



**1984 OTTAWA
INTERNATIONAL
FESTIVAL
OF
VIDEO
ART**

Organized by SAW Gallery, Ottawa

**The 1984
Ottawa
International
Festival
of Video Art**

**Curated by Bruce Ferguson
on behalf of SAW Gallery**

**With the support of The Department of
Communications, the Canada Council,
The City of Ottawa, External Affairs,
The Ontario Arts Council, The British
Council, and Air Canada.**

Copyright 1984 SAW Gallery, Inc.
All rights reserved.

French Translation: Léa Deschamps and Jacqueline Crégheur
Design: Brian Donnelly
Photo Credit: Justin Wonnacott, *Grimoire Magnétique*, p. 9

Published by SAW Gallery, Inc.
Ottawa, Ontario, Canada
ISBN 0-920359-00-0

For a second year SAW Gallery has organized the OTTAWA INTERNATIONAL FESTIVAL OF VIDEO ART. In 1984, seven countries have been invited to participate in the fourteen day event: West Germany, Belgium, France, Great Britain, the United States, Japan and Canada. Video tapes representative of the most current productions in each of the countries have been selected for the Festival by Canadian video critic, Bruce Ferguson. In addition, leading video artists from the participating countries were invited to Canada to give workshops and lectures on a variety of approaches to video, innovative production techniques, and the current trends of video in their countries. After opening in Ottawa, the Festival toured across Canada to artist-run centres in St. John's, Halifax, Montreal, Toronto, Winnipeg, Calgary and Vancouver.

The 1983 Festival proved to be a catalyst for a unique and in depth discussion of video art across the country, as well as an effective international exchange of images and ideas. This year, we hope to broaden the nature of that discussion and to involve a greater number of Canadians in it.

With scarcely twenty years of history, the video art medium is still in a state of rapid change. Artists are not only responding to new technological advances, but are concurrently exploring new forms of expression to discover a language which will be accessible to a broader spectrum of the public.

While there have been attempts to develop a workable system to analyse video art productions, there still remains no strict definition of the medium. It is an area where artistic exploration is not merely sought after, but demanded. A number of critics have suggested a system of classification by genre: such as, documentary, narrative, performance and abstract. However, since so many current productions fall in the grey areas between two or more of these, their usefulness is limited. A broader understanding can be gleaned by placing the art form within its cultural context and, despite the short time, by charting its historical development.

Two major factors have rendered video unique among contemporary art forms: its potential for mass distribution combined with its relatively low production costs. Acknowledging

video's roots in communications technology, video artists have from the onset given equal importance to the transmission of social and political ideas as they have to the exploration of new forms of audio-visual expression. The pioneers in the medium were not merely fascinated with the technology of television, but were also highly critical of the bland commercial productions of the late fifties and early sixties. They felt that the inherent potential of the medium to communicate was being lost in a sea of soap commercials and repetitive formats. The creative exploration which had been the hallmark of the earliest network productions for the two previous decades was abruptly transferred to the artistic community. The rejection of the basic concepts behind commercial programming, however, brought with it a number of less desirable circumstances. State-of-the-art production techniques and a visual language which had mass appeal were also rejected. Early video art confined itself to art galleries, found a niche in performance art and sculptural installations, and turned inward to examine the medium itself. For the first decade, the most creative applications centered on the obvious potential of the physical machinery to comment on the society around it.

As artists' technical abilities grew, however, so did the number of works intended for 'passive' viewing. Although these early productions had a tendency to be cumbersome, overly long and poorly edited, they encouraged a growing number of artists to be involved. The new pool of active video producers brought with them their previous experience in visual art, writing, film-making and sound creation. The video art medium began to blossom.

The logical progression towards an increasingly complex expression of ideas through sound and images necessitated a return to the use of the most sophisticated equipment available to artists. In Europe, North America and Japan more sophisticated production facilities for artists began to appear. The early period of inwardly-directed explorations in video had come to an end.

The challenge and the era of rapid change is by no means over. Today's video

Preface

artists are undoubtedly capable of producing as technically sophisticated video as the commercial enterprises provide. They are, as well, developing forms and languages which are accessible to a much wider audience. As a result, they are turning their attention to the newly developed systems for the dissemination of the video image. The interest is not merely a monetary one, although it is a factor. Far more important is the fact that the new systems offer a unique and appropriate vehicle for video art, and coincide with the development of a new focus for the medium.

However, video art's proclivity towards making individual statements, to the expression of strong political and social ideas, as well as its adherence to modern artistic concepts place it in opposition to the programming guidelines of the major commercial and state-run systems. Whether governed by the desire for political homogeneity or the politics of mass appeal, the industry worldwide does not share the same goals as the video art community. Indeed, the industry does not as yet seem aware that two decades of concentrated effort to creatively re-define the medium have resulted in a vibrant new approach to video production. As video moves from the protective environment of the art gallery, the ensuing debate will undoubtedly play a major role in the future development of both video art and present commercial programming.

In 1983 the intent of the Festival was to provide a broad view of all video activity in each of the participating countries. It was, in effect, an international survey. In 1984, however, we have chosen to focus on the most current productions and specifically those video productions which attempt to bridge the gap between the artistic community and the general public. The Festival's curator, Bruce Ferguson, has travelled to all the countries involved to obtain the most up-to-date view possible and has chosen two hours of new video works to represent each nation. We feel the resulting fourteen hour package of tapes is indicative of the kind of programming which would be on an artist-run network, should one exist.

Wayne Rutherford
Artistic Director, SAW Gallery

Video is now old enough that it needs no apologists. Its many practitioners, skilled and versed, its theoreticians, and its history of significant works claim a deserved role in cultural discourse. Recent popularization, at all levels, of the post-industrial information society have given its name, if not all its content, substantial visibility. This exhibition is a part of an increasing normalization of distribution of works by independent producers. It is definitive neither in quality nor quantity, but is rather one fragment of international production designed for an evolving public. It is hoped that audience and producers alike will find substance enough to assess their expectations within these programmes.

With last year's Festival, we hoped to establish a dialogue with products and producers in other countries for the audience and producers here. A major component of this project was, and is, the contact with one independent from each country in each venue. We also hoped, within a restricted budget, to financially recognize the producers by fees which acknowledged the work at a reasonable level. We tried to account for the analysis and criticisms which were a part of the feed-back of the participating artists and the centres involved. To the extent that we have been successful, this year's Festival is the measure.

The choices of works and the ensuing programmes are framed by national boundaries. This was a necessary factor determined by organizational and funding constraints. But, it does not suggest that the schools of thought surrounding video production are national in nature. In fact, far more clearly, it is possible in seeing all the programmes to identify trans-national and cross-cultural patterns of thematic concern. A concern for textual excess and academic explanation is seen in *Bad Reasons* by Steve Hawley of Great Britain and in *The Pressures of the Text* by Peter Rose of the United States, for example. Hiroya Sakurai of Japan, in *So Ra Mi Mi* equally explores a question of language as does Elsa Cayo, of France, in *Nez gorge oreilles* in which the right to an accent is depicted. It is probably inevitable that the general preoccupation with language that dominates most discourse would be found in

tapes and be the subject of some. In *Grimoire Magnétique*, by Joëlle de la Casinière of France and Belgium, the story of a tenth century Moslem saint is told with the help of an interpreter for the deaf, the sign language that also appears in the Peter Rose tape. And *Monkeys*, by Jeremy Welsh of Great Britain, wordlessly images a well-known cliché of language.

Concerns for television as a dominant determining mode of communication are also trans-nationally evident. Edward Mowbray of Canada in *Excerpts and Euphoria*, deconstructs a media event to question its level of reality and Max Almy similarly complements this political analysis in his construction of a 'fictional' media character in *Perfect Leader*, from the United States. Recycled images from TV are the subject of Klaus vom Bruch's *Romance and Relativity*, a tape from West Germany, as they are also the subject of *Hollywood Fragments*, the work of Albert Pepermans, from Belgium. The relation between video and TV is explored by Toshio Yoshioka, of Japan in *She is a Viewer*. And photographic representation and distribution, in general, is one of the focuses of English artist Margaret Warwick's *Interlude*.

An emerging form of docu-fiction can also be seen to originate from many centres of production simultaneously, Mako Idemitsu's *Great Mother (Part One): Harumi* uses actors and actresses, as well as pre-recorded tapes to 'document' a story in a fictional mode as does Rodney Werden in *Blue Moon*. The line between documentary and fiction is even more blurred in works like *Business at Pete's Store* by Intentional Acts of the United States and *Fait divers: elle remplace son mari par une T.V.* by Linda Craig and Jean-Pierre St-Louis of Québec, both of which have interviews with the characters which interrupt the ongoing story and serve to question the ideology of both documentary and fictional narrative simultaneously. Other 'straighter' documentaries like Skip Blumberg's *21st World Eskimo-Indian Olympics* or Lorraine Dufour and Robert Morin's *Le mystérieux Paul* attend to conditions of marginality from an unnarrated position. Equally, Marie André's *Come Ti Amo*, from Belgium blends documentary footage with posed and acted realities to

Introduction

produce a highly visual narrative. This deliberate underdetermination of the authority of the maker, the showing of the process as well as the subject, can be seen as internationally common in the reassessment of conditioned canons of production and perception.

Other associations that are evident are equally cross-cultural. For instance, the personalized tapes of Naoko Kurotsuka of Japan might well be seen to share some concerns with the work of Marcel Odenbach of West Germany. Both artists use themselves as part of the subject of non-linear narratives. John Sanborn and Dean Winkler's use of state-of-the-art technology from the United States can be seen in the light of works like Toshio Matsumoto's *Shift* or Yasuo Shinohara's *Time Shape II* from Japan; and technologies of television is the subject of Joëlle de la Casinière's *Le chant du satellite*. Michel Jaffrenou and Patrick Bousquet of France take

advantage of some of the intrinsic qualities of the medium to produce visual puns as does Jacques Louis Nyst of Belgium.

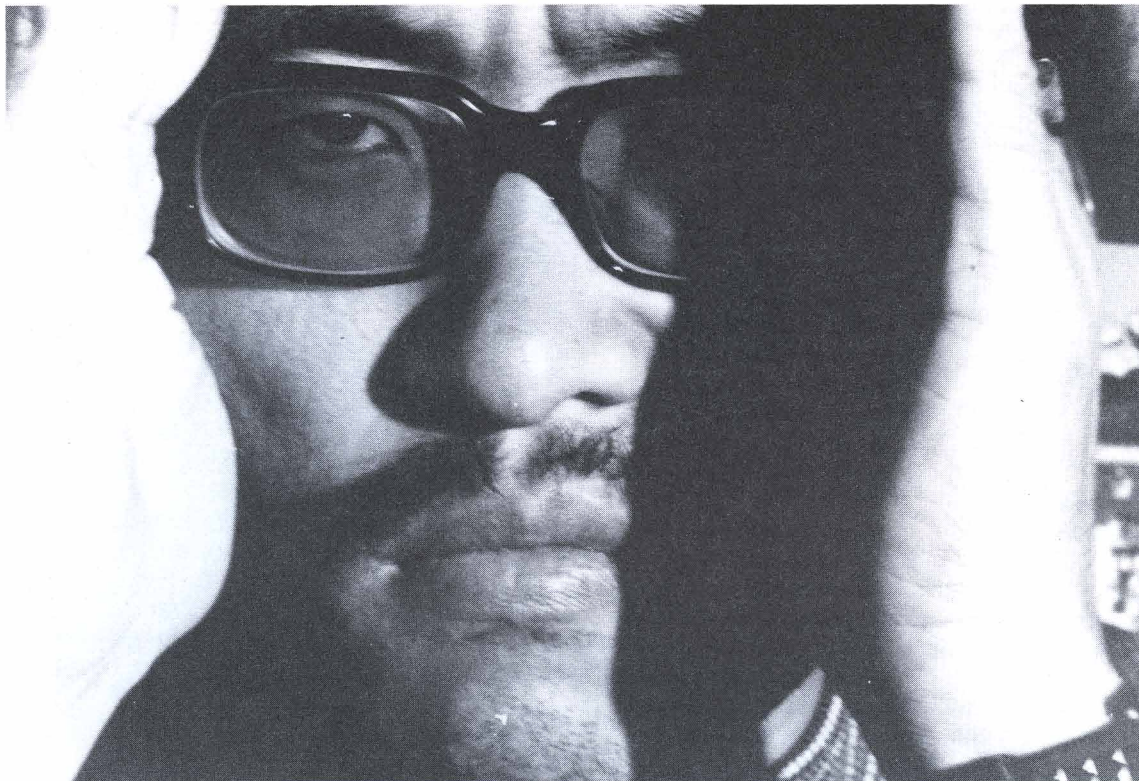
So, the national parameters of the programmes should be remembered as necessary conveniences, not an attempt to seek characteristics of patriotic aesthetics. I hope, rather, to have suggested here that shared values, shared information and shared conditions of production transgress national boundaries. But, this does not mean that there is any kind of universal aesthetic at play either. These associations, or others that might be made, would lead through analysis back to the particularities of production of the makers and their concepts. As the continuing debates widen as to production values, distribution activities and targeted audiences, it is hoped that these programmes and producer's workshops will contribute by the experience of this range of material.

Bruce W. Ferguson

Acknowledgements

To curate an exhibition of this scope and complexity requires the support of many peers. For this exhibition and last year's, I have been fortunate in having Wayne Rutherford, Bernice Kaye and Nancy Burgoyne of the SAW Gallery as constant forces who initiated the concept, practiced diligent administration through the maze of details and whose enthusiasm has made all tasks efficient as well as enjoyable. In Japan the generous help and hospitality of Fujiko Nakaya and Michael Goldberg is warmly appreciated. In Belgium, Marie André and Jean-Paul Tréfois facilitated the work; in England, Alex Graham and Jeremy Welsh were more than helpful; and in West Germany, I am grateful to Klaus vom Bruch, Frau Eckhardt at the Neuer Berliner Kunstverein and Nele Haertling. For the French selections I am indebted to the advice and aid of Michèle Waquant at CAIRN and the workers at Vidéo Ciné Troc, as well as

Christine van Assche in Paris. In America, my thanks are owed to Bob Beck and Lori Zippay at Electronic Arts Intermix, Barbara Osborn at the Kitchen and Barbara London for their insights. Leslie Fuller, Mitchell Kriegman and Patricia Brundige were also helpful. At home I would like to thank Martha Townsend and Rob McFadden, Groupe Intervention Vidéo, Co-op Vidéo, P.R.I.M. Vidéo, Christina Ritchie at Art Metropole, Jeannette Reinhardt at Video Out, Kim Tomczac at V/Tape and the SAW Gallery Board of Trustees who continue to support this project. A special thanks is due to Keith Kelly of the Department of Communications, and to Léa Deschamps and Jacqueline Crégheur for their help. As well, I wish to thank Mike Toobey of the Third Eye Centre in Glasgow.



Ko Nakajima
Japan

Ko Nakajima/Japan

Nakajima displays creative abilities in two distinct areas of video. He is equally adept at inventing both hard and software for computer-related video equipment and at the creation of video art tapes. He will be bringing this latest version of the ANIPUTER – a computer-assisted image manipulator designed for artists – with him to Canada and will be giving hands-on workshops in all the cities on the tour. His video tapes do not give evidence to his considerable commitment to the technological side of the medium. They are poetic, non-linear explorations of his visual and emotional world. They are, however, extremely dependent on the technological devices he has created.

Marie André
Belgium

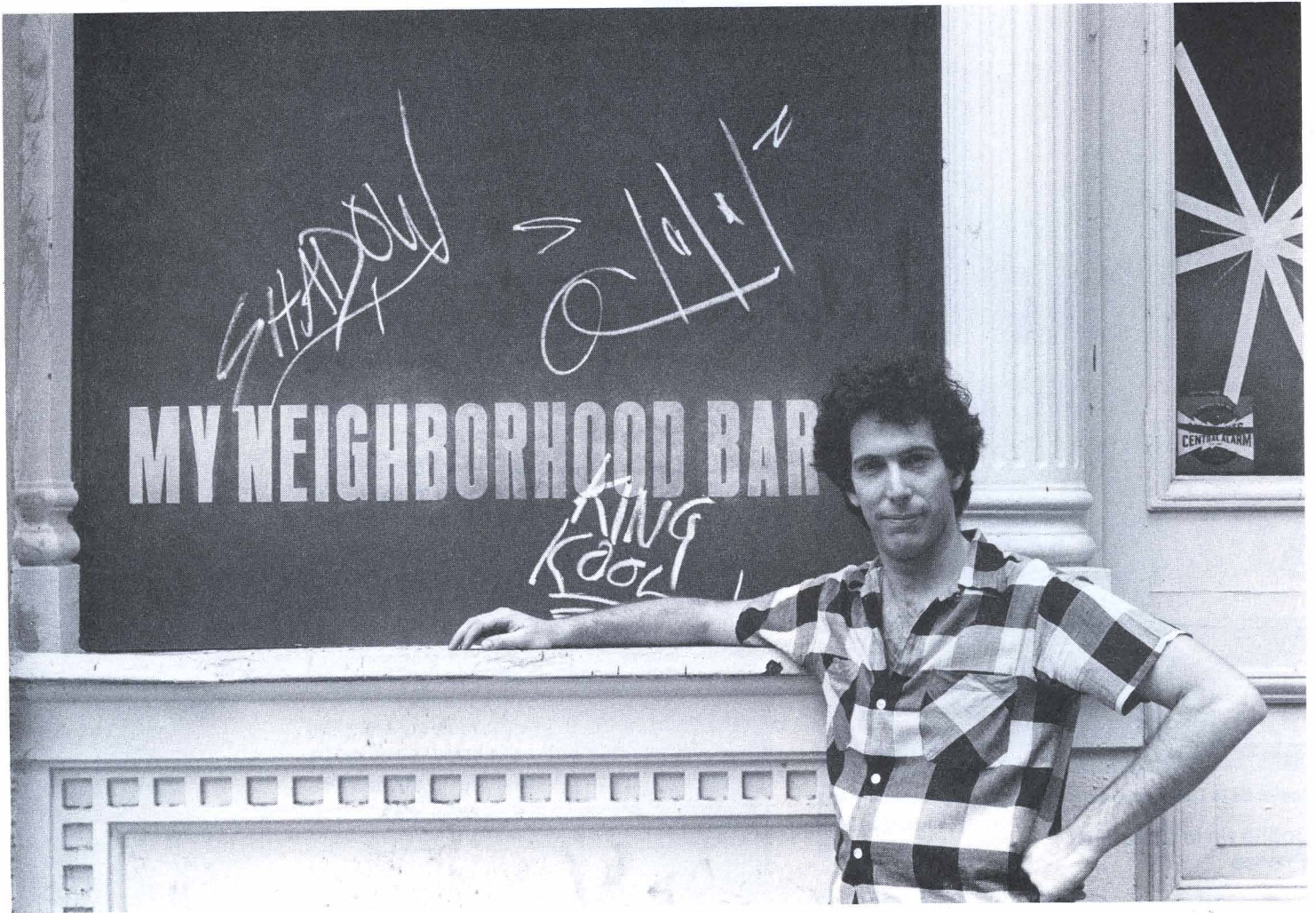
Marie André incorporates her previous experience in dance, theatre and in the study of psychology in her videos. Most recently she has produced visually rich psychological portraits and autobiographical explorations which have received critical acclaim in Europe. Although originally involved in film production, André concentrates on the unique visual potential video offers. Interestingly, she utilizes many of the visual techniques (such as stops and repetitions) which encumbered earlier video productions, but has effectively transformed the techniques into dramatic impetii for her productions.



Come Ti Amo (1983), Marie André

**Visiting
Artists**

Mitchell Kriegman/United States (*My Neighbourhood*, 1982)



Mitchell Kriegman
United States

Kriegman is one of the few video artists to be equally accepted by both art galleries and the commercial television networks. His skills as a writer and a humourist are undoubtedly the bridge between the two. While he uses traditional sets, production techniques and straight-forward scripts, his formats, writing style and the characters he creates are highly innovative. By his own insistence, his work is aired on late night TV. Kriegman is perhaps best known in Canada for his work as resident video artist of *Saturday Night Live*.

Belgium

Program 1

Theresa Plane

Jacques Louis Nyst, 1982, colour, 14 minutes
A humourous investigation of images placed on a classical pedestal. TV becomes a sculptural cartoon.

Chienne de vue

Daniel Dutrieux, 1983, colour, 12 minutes
A blind man takes a walk with his seeing-eye dog. The viewer becomes privy to a solitary urban experience punctuated by the sounds of a cello and a jackhammer.

Hollywood Fragments

Albert Pepermans, 1984, colour, 6 minutes
Obvious clichés from mass-market movie genres are underscored by techno-aided 'new' expressionistic conclusions.

Le chant du satellite

Joëlle de la Casinière, 1983, colour, 26 minutes
The fictional Ergonomique Visual Centre sends up information about network television. A song and graphic dance acts as an entertaining primer to the ideological and methodological nature of television.

Program 2

La bataille de San Romano

André Romus, 1980, colour, 28 minutes
A slow, braided narrative in which Uccello's famous painting for the Medici is closely inspected. A contemporary story with a Japanese protagonist is also juxtaposed with historical images of war and revolution.

Tango de perro

Jan Bultheel, 1983, colour, 6 minutes
This tape has been described as a 'melancholic media landscape'. It is an aggressive intrusion into the elegance of the medium.

Come Ti Amo

Marie André, 1983, colour, 22 minutes, 15 seconds
A middle-class existence primarily occupied by dining at home with friends, window-shopping, restaurant conversations and other ordinary distractions are seen. The tape blends a reproduced reality with a produced fiction, closely searching the semiotics of daily gestures.

The Festival Tapes



Elsa Cayo/France (*Nez, gorge, oreilles*, 1983)

Great Britain

Program 1

Interlude

Margaret Warwick, 1983, colour, 10 minutes
A narrator meditates on his vacation and discovers that he is trapped in a photograph of leisure.

Wardrobes of the Mind

John Scarlett-Davis, 1982, colour, 5 minutes
Fashion and style dictae accompany these fast moving images of 'au courant' life style.

Bad Reasons: The Undistributed Middle and Other Fallacies in the Home We Have Fun Drawing Conclusions Divers! Divers! Can I Have Your Attention Please

Steve Hawley, colour, 20.5 minutes
(1) In a typical domestic situation, the artist describes to us a series of errors in deductive and logical thinking; (2) An illustrated children's textbook is used to underscore conventional wisdom with regard to sexual stereotyping; (3) More bad conclusions are drawn from assumptions like... "all structuralists like swimming".

End of the World

Ian Bourke, 1982, colour, 7 minutes
A relaxed English couple go about their business in the time of apocalyptic crisis.

Soap and Water

Richard Layzell, 1983, colour, 17.5 minutes
An interpretation of an individual's life, registering between the reality of a tax protest and the lives of soap opera characters.

Program 2

Chat Rap

John Scarlett-Davis, 1983, colour, 15 minutes
A video poem with individual portrait studies.

Dead End

Bob Lawrie, 1982, colour, 1 minute
This short animated cartoon concerns a matchstick.

Monkeys

Jeremy Welsh, 1983, colour, 7 minutes
Evil is the unspoken, unseen, and unheard subject of the illustration of an old adage.

Dickler's Whammy: a fiction

Mick Hartney, 1982, colour, 17 minutes
An assassin (?) waits in a lonely room; his past or his future is superimposed while he waits for the phone call to determine his present.

Interlude

Chris Andrews, 1983, colour, 5 minutes
This homage to Bugs Bunny re-edits a classical door farce from TV.

In re Don Giovanni

Jeremy Welsh, 1982, colour, 3 minutes
A piano and a violin punctuate a mysterious still life.

New Frontier

Cucumber Studio, 1982, colour, 5 minutes
A rock video promo for a Donald Fagen song which is illustrated by ironic sixties imagery complete with bomb shelter.

You May Break

Judith Godard, 1983, colour, 4 minutes
"You may break, you may shatter the vase, but the scent of the roses will hang about still."
- T. Mann.

Japan*Program 1***Shift**

Toshio Matsumoto, 1982, colour, 9 minutes
Japan's animation master concentrates here on the courtyard of a contemporary architectural development. The evolving visuals suggest limitless architectural possibilities through radically broken imagery.

On the Wind

Osamu Nagata, 1983, colour, 16 minutes
A classic tape which shows the humorous results of video vérité methodology and the portability of a hand-held camera. The entire tape is a chance chase with a potato-chip bag as the fleeing protagonist.

Video Letter

Wazo Fukuhara, 1982, colour, 6 minutes
A subjective diary edited by the artist replaces the tradition of letter writing or birthday greetings.

A Miniature Garden

Naoko Kurotsuka, 1983, colour, 6 minutes
A simple repetitious walk in a circle offers new landscape visions. The images' transitions are evoked by the mysterious relationship between a camera and a mirror.

Crescent Moon

SCANNING POOL (M. Hiruma and S. Kyu), 1983, colour, 3 minutes
A local Tokyo band sings to graphic accompaniment.

So Ra Mi Mi

Hiroya Sakurai, 1982, colour, 3 minutes
A study in the importance of being earnestly pronounced.

Time Shape (II)

Yasuo Shinohara, 1982, colour, 12 minutes
An extraordinarily beautiful depiction of traditions and traditional imagery and music updated by computer techniques. This is video technocracy at the level of poetic usefulness.

*Program 2***She is a Viewer**

Toshio Yoshioka, 1983, colour, 12 minutes
The viewer watches a viewer watching TV. The potentially endless 'mise en abîme' is broken when she (and we) are 'allowed' to watch video.

Great Mother (Part One): Harumi

Mako Idemitsu, 1983, colour, 13 minutes
Contemporary familial problems are seen in a narrative which emphasizes the tensions between mother and daughter. A second narrative, entirely mediated by pre-recorded video tape, counterpoints the dilemmas of the contemporary story.

Between Daydreams and...

Naoko Kurotsuka, 1983, colour, 6 minutes
A poetic narrative in American landscapes complete with the traces of a car culture.

Potato

Kazuo Tsutsumi, 1981-82, colour, 6 minutes
A lone potato is offered up for continual humiliation and violence from upstanding citizens and their offspring. A study in the subconscious desires that a shape provokes.

Flow (Grid), Part 4, No. 2

Shinsuke Ina, 1983, colour, 10 minutes
A subtle technological grid interrupts a photogenic river to the chime of bells.

West Germany

Program 1

Lyla und der Lowe

Marian Kiss and Marie Cantu, 1983, colour, 12 minutes

An updated studio version of an old story.

Commercial 2: Detail/Trailer

Christopher Dreher and Guzstav Hamos, 1982, colour, 5 minutes

This is a shortened version of TV clips put to the music of Berlin's *The Residents*.

Caught While Escaping

Marcel Odenbach, 1983, colour, 19 minutes

Colin Gardner has said of this work: "Odenbach's nightmares are brought on and represented by the collective myths of the modern world – bourgeois mores and nationalistic heritage. Thus the personal vision is expressed through the modes and images of the commercially functional."

Universal Input Output

Astrid Heibach, 1983, colour, 20 minutes

A game of GO is the metaphor for this investigation into business and social relationships of Japanese culture in Tokyo and Dusseldorf.

Program 2

Romance and Relativity (Working Title)

Klaus vom Bruch, 1983, colour, 20 minutes

The tape is a partial version of an inventory of famous kisses. Reframed, juxtaposed, superimposed, cut, bleached and generally thwarted, the original images' manipulative power can be recognized for their original (and often continuing) fascination.

Seins Fiction II (The Invincible)

Guzstav Hamos, 1980–83, colour, 20 minutes

Two monitors are the characters for a Berlin story. All the images are reproductions of realities which stress their separation.

Der Schei Au: Image de la vie et de la mort

Deiter Appelt, 1980, b/w, 2 minutes

A very short transfer of a film loop performance done for the camera.

The West is Alive

Klaus vom Bruch, 1983, colour, 4 minutes

Two people embrace and kiss in real time as an antidote to a relentless machine's infinite march. In a world of images, personal recyclation is offered as a defence.

The Distance Between Myself and my Losses

Marcel Odenbach, 1983, colour, 9 minutes

Schubert's version of Erl König by Goethe acts as the powerful agent of culture in this tape. A judicious use of technical inserts obscures and questions familiar images as the artist attempts to come to terms with his culture.



Joyan Saunders/Canada (*Les Oiseaux Rares*, 1983)

France*Program 1***Articles Avril '82**

Régine Chopinot, 1982, colour, 12 minutes
In this tape a dancer and performance artist finds relations between the joints for body movements and edits for image movement.

Portrait de Pauline

Michèle Waquant, 1983, colour, 6.5 minutes
A partial conversation and heightened colour are utilized to provide an intimate glimpse of a friend.

Qui vole un oeuf, vole un oeuf

Elsa Cayo, 1982, b/w, 15 minutes
A surveillance camera is used to watch a theft in progress. The artist collaborated with a salesperson to provide this fiction/reality.

Video Flashes

Michel Jaffrenou et Patrick Bousquet, 1982, colour, 9 minutes
TV's become the frames for a series of visual jokes. These short clips are meant as relief between programs. Here, they are seen through the eyes of a film noir detective.

Juste le temps

Robert Cahen, 1983, colour, 9 minutes
A train trip with a processed landscape imagery provide the backdrop to this narrative of imminence. Possibility and desire are evoked in the realm of potential between two people in the same compartment.

La danse du marsupilami

Phillippe Truffaut, 1983, colour, 5 minutes
A rock video clip from an independent producer.

*Program 2***L'amour transcode**

Patrick Prado, 1982, colour, 11 minutes
A love poem produced from the collage machine.

Nez, gorge, oreilles

Elsa Cayo, 1983, colour, 6 minutes
A mock newscast in which a South American terrorist discusses her right to a marginal vote.

Grimoire Magnétique

Joëlle de la Casinière, 1982, colour, 26 minutes
A complex tape which tells the story of the life and passion of a tenth century Moslem saint. The story combines music and song, gestures and an interpreter for the deaf in a form partially derived from television journals.

Portraits de Joan Logue

Joan Logue, 1983, colour, 12 minutes
A series of very short vignettes of well known people from David Hockney to Julia Kristeva.

Baby-Sitter

Dominik Barbier, 1983, colour, 6.5 minutes
A rock video clip from an independent producer.

*Program 2***21st World Eskimo-Indian Olympics**

Skip Blumberg, 1983, colour, 27 minutes

Using a peripheral documentary style, Blumberg allows the story of this collective event to unfold. The emotions and the skills of the participants are seen in a competition which is described by one as "the agony of victory".

Perfect Leader

Max Almy, 1983, colour, 4 minutes

A perfect political leader is created through combined computer graphics and market research techniques. This is a bit of satire which has the truth of an unrevealed document.

Business at Pete's Store

Intentional Acts, 1983, colour, 26 minutes

Physically and socially disturbed people are brought together to produce a play for the camera. Collectively they create characters and the script. The tape also shows interviews with the main protagonists with regard to their motivations for the characters and their other lives.

Bi-Coastal

Chip Lord, 1984, colour, .5 minutes

An artist explains the advantages of a career presence on both coasts of America.

We would like to acknowledge the support and thank the following organizations:

The Department of Communications,
The Hon. Francis Fox, Minister

The Canada Council

The City of Ottawa

External Affairs

The Ontario Arts Council

The British Council,

Resource Centre for the Arts, St. John's,
Newfoundland

Centre for Art Tapes, Halifax

P.R.I.M., Montréal

A.R.C., Toronto

Video Pool and Plug-In-Gallery, Winnipeg

EM-MEDIA, Calgary

The Firehall Theatre Society, Vancouver



Government of Canada
Gouvernement du Canada

Minister of Communications

Ministre des Communications

Minister's message to the SAW Gallery

Since the SAW Gallery first opened its doors in 1973, its unique sense of initiative and creativity have been manifest in its support of many innovative projects of both national and international scope. As I recall the highlights of previous shows, I take great pleasure in wishing the Gallery every success with its latest undertaking, the 1984 International Festival of Video Art.

This spring, the Nation's Capital will welcome a group of internationally known artists and exhibit video works produced by creators from Belgium, Great Britain, Japan, West Germany, France, Canada and the United States. The festival will provide Canadians with the opportunity to greet an impressive array of talented individuals through the co-operation of the SAW Gallery with seven regional centres that have also recognized the recent interest in video art in Europe as well as in North America.

The Canadian government is pleased to contribute to this artistic endeavour through the Special Program of Cultural Initiatives administered by the Department of Communications. I am convinced that the festival will foster among Canadians an appreciation of the artistic and technical dimensions of video art, a new medium with tremendous creative potential.

Francis Fox

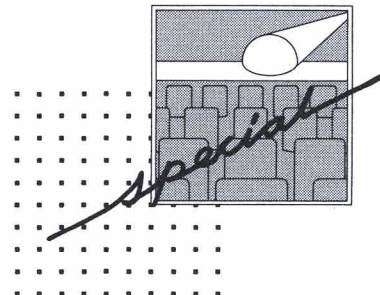
Message du Ministre à la Galerie SAW

À de nombreuses occasions depuis sa fondation en 1973, la Galerie SAW a fait preuve à la fois d'initiative et d'imagination dans l'organisation de projets novateurs et d'envergure souvent internationale. C'est donc avec un grand plaisir que je transmets mes vœux de succès pour la tenue du Festival international d'art vidéo 1984.

Au printemps, la Capitale nationale accueillera des artistes reconnus à l'échelle internationale et des oeuvres d'artistes du vidéo provenant de la Belgique, de la Grande-Bretagne, du Japon, de l'Allemagne de l'Ouest, de la France, du Canada et des États-Unis. Cet étonnant éventail de créateurs, que les Canadiens pourront rencontrer grâce à une étroite collaboration entre la Galerie SAW et sept centres régionaux, témoigne de l'intéressante expansion que connaît l'art vidéo tant en Europe que sur ce continent.

Le gouvernement du Canada est fier de contribuer à cette manifestation artistique grâce au Programme spécial d'initiatives culturelles du ministère des Communications. Je suis convaincu que le festival permettra aux Canadiens de se familiariser avec les dimensions artistiques et techniques de ce nouveau médium que représente l'art vidéo et d'en apprécier les immenses possibilités de création.

Francis Fox



SPECIAL PROGRAM
OF CULTURAL INITIATIVES

Canada