wade McGregor in 1983 and shown at Open Space in Victoria, British Columbia.

■ Wade McGregor

Born 1955 in Pincher Creek, Alberta. Educated in Calgary and studied Broadcast Arts at Southern Alberta Institute of Technology. Worked as technician for Calgary radio station and in radio production for CBC radio in Calgary for five years. Continues to work as a freelance recording engineer. McGregor is a musician and member of a Calgary artists' based band. He performs and produces audio installations. *Recreation of the Emergency*, which is to be seen at the Air Gallery, was a co-production with Charlie Fox.

■ Paulette Phillips

Born 1956 in Halifax, Nova Scotia and now living in Toronto. Studied at Dalhousie University, Halifax and Acadia University, Wolfville, Nova Scotia. Since 1981 Phillips has shown video tapes widely in Canada and also at the Women's Festival in Cologne in 1983 and at Video Roma and Babagaja in Rome in 1982. Has also made films and developed several performance works including *Find the Performer* which began in Summer 1983 as a series of anonymous posters and unannounced street performances in Toronto. Grants received from Ontario Arts Council and Canada Council. At times in 1982 and '83 Phillips has been Production Coordinator, Director and Chairperson of Trinity Square Video in Toronto.

■ Peter Wronski

Born 1956 in Toronto. Studied history at University of Toronto. Worked extensively in film and television including feature length film in 1978, experimental films and the production and direction of a series of documentaries for CBC-TV. One of these documentaries on the Ku Klux Klan involved using small video cameras and Wronski became interested in the filmic applications of video. Wronski has received Canada Council and Ontario Arts Council grants and is currently artist-in-residence with Video/Culture Canada at the Sony Corporation.

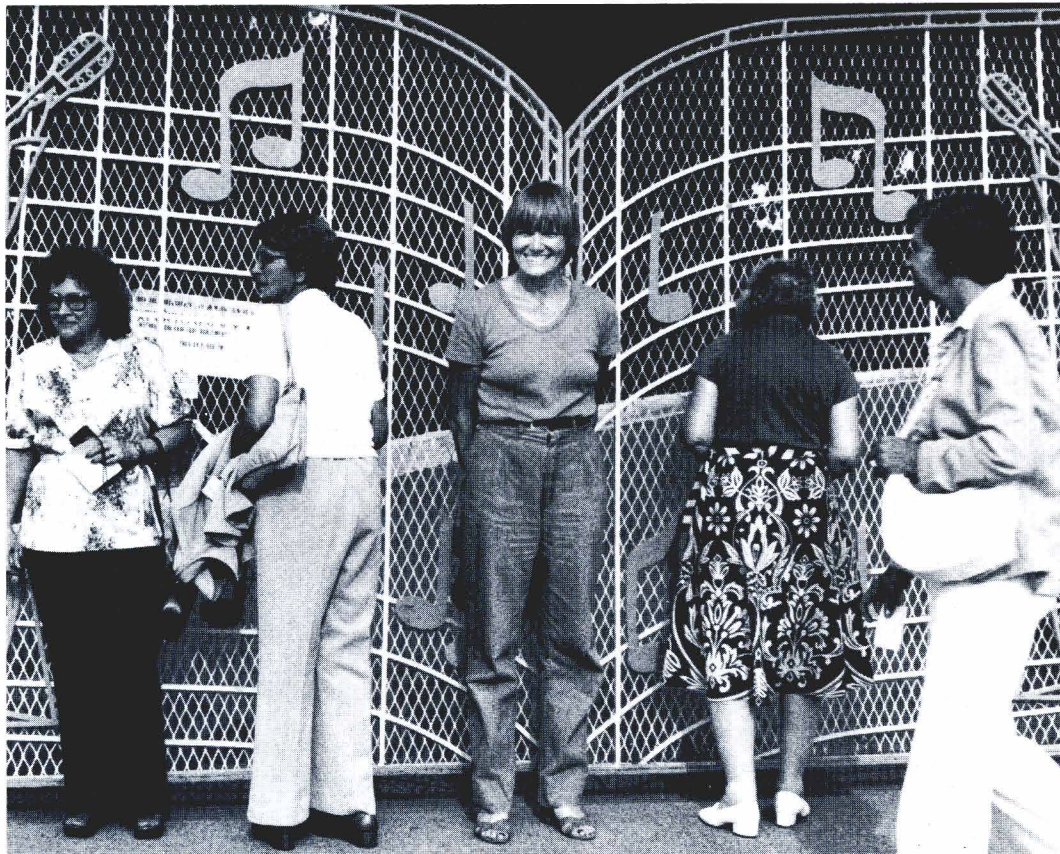


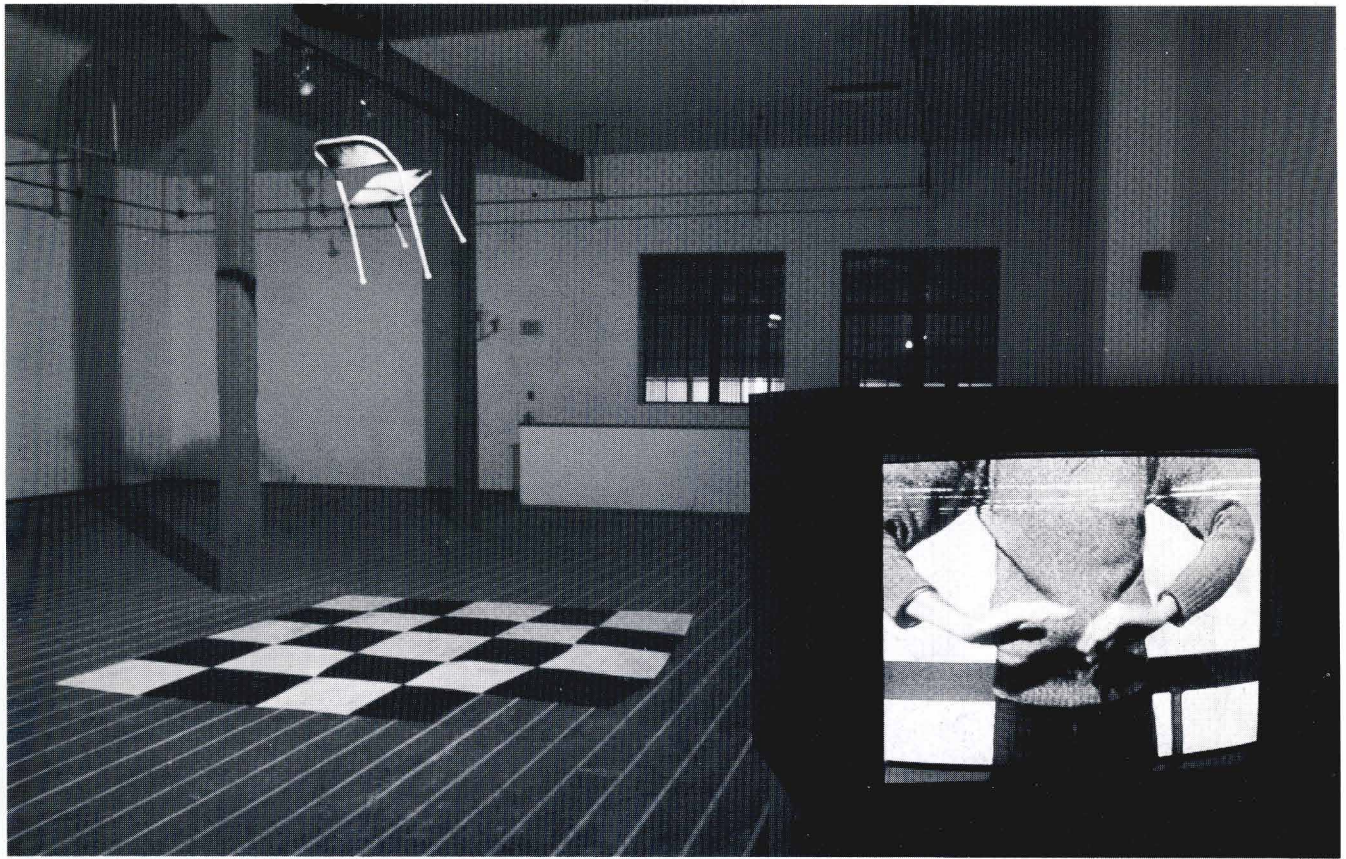
- Paulette Phillips, *Find the Performer*
- Peter Wronski, *It's Only a City, Darling, They Call it New York*, video tape (photograph courtesy of the artist)



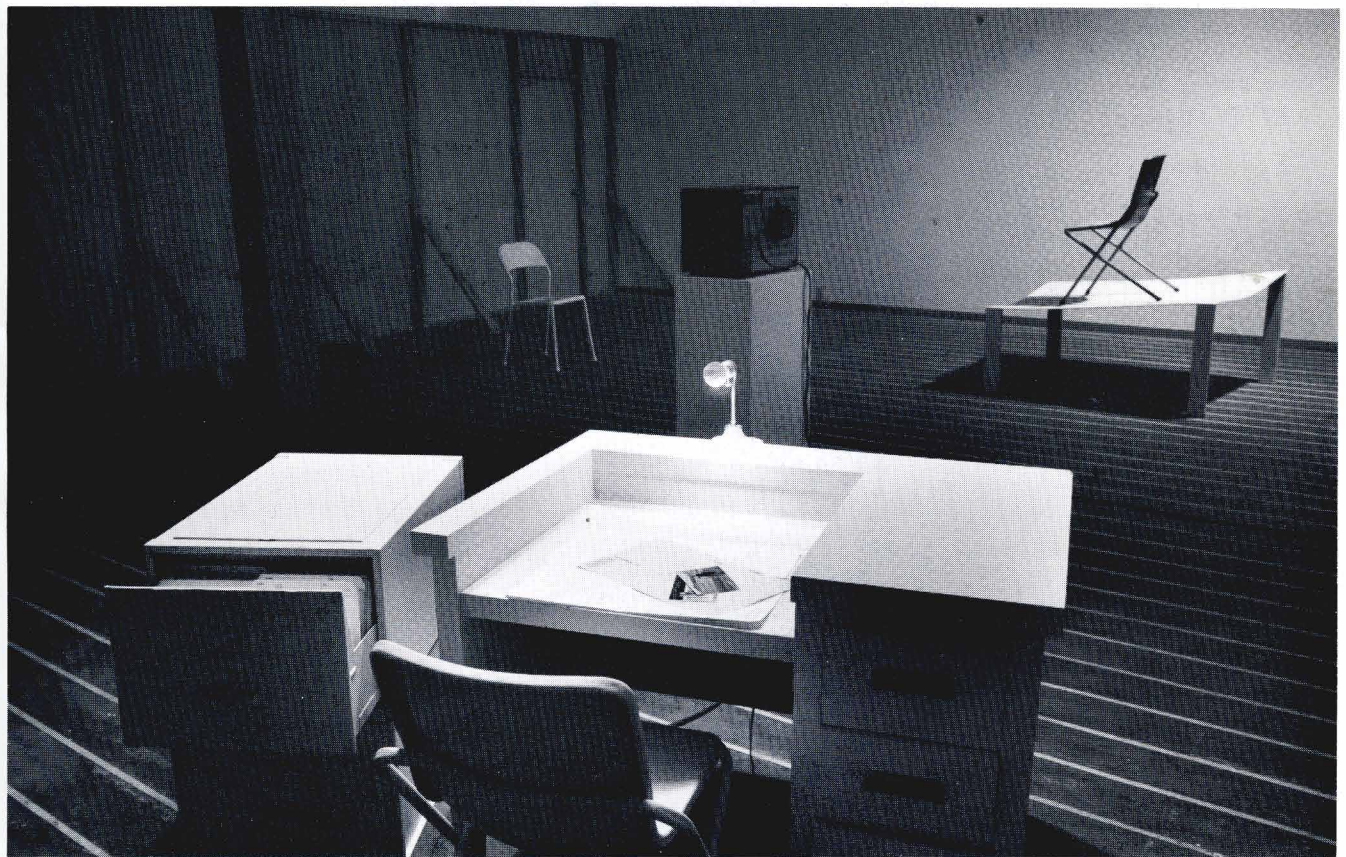


■ Randy and Berenici, performance
■ Jane Wright, *The Mississippi Tapes*





■ Charlie Fox and Wade McGregor, *Recreation of the Emergency*
(photographs courtesy of Charlie Fox)



■ IN CANADA

**British-Canadian Video Exchange '84 organised by A-Space Toronto
from 15 May to 12 June**

British video tapes, installations and performance to include:

■ Performance

Marty St. James & Anne Wilson: *True Life Romance*: an ongoing performance work combining video, music and spoken word, exploring the images of romance given by film, television and romantic fiction. Their performances and video tapes have been widely presented in Britain, Europe, the USA and Canada. During 1983 they were performance artists-in-residence at Rochdale College of Art.

■ Installations

Mick Hartney: A new installation produced especially for the exchange. Mick Hartney is a respected video artist whose tapes and installations achieve complex inter-relations of the forms of video technology with image and language, exploring a diverse range of cultural references. His works have been shown in Britain, Europe and the USA.

Tina Keane: one of Britain's leading women media artists who has produced films, video tapes, performances and installations since the early seventies. *Demolition-Escape* (1983) was one of the most successful works in 'The Video Installation Show' at AIR Gallery in January '83, and has since been shown in the Arnolfini Gallery, Bristol and Spectro Arts Workshop gallery, Newcastle. Other works have been featured in exhibitions and festivals throughout Europe and North America.

Alison Winckle: a founder member of the influential 2B Butlers Wharf group which did much to promote video, performance and installation work in London in the mid-seventies. Alison Winckle produces installations combining projected images with video and other media, and will produce a new video work for the exchange. She has taught and exhibited regularly since the middle seventies.

■ Tapes

The exchange will feature a broad selection of recent tapes from Great Britain, including documentary work as well as artists' tapes. The final selection will include tapes by the following:

Zoe Redman Steve Littman VIDA Clive Gillman Judith Goddard
Richard Layzell John Adams Chris Andrews Marcelline Mori Akiko Hada
David Finch Moonshine Video Workshop John Scarlett-Davis Jeremy Welsh
Steve Hawley Mick Hartney David Critchley Rose Garrard Framed Youth
Catherine Elwes Chris Rushton

■ Organised by London Video Arts (telephone 01-734 7410), the Canada House Cultural Centre, London with financial assistance from the Arts Council of Great Britain, the Visiting Arts Unit of Great Britain and the Canada Council

■ Published by the Canada House Cultural Centre, London, January 1984

Design : Namara Features Limited
Typesetting: M C Typeset, Chatham
Printed: Expression Printers Limited, London