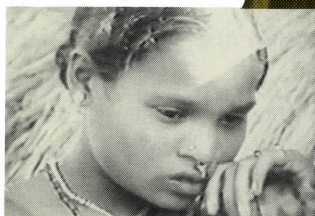


VIDEO IN PRESENTS



DELUDING
DOCUMENTARY

MARCH 28, 31 APRIL 1, 2 1989

DELUding DOCUMENTARY

"Any question of 'truth' in and for modernity can only be a tentative one... Is any truth always already a fiction?"
(Alice A. Jardine, "Gynesis")

This four day symposium explores and explodes the boundaries between video art and documentary. It brings together artists and critics from England, India, Canada and the United States. The work in **DELUding DOCUMENTARY** represents a wide range of strategies. Included are community-based advocacy tapes which privilege the testimony of traditionally silenced groups, fictional and sometimes fanciful reconstructions of events and investigations into the interpretation of the real. The works in **DELUding DOCUMENTARY** allude to actuality: to events, memories, histories, to individual and social identities.

TUESDAY MARCH 28 @ VIDEO IN 8 PM OPENING VIDEO SCREENING: AIDS IN HISTORY

Are We Going Backwards David Tuff Vancouver, Canada 1989 9 min.

Exploring the cyclical nature of history, the video compares the internment of Japanese Canadians during the 1940s with the passage of Bill 34, British Columbia's far-ranging quarantine law. Combining off-air footage of political leaders in B.C., speeches from gay activists, images of children playing "Ring Around the Rosie" (a song that emerged during the black plague), and a series of fictional sequences, the video indicates and implicates sources for the ideology surrounding AIDS.

Bright Eyes Stuart Marshall England 1984
90 min.

Bright Eyes places attitudes towards homosexuality and lesbianism in a historical context, centering on the role of medical and legal discourses in defining gayness as "disease" and "crime". Society's response to the current AIDS health crisis is articulated within the continuum. Marshall combines fictional, diaristic and re-created interviews, pointing to the active role that ideological construction plays. "The presentation is patient, smart and effective. There is nothing to impede reception. It is a tape that should be seen." (Afterimage)

Frustrated with both realist documentary and formal experiments, video producers are creating a new form, melding the working methods of both categories. Some artists seek more effective ways to engender social awareness on the part of their audience; others replace the distanced third person stance of documentary with the subjective position of first person and yet others place the documentary subject into the foreign terrain of the gallery space, invoking new readings. From March 28 to April 2, Vancouver audiences will have an opportunity to join with **VIDEO IN** in redefining the documentary tradition.

FRIDAY MARCH 31 @ VIDEO IN 8 PM VIDEO SCREENING: NEW DOCUMENTARY STRATEGIES

Le Voleur Vit En Enfer Lorraine Dufour/Robert Morin Montreal, Canada 1984 20 min.

A man loses his job and is forced to go on social assistance. He moves into a low rental neighbourhood and discovers a new world, a world that he never before imagined and that he cannot comprehend. Gradually, he becomes obsessed and terrified with his new reality—his psychological balance slips; he begins to assume the behavior of his neighbours and is eventually institutionalized. Dufour and Morin walk the line between documentation and fictional reconstruction, a strategy which amplifies the distorted reality of their subject's experience.

They Are Lost To Vision Altogether Tom Kalin
U.S.A. 1989 10 min.

Artist Tom Kalin made this tape in response to the passage of the Helm's Amendment in the U.S., which banned funding for explicit AIDS prevention information for gay men, lesbians and I.V. drug users. "The tape attempts to reclaim eroticism and to address the contradictions of sexuality and romance in the face of a monolithic and culturally compulsive heterosexuality...It freely admits ambivalence and attempts to 'not be lost or pushed into what others believe to be our collective history.'" (Tom Kalin)

Measures of Distance Mona Hatoum Canada/
U.K. 1988 15 min.

Using an autobiographical strategy the videotape explores both family relationships and the larger context of exile that the Palestinian people experience. Drawing from letters, this lyrical, visually powerful videotape reconstructs the growing understanding between the artist daughter and her mother. The two women struggle to sustain their relationship despite the breaks in communication caused by a jealous father's interventions and those of military struggle.

Cowdemons and Snake Spirits Peg Campbell
Vancouver, Canada 1989 13 min.

Shot from the bus during a recent trip to China, this tape's rhythm is determined by the stops and starts of the tour. Combining voiceover and philosophical statements from Mao's Little Red Book, the artist refuses an objective pretence. She constructs "China" from the only location possible for her: the perspective of a white female tourist.

Out of Air Robert Milthorp Calgary, Canada 1987
8 min.

This tape contains a double reading, referring to both the bird's eye view of the helicopter and the fragile ideal of "family" represented by the suburban dream of post-war America. Using the unselfconscious and ironic testimony of a young widow as the central text, Milthorp manages to empower his subject while subtly disclosing the impossibility of this artificial environment.

The Long Take Gary Kibbins Toronto, Canada
1989 7 min.

A homage to Pasolini's suggestion that the film edit parallels the relationship between life and death. Combining off air and recycled footage, the video explores the philosophical and psychological connections between film, death, sex and law. The tape underlines the interdependency of form and content in shaping a work's reading.

Born To Be Sold — Martha Rosler Reads the Strange Case of Baby \$ M Martha Rosler
U.S.A. 1989 28 min.

"They never explained that everything a woman does to produce her own child I would be doing, including providing half of the genetic heritage. And they never told me that Betsy Stern was not infertile, that she had simply chosen not to risk the possibility of aggravating a

mild case of self-diagnosed multiple sclerosis." (Mary Beth Whitehead, *The Family Circle*, February 21, 1989).

Using her incisive analytical tools, fine-honed aptitude for high comedy, and the assistance of Paper Tiger Television, Martha Rosler deconstructs Father right, family and social class in America.

"Whose Children?" Meera Dewan India 1987
30 min.

"My parrot wakes me up at four in the morning, so I can go to work." (Shyambabu, 6 years old, Bangle worker).

Working closely with community and subjects, the producer indicts the conditions that allow children to work for a living. Combining voice-over, interviews, music and visual sequences the videotape reinforced the passage of the Child Labour Bill in India, with its unequivocal documentation of youth employment: "A visually delightful film. How Meera was given permission to photograph it, is a marvel." (Indian Express)

SATURDAY APRIL 1 @ VIDEO IN

ARTISTS' PRESENTATIONS:

NOBODY'S FOOLS

1 PM ROBERT MORIN AND LORRAINE DUFOUR

Robert Morin and Lorraine Dufour will **present and discuss excerpts of works produced between 1974-1989**, including **work in progress**. Working with individuals from actual situations, Morin constructs a fictionalized script which is then re-enacted. In some tapes, verite sequences are combined with fiction through Dufour's skillful editing, creating a spellbinding narrative.

2:30 PM MEERA DEWAN

Meera Dewan will discuss **feminist and community based documentary production in India**. This is work that is actively engaged in furthering social change. She will screen and discuss excerpts of her award-winning video and film works. Currently a resident of Canada, Dewan will address the impact of shifting her production context from the Third to the First world.

4 PM PANEL: SUBJECTIVE FACTORS

With Peg Campbell, Meera Dewan and Gary Kibbins.

This panel will address the **role of video documentary/art** in providing a position to speak from. The three panelists achieve this end with dramatically different strategies: documentary realism, docudrama construc-

tion and fiction. Peg Campbell will illustrate her discussion with excerpts of her videotape **Street Kids**, and Gary Kibbins with **Canadian Diamonds**.

SATURDAY APRIL 1 @ ROBSON SQUARE MEDIA CENTRE CINEMA

FILM EVENT: DOUBLED DESIRES
DOUBLE BILL

VANCOUVER PREMIERES

8 PM **The Passion of Remembrance** Marion Blackwood and Isaac Julien, Sankofa Film and Video Collective U.K. 1986 80 min.

The Passion of Remembrance represents a new wave of British filmmaking—it is part of the process of developing a **cinematic language for Black experience**. *Passion* is constructed of three separate layers: a dramatic segment about the Baptistes, a Black working class family; manipulated video documentary footage of political upheavals in Britain, which functions as history and memory; and a Black female speaker in a metaphorical landscape who re-evaluates the Black movement from a feminist point of view. Emerging out of the British debates on semiotics, psychoanalysis and cinema, *Passion* proves that it is possible to combine pleasure in looking with an enlightening discourse about gender, sexual orientation, race and intergenerational conflict in Britain.

9:40 PM **Urinal** John Greyson Toronto, Canada 1986 100 min.

Urinal retells **The Picture of Dorian Grey** with tongue firmly in cheek, using a host of famous “gay” artists such as Soviet filmmaker Sergei Eisenstein and Mexican painter Frida Kahlo. They reveal that hundreds of men are arrested every year in Ontario on washroom sex charges and that their lives are destroyed through the publicity that follows. Documentary interviews with NDP MP Svend Robinson, gay activists and men who have been entrapped and charged with “gross indecency” are juxtaposed with slides and dramatic reconstructions. The interplay between video and film media is used to reference different levels of representation, ranging from the mass media, to memory, fantasy and history.

“If you were bored with the gratuitous nostalgia of The Moderns, peeved at the paucity of sexual imagery in Waiting for the Moon, offended by the industry’s latest whitewashing of Paris before the Nazis in both films, then maybe John Greyson’s must-see Urinal will be your speed.” (Doug Sadownick, L.A. Weekly)

The artist will be present to answer questions.

SUNDAY APRIL 2 @ VIDEO IN

1 PM ARTISTS’ PRESENTATIONS:
INTERNATIONAL PERSPECTIVES

ISSUES IN NEW BRITISH DOCUMENTARY

Stuart Marshall, artist in residence at the VIDEO IN, will use clips from recent British videos and his own productions to illustrate key debates and strategies within experimental documentaries. As well as being one of Britain’s most respected video artists, Marshall has pioneered as a video critic.

IN LIVING COLOUR: REPRESENTATIONS OF RACE AND CIVIL RIGHTS

Claire Aguilar’s curated programme was one of the highlights of the 1988 American Film Institute video festival (coordinated by Ken Kirby). At *Deluding Documentary* she will share clips of videos representing the wide range of strategies that Black, Oriental, Native, Latino and other minority and Third World artists are using to represent their experiences. Claire will comment on the development of video about race and civil rights issues in the U.S. *“A central aim of our project was more than foregrounding racial groups and ethnicities—what really was involved was locating the voice of the Other.” (Claire Aguilar, curatorial essay, AFI)*

A special thanks to the American Film Institute for making this programme possible.

8 PM PANEL: IS TRUTH A STRANGER TO FICTION?

With Claire Aguilar, Lorraine Dufour, John Greyson, Stuart Marshall, Robert Morin

Both modernism and postmodernism have been fundamentally involved with challenging assumptions about what is “real”, what is “true”, and whether or not there is a fixed objective reality. Feminist and radical criticism has added to the critique of realism that it fails to break the audience’s passive and voyeuristic relationship with the screen and monitor. All of the panelists have curated or created work that chooses fictional strategies, rather than verite strategies, to deal with issues based in actuality. Yet the dilemma remains that abstract and experimental works are not easily read by the intended audience. This panel will look at these critical issues: whose truth is constructed and how is their truth created; the relationships between specific forms and the discourse of reality; and the issues that surround creating fictional scripts within a primarily documentary impulse.

DELUDING DOCUMENTARY

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Bright Eyes Stuart Marshall

With VIDEO IN Visiting Artist Stuart Marshall, U.K.

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Hatoum **Cowdemons and Snake Spirits** Peg Campbell **Out of Air** Rob Milthorp **The Long Take** Gary Kibbins **Born To Be**

Sold—Martha Rosler Reads the Strange Case of Baby \$ M Martha Rosler **"Whose Children?"** Meera Dewan

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Robert Morin and Lorraine Dufour, Meera Dewan

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8 PM FILM EVENT: DOUBLED DESIRES DOUBLE BILL VANCOUVER PREMIERES

8 PM **The Passion of Remembrance** Marian Blackwood / Isaac Julien

9:40 PM **Urinal** John Greyson (With the artist)

SUNDAY APRIL 2 @ VIDEO IN

1 PM ARTISTS' PRESENTATIONS: INTERNATIONAL PERSPECTIVES

ISSUES IN NEW BRITISH DOCUMENTARY with Stuart Marshall

SELECTIONS FROM IN LIVING COLOUR: REPRESENTATIONS OF RACE AND CIVIL RIGHTS* With Claire Aguilar

8 PM PANEL: IS TRUTH A STRANGER TO FICTION?

With Claire Aguilar, Lorraine Dufour, John Greyson, Stuart Marshall and Robert Morin

* A special thanks to the American Film Institute for making this programme possible.

NOTES ON SYMPOSIUM PARTICIPANTS

Claire Aguilar is Assistant Film Programmer at the UCLA Film and Television Archive. For the past four years she has coordinated the Asian Film Festival in Los Angeles. She is currently touring **In Living Colour: Representations of Race and Civil Rights** which she co-curated originally for the American Film Institute's National Video Festival.

Peg Campbell has worked as an independent film and videomaker for twelve years. Her film **It's A Party** was nominated for a Genie Award. Both **Street Kids** and **A Common Assault** have also won awards. She teaches at Emily Carr College of Art and Design and is currently producing her first feature film. Peg is a founding member of the Cineworks film cooperative in Vancouver and an executive member of the Independent Film and Video Alliance.

Meera Dewan has made both film and video documentaries, including **Yes, I'm A Working Woman** and **Caste: Humankind**. She has won the Special July Award, International Film Festival of India, International July Award, Oberhausen Festival, West Germany, and the Prix du Public, International Festival de Films des Femmes, Paris. She is currently writing and directing a film with the National Film Board about the experience of Indian women in Canada.

Robert Morin and **Lorraine Dufour** have collaborated on videotapes for many years and are members of Coop Vidéo de Montréal. Their work was recently screened at the 4th International Film and Video Festival at Montbeliard, France; the New York Museum of Modern Art as part of their New Canadian Narrative exhibition; and FLV—Feature Length Video series, Vancouver. Their

work is also in the collection of the National Gallery in Ottawa.

John Greyson is a Toronto based video artist whose fifteen tapes and films have been extensively screened in Canada and internationally. He has worked for Fuse Magazine, the Foundation for Independent Video and Film (New York), and currently teaches at the California Institute for the Arts.

Gary Kibbins is a critic and video producer; his recent tapes include **Good Clean Fiction** and **Cop Out**, works which articulate current debates about narrative structure. He recently curated Trade Initiative, with Sara Diamond, a three part touring exhibition of Canadian videotapes. Gary writes video criticism and is currently exploring the use of humour in Canadian video and the language of video montage.

Stuart Marshall has taught at the Royal College of Art in London and at Newcastle Polytechnic in England. He is an external assessor for the Council of National Academic Awards and a founding and management member of London Video Arts. His works are in many collections including the Arts Council of Great Britain and Channel Four Television, where he was a pioneering influence in convincing the channel to broadcast video. Stuart also works as an AIDS educator.

Curator: Sara Diamond
Curatorial Assistant: Karen Knights
Design: Joe Sarahan
Publicist: Louise Rudnicki

**VIDEO EVENTS AND PANELS @ VIDEO IN,
1102 HOMER STREET (DOWNSTAIRS) \$3/4 DAY PASS**

**FILM EVENT @ ROBSON SQUARE MEDIA CENTRE
THEATRE, 800 ROBSON STREET \$4/5 DOUBLE BILL**

SERIES PASS \$10

CURATED BY SARA DIAMOND. FUNDED BY THE CANADA COUNCIL EXHIBITIONS PROGRAMME AND FOREIGN VISITING ARTISTS PROGRAMME. IMAGES: URINAL + IN THE DUST OF DEVELOPMENT

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