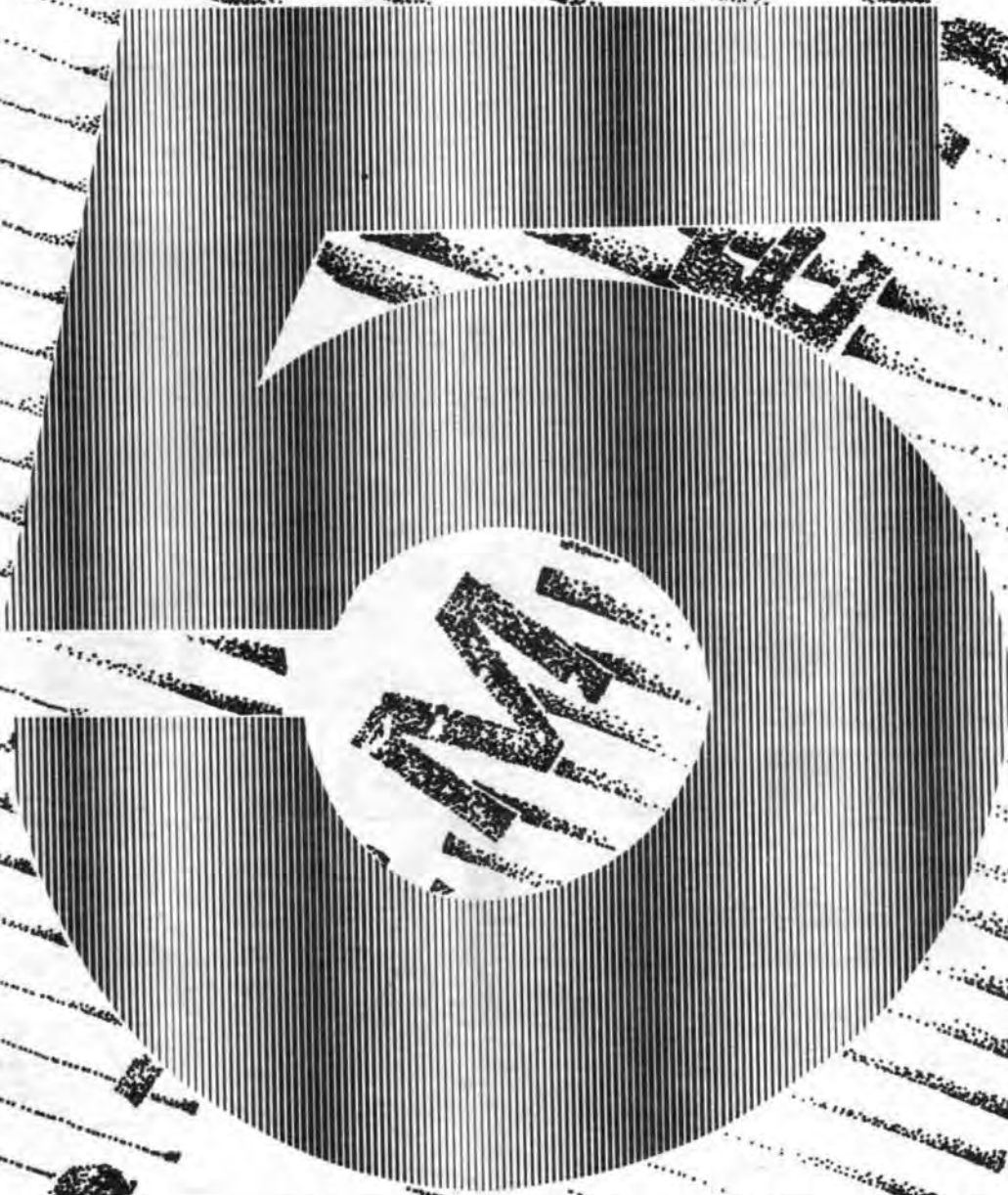


# CHANNEL



A SHOWCASE FOR VIDEO  
SEPTEMBER 1985

PRESENTED BY LVA, ICA AND DER

INFORMATION: LVA: 437 2786

ICA: 930 3647

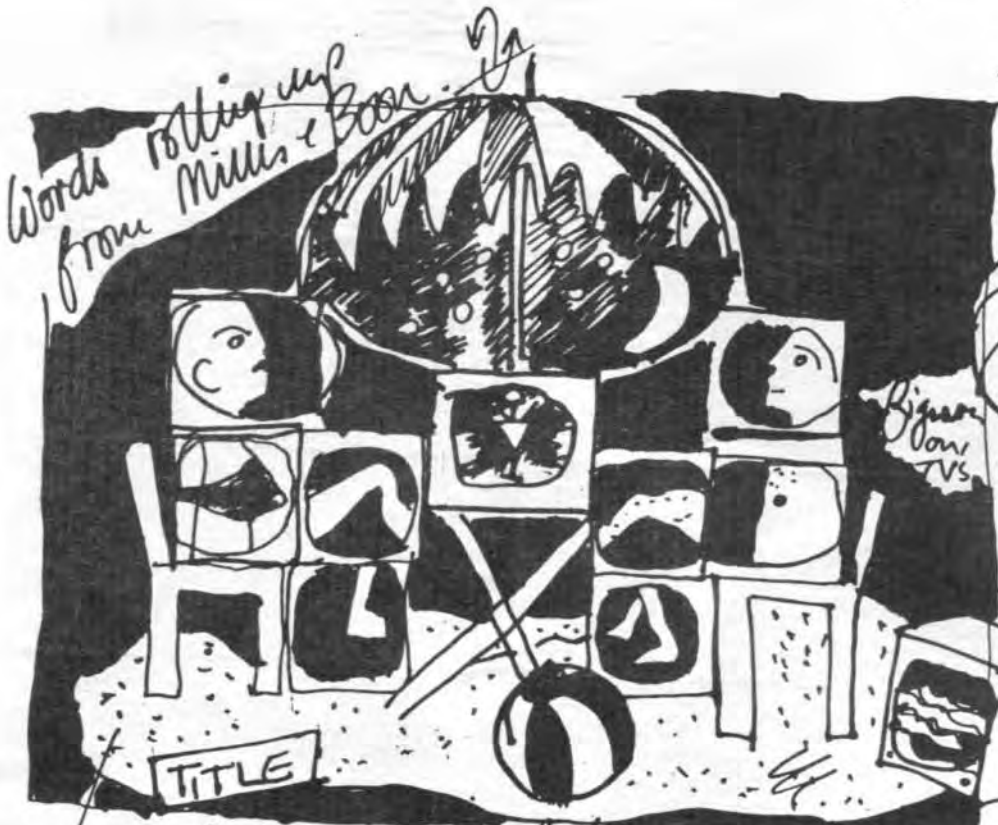
CATALOGUE PUBLISHED BY IFVA

Marty St James & Anne Wilson. DER Upper St. Isington.



C.

Camera 360°  
Spinning End



Words rolling up  
from Mills & Boon.



Figure  
Down  
TVs

teak apples?

TITLE

Sand (red dye)



Video Installation



Isington Day Window

"Bygone Nights"  
or Days.

10K NIGHT?

+10 tapes  
+Chair + tablet  
+Umbrella

10 minutes  
10 decks  
lights!

Sand:  
Makchur.

=====  
C H A N N E L 5 - A V I D E O S H O W C A S E  
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Independent Video over London, September 1985.  
A Project organised by London Video Arts, in  
association with The ICA and DER TV & Video Ltd.

Channel 5 Booklet - List of Contents:

Channel 5 - A Showcase for Video [Jeremy Welsh]  
Through Deconstruction to Reconstruction [Catherine  
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Independent Video - A Short Directory

Channel 5 Booklet produced by the IFVA & LVA. All  
articles [c] the authors. London, September 1985.

Further copies of this booklet are available from  
the IFVA or LVA.

Channel 5 is supported by DER, GLA, the Arts Council,  
City Limits Magazine, Channel Four Television.

**CHANNEL 5 - A SHOWCASE FOR VIDEO**  
**[ Jeremy Welsh ]**

Over a period of almost ten years, LVA has been striving to establish video as an autonomous (though interlinked) cultural practice with its own support structures and an identifiable place within the overall cultural environment. To this end, we have organised and presented an exhaustive programme of exhibitions, screenings and international exchanges which, significantly, have often brought us greater recognition abroad than here in Britain. Although much has been written and said about video as the definitive medium of the communication era - video here being simply regarded as a communication tool, the ink and paper of a theoretically post-literate society - video as cultural practice, a practice to be regarded as distinct from the mass imperatives of TV has remained to a large extent marginal: rejected by the Art mainstream as a hangover from the reductionist 70s, and by the media as a non-professional ghetto in which only the minority interest can be served.

Despite this, video has grown rapidly in the past few years, assuming an important role in community arts and media initiatives, and as an important development from the performance, conceptual and video art of the previous decade. British video-makers have participated and gained recognition in major international festivals, and the influence of work produced in the independent sector can clearly be seen to have passed over into the mainstream, most notably in pop video and advertising.

At this juncture, CHANNEL 5 provides the opportunity for those involved to step back and make an assessment of the current situation, as well as allowing a wider public largely unaware of this work to encounter it for the first time: both through the events in the CHANNEL 5 programme and through CHANNEL 4's "Eleventh Hour" video series - which runs for 3 consecutive Mondays from September 16th.

We hope that the screenings, installations, TV broadcasts and the Symposium will start a lively debate around contemporary video and its place within British culture in the 1980s. The modern/post modern debate that is permeating all levels of critical thought is as relevant here as anywhere else. But what terms do we use, how do we apply current critiques to the brief history of video? The positions to be adopted are many and varied, but the notion of video as "oppositional practice", which dominated theoretical writing on the subject in the late 70s, is still a central concern to many producers - whether they are nominally regarded as modernist, post modernist, pluralist or populist. The attitudes of many video-makers are expressed quite well in the following quote from Hal Foster's introduction to the anthology "The Anti-Aesthetic" (\*):

" A Post modernism of resistance then, arises as a counter practice not only to the official culture of modernism, but also to the 'false normativity' of a reactionary post modernism. In opposition (but not only in opposition) a resistant post modernism is concerned with a critical deconstruction of tradition, not an instrumental pastiche of pop or pseudo historical forms, with a critique of origins, not a return to them. In short it seeks to question rather than exploit social codes, to explore rather than conceal social and political affiliations..... A will to grasp the present nexus of culture and politics and to affirm a practice resistant both to academic modernism and political reaction."

\* Hal Foster: 'Post Modernism - A Preface', from "The Anti-Aesthetic, Essays on Post Modern Culture". [Bay Press, 1983]

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**Through Deconstruction to Reconstruction      [Catherine Elwes]**

The structuralist deconstructions of televisual language in the 70s dealt with problems of representation by avoiding any image that could be identified as male, female, black, white, homosexual or heterosexual. All recognisable imagery was condemned as overdetermined, its (oppressive) meaning fixed by the omnipotent and omnipresent media of film and TV. Political artists were left with nothing to work with other than theory. As a result, the media stereotypes monopolising our visual field were left unchallenged.

Today, a general disenchantment with structuralist prohibitions has led to a euphoric return to television aesthetics. Yesterday's taboos are today's imperatives. Where the deconstructed image of the 70s was as unlike TV as possible, today's deconstructions are more like television than television itself - " General Hospital on acid " as John Sandborn put it. Scratch, the most fashionable form of TV deconstruction is proposing excess as the new video aesthetic. All the old stereotypes we so assiduously avoided in the 70s are back on the video art screens: coming at us 10 times as fast, 10 times as often, and dressed up in the most elaborate electronic effects.

This may be very liberating for the majority of artists, but representation is **still** a problem for those of us who are not white, or not heterosexual or not male. What we need now is not so much deconstruction as the Radical Reconstruction of a video language which reflects the changing realities of women, gays, blacks and other 'minority' groups who have come together

in the last 20 years. We cannot return to the visual deserts of the 70s, but is the new permissiveness of contemporary deconstruction offering us anything better ?

In looking first at Scratch I will discount people like George Barber who are just having a good time and concentrate on artists who are genuinely trying to take on TV. I first saw Scratch in the work of the American artist Dara Birnbaum. By 1980, her ingenuous reworkings of TV extracts featuring the now classic repeat edits had been dubbed " New Wave Video ". The revolutionary claims being made for the work already seemed a little dubious. The fragmentation of seamless TV footage can break down TV illusionism and expose the underlying ideologies of its narratives, but to weave new televisual spells with pirated TV titbits is really more of the same thing. Much of today's Scratch video is similarly trapped by its own prey.

Kim Flitcroft and Sandra Goldbacher's video vamps do little to undermine the sexism of their media originals. Some film theorists have argued that the stereotype of woman as oversexed and ever-available holds radical potential for feminists. Overplaying **WOMAN** can expose femininity for the charade that it is.[1] But the contemporary glamour of Goldbacher's women would have to become absurdly exaggerated to expose a femininity for which artificiality and excess have been established as the norm. Another argument for maintaining female stereotypes focusses on the woman spectator. Gertrud Koch has pointed out that women are able to extract and introject the power of a screen sex symbol.[2] However, the sexual power these images hold over men is what so many women accept instead of real political power. The vamp reflects and reinforces existing power relations, she does not change them.

What we are seeing here is the old problem of how to demonstrate sexism, say, without reproducing a sexist image. The 70s solution was to eliminate the image altogether. Today's exposition through excess unwittingly joins in the media celebration of woman as sexed commodity and traps the artist in a circular argument with television itself. S/he oscillates between totally denying TV imagery and wholeheartedly embracing it. S/he never steps outside it.

There are forms of political video that operate outside this argument, but which are nonetheless touched by it. Agit-prop video is a necessary and effective political strategy that can override dominant meanings by the clarity and power of its message. Some artists are now trying to make direct social comments with Scratch. The Duvet Brothers for instance, cut together urban wastelands and well-fed Conservative politicians. The pace is snappy and the images are well-oiled by the inevitable disco soundtrack. We are left wondering whether to debate the evils

of unemployment or get up and dance. The sentiments behind their "War Machine" tape (1984) are exemplary, but what is the morality of re-exploiting images of bomb-blasted Vietnamese children? My own "Critics Informed Viewing" (1982) tried to counter prancing Top of the Pops chanteuses with a heavy-handed feminist voice-over. I'm still not sure who won. The power of TV footage should not be underestimated. Processing, colorising and repeating often enhances rather than undermines media images. The formal similarity between agit-prop Scratch and the well-publicised indulgences of Scratch proper can reduce potentially radical tapes to mildly informative entertainment.

The most interesting TV deconstructions are coming from a group of political artists who reconstruct television and film formats: dramas, documentaries, news items. Although locked into a similarly restrictive formal dialogue with TV, artists like Mark Wilcox do not simply reproduce the medium. His "Calling The Shots" (1984) re-enacts a short exchange between hero and heroine from a 50s Hollywood movie. The conventional relationship between man and woman is cleverly overturned as the actors swap lines and gestures, step out of character and finally off the set. This skilful and witty pastiche highlights the major problem political artists are now facing. When the actress tears off her false eyelashes, throws down her wig and leaves the studio, what does she do, what does she say, how does she say it? Having disposed of the old narratives what are the new narratives? By losing themselves in a circular argument with tel-tel-television, Scratch and TV Deconstructivists are avoiding the necessity of reconstructing the language of video art. This would entail a confrontation with content and the formation of new narratives to replace the old.

A reluctance to **say** anything in art is a 20th century disease that afflicts male artists in particular. The fear of self-revelation in men is the fear of revealing a masculinity that would disqualify them from the dominant roles patriarchy offers them. Men have a lot to lose. Feminists who embraced structuralist and/or Marxist doctrines in the 70s are also wary of non-theoretical content. An examination of the self smacks of individualism and risks reinforcing the arguments of biological determinism: woman experiencing life solely through her womb. But biological difference does not in itself produce inequality. It is the relative values society attaches to each sex that causes the oppression of women. For many feminists working throughout the 70s, the personal was and is political. An examination of their own lives continues to produce a wealth of new content in art. Not surprisingly, their tapes bear little resemblance to the patriarchal fictions being peddled on broadcast TV. The perceptions of gay artists are similarly antagonistic to a patriarchal order. It is principally among these 2 groups that I expect the reconstruction of video art to take place.

Where it is already under way certain characteristics are emerging. First, Reconstruction is acutely aware of the lessons of structuralism and never underestimates the power of television imagery. It does not reproduce television. Where it does approach dominant forms of representation, it turns them upside down and makes them speak quite a different story. Reconstruction speaks from the vast reservoir of experience TV fails to represent. It is not afraid to say something and believes in its ability to mould, manipulate and re-invent a language appropriate to its perceptions. Secondly, it regards the abandonment of media representation as the liberation of form: an evening of Scratch video easily demonstrates how the prohibitions of structuralism have been succeeded by no less a narrow and prescriptive form of video.

[1] See: Mary-Anne Doane, 'Film and the Masquerade: Theorising the Female Spectator' (SCREEN, vol 23 No 3/4.)

[2] Gertrud Koch, 'Why Women go to Men's Films' in: Gisela Ecker (ed), "Feminist Aesthetics" (Women's Press 1985).

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**MAKING "BEYOND OUR KEN" [Tony Downunt]**

On May 12th '85, Channel 4 broadcast Albany Video's "Beyond Our Ken" - a programme about the GLC and abolition made from the standpoint of community groups in Lewisham and Greenwich. We are a community video workshop active in the area for over 10 years, and over the last year we have been working under an ACTT franchise. This article describes how we made the programme, comments on the relations between workshops like us and Channel 4, and explores some of the issues it raised for us.

**The idea.** Although we had made tapes with cuts campaigns before, we had found it difficult to go beyond the purely defensive. It was hard to find a language which could suggest more optimistic political analyses/directions to travel in. A tape about the GLC offered greater possibilities: under Labour, the Council had taken principled stands on issues such as racism and sexism which community groups had been struggling with for years, and had backed this up with practical support for local projects. So defending the GLC was not just about 'preserving services', but also about maintaining new political initiatives - ones which had begun to gain ground at a local level. There were groups to work with and achievements to celebrate.



**Cassette or TV?** Research for the tape involved talking to as many community organisations in the 2 boroughs as possible: both those funded by the GLC or affected by its policies. We soon realised we would have to decide more clearly who our audience was going to be. The 2 broad options were making a tape for a general TV public (or specifically whoever watches the "People to People" slot), or one for cassette distribution to community groups and the Labour movement. In the end, we were able to make the tape for Channel 4. Our reasons for wanting to do this were: **a]** it was an opportunity to counter publicly some of the hostile media coverage of GLC funding policies, and let some of those receiving money answer back; **b]** it seemed an ideal production for Albany to do for TV, since we could base it in the experience of local groups, but it was an issue with national significance; **c]** involvement in a production for C4 was both exciting for us individually, and important for the workshop if it was to have any chance of the Channel renewing our funding.

Thinking through the implications of making a 'TV programme' involved a shift in attitude to Channel 4. When we first got involved with C4 3 years ago, we felt that the best that broadcasting offered was a showcase for work mainly intended for cassette distribution: a way of publicising work whose real potential would be found in group viewing. Designing "Beyond Our Ken" for TV meant that it was not possible to make the same assumptions (about political orientation, for example). It had its dangers too: we had to resist worrying about the programme's impact on the 'average viewer'- the consensus made flesh.

**Production.** From the start of our funding by C4 we were concerned that becoming a franchised workshop should not alter the basic orientation of our work - that the added production load would not squeeze out the local resource & distribution work. In practice, we have only been able to do this by bringing in freelances. On "Beyond Our Ken" we worked with Andy Porter - an experienced community video worker who had also been involved in making "The Irish In England", an early "People to People" transmission. Another pressure was the fact that the abolition issue would be decided by the Summer, and the preferred date for broadcast would be during the 2nd Reading of the abolition Bill in the Lords in April/May.

Because the project was not in our original programme of work, we persuaded C4 to find extra monies for us to hire high band equipment, and for the on-line edit. Because of hire costs, this tied us down to a much tighter schedule - though we gained because of the much simpler post-production and on-line stages that were possible with high-band time-coding. Overall, the production process would be much faster, more 'industrialised' and 'professional' than we were used to. An example of the difference was crewing levels. On less pressured productions we were used

to working with a maximum of 3 in the crew - and even on "Beyond Our Ken" we never worked with more than 4. This made the weeks when we were shooting more tiring than they would have been if we had used a larger crew with more clearly demarcated roles. Another difference was the number of groups who were involved in the tape. Normally we would collaborate intensively with one group: on "Beyond Our Ken" we shot sequences with over a dozen.

To deal with this we held 2 meetings: the first at the end of the research period, to talk about our ideas with the groups we had contacted; the second when we had a rough edit, to show it to those on the tape. The second meeting resulted in 2 of the groups getting involved in substantial revisions & reworking of their sections of the programme.

**The IBA.** As we came to the end of our on-line edit, another set of problems came up. We had off-lined a sequence (of lots of people saying 'No they didnt want the GLC abolished') to go behind the credits. This included some shots of the GLC's "74% Say No" posters. We were advised by C4 to remove this, as the IBA would almost certainly insist it was cut - for being too overtly 'party political'. We agreed, though with some concern that they might want further cuts when they saw it. In the event, all they did was to insist that the programme be introduced with a statement that Albany Video received funding from the GLC. The placing of that announcement (just as the Production credit rolled up) was very damaging: making it appear that the programme was funded by the GLC, rather than completely by C4 as was the case. Our GLC funding pays for one salary & some running costs for a women's & girls' video project in Lewisham. It was becoming clear that the programme's unequivocal support for the GLC was a more serious breach of broadcast ethics than we had ever expected.

**Reply to "Right to Reply".** These issues came out clearly in the subsequent "Right to Reply" on the programme. The 2 main criticisms reported were comments such as "its terrible that you allowed the GLC to pay for such a programme", and the complaint that it was biased/unbalanced. Peter Lilly - the Tory MP whose "Reply" it was - claimed (correctly) that we had not interviewed "a single ordinary rate-payer". Of course, all those interviewed paid rates: Mr Lilly was using "ordinary" to mean white, male, waged, middel-aged and/or home-owning. Paul Bonner, on behalf of C4, virtually conceded the point, but said the slot existed to give access to "voices heard around the land that don't commonly have access to the media". Lilly countered by pointing to the GLC's advertising campaigns, as an example of this particular voice having plenty of "access", and followed this by saying that the "People to People" slot was inherently "unbalanced", because there were no workshops on the Right politically who could contribute to it.

It seems to me that this discussion raises 2 related issues:  
1] The need for coherent & public arguments from the Left against the ideology of 'ordinariness'. Lilly's remarks showed clearly how confidently the Right assume 'normality' for their own position, and marginalise any others. 2] The inadequacy of the term "access", which Bonner used as the basis of his argument for workshop product's presence on network TV. We have to get beyond a position where workshops can say whatever they like, but only as long as it is marginal, unthreatening, and giving paternalistic access to "minority opinion". If we only defend "access" on that basis, we are accepting a right-wing definition of "normal". Contrary to its claims to be 'balanced & fair', we have a broadcasting system which systematically exploits, misrepresents and denigrates large chunks (probably a majority) of the population. "Access" slots and workshop programming are currently the only structural intervention which addresses this problem, and should be defended - but this has to go in tandem with work and arguments towards cultural democracy in TV.

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**ICA VIDEO: Video into Libraries [Fenella Greenfield]**

**Motivations:** ICA Video was launched at the beginning of 1985 for 2 reasons: a) to record a selection of the many events that take place at the ICA in order to make those events accessible to a broader audience and b) to expand the market into which video can be sold by creating a series which would prove especially attractive to a specific sector.

**Marketing the ICA:** The reasons for wanting to broaden the work of the ICA are obvious and through our Videos into Libraries scheme we are succeeding in achieving our aim of expanding discussion of our artists' work by expanding the audience for that work. One good example of how libraries are using our videos to this end can be found in Scotland. Paisley District Library is showing, free of charge, one video a week in the evening to the public and holding discussions afterwards about the writer featured.

**Opening up libraries to videos:** After deciding that we wanted to market series of videos based on what happens at the ICA we attempted to focus on one specific market with one specific subject. We decided to tackle the library market.

For the subject we looked to a series entitled "Writers in Conversation". For 4 years now the ICA has been running a lunch-time series of events where writers from around the world are invited to the ICA to speak with another writer or critic about a wide





range of topics. These are held in front of an audience who are invited to participate during the 2nd half of the event.

We felt that a series of videos made from these events would be the right way to tackle librarians who presently feel suspicious of audio-visual material. The "Writers in Conversation" series, far from competing with their current work, would lead their readers to new authors and new books.

**Beginnings:** At the beginning of 1985 a compilation tape was made with a small grant from the Greater London Enterprise Board, who were also anxious to broaden the market for video. This was presented to a group of 50 librarians who were then sold a subscription package of 24 videos which would be sent to them at the rate of 2 per month for one year. We can also provide TV and video equipment for an extra amount for those libraries who wish to receive it.

From that presentation around 25 librarians subscribed to the series, which gave us the capital to produce the 24 videos. A grant from the GLC, administered by the GLEB, pays for 2 salaries for one year while the scheme is established. When that year is up, we hope that through our video sales to libraries we will be able to support a staff of 2 and the production of new material. This is the background and motivation for ICA Video.

Once a network of libraries has been established with our "Writers in Conversation" series, the market will be open to other material which would be less specifically related to writing and books. To this end, we are beginning to look outside the doors of the ICA for material to market into libraries.

**About the libraries:** At present there are over 160 regional library authorities who service about 465 public libraries. Some of these are actively buying videos and are using them in a variety of ways. Some buy features only and try to compete with their local video hire stores, renting out films for anything from 50p to 3. Others don't compete in this sector and buy non-fiction videos only: again these are lent out either for free or for sums ranging from 50p to 3. Some, like Paisley District Library, show the videos to the public at evening gatherings.

They are displayed in a wide variety of ways. Some compete with videos such as "Dawn of the Killer Zombies". Other librarians shelve them with their books, leaving the features in a completely different part of the library. Some libraries are unable to move into videos because of their unions. Others are hampered by costs. Others still, stubbornly remain with books and are quite unwilling to move beyond the written word.

ICA Videos is looking in a variety of ways to push a few more

library doors open. The implications of succeeding are enormous. Imagine if films such as "The War Game" and "At the Edge of the Union" were available for hire from every public library in the country. We would like to create a network of public libraries through which material, currently barred from television - generally the only way in which producers have a large and broad voice - can have access to a large and general audience.

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### **Hybrid Poetics (from film to video)      [Michael O'Pray]**

Since Super 8 was introduced onto the market as a "home movie" format by Kodak in the mid-1960s it has attained a new status in this country, particularly in the past few years. Experimental film-makers have always worked with Super 8, but usually on a very small scale - although Derek Jarman and Klaus Wyborny (for example) have made Super 8 their central mode of working since the early 1970s, and in the case of Wyborny, since the format's inception in Europe. In recent years artists like Cerith Wyn Evans, John Maybury, Steve Chivers and Michael Kostiff have used Super 8 to forge a new visual language which accentuates rich highly-wrought scenarios of sumptuous colour and visual excess. Major influences on these film-makers are Jean Cocteau, Pier Paolo Pasolini, Sergei Eisenstein, Werner Schroeter, Kenneth Anger and, of course, Jarman himself.

Parallel with this burgeoning Super 8 movement has been the rise of video technology, making video much more accessible, cheaper to use than the traditional 16mm gauge, and capable of "special effects". More importantly, there has been a mixing of Super 8 (and sometimes 16mm) with video, so that the resulting video has creative and aesthetic elements of both media. A unique hybrid form has ensued, which incorporates the imagistic impulse in Super 8 - plus its use of music - and the textural effect gained through transfer to video: at which stage many artists add effects of grading and colour to the original film material.

Most of the videos in this programme have been made by artists who are primarily film-makers, e.g. David Finch, Derek Jarman, Steve Farrer and George Saxon. Many are young film-makers who are only beginning to develop a body of work, e.g. Brett Turnbull, Isaac Julien, Ken Henwood, Richard Heslop and Neil Mackintosh.


Nearly all of them have used video creatively in the transfer from film. Steve Farrer has used the colour and grading effect of video to transform the original colour and lighting quality

of his Super 8 film of the Lindsay Kemp company; George Saxon has used editing features unavailable with film; Derek Jarman has filmed from a video monitor onto Super 8 and then transferred back to video - achieving a "decomposed" almost-abstract quality.


In broader terms there are common traits discernible in this programme of tapes - a strong imagistic tendency often emphasising colour and texture; a return to montage construction using rhythm both within and between shots; a lyrical sensibility shot through with wit, and in the use of Super 8 a personal touch bringing film and video back in contact with a more intuitive, improvised relationship between the film-maker and reality.

Finally, the merging of the 2 media - film and video - broadens the areas of concern technically and aesthetically. It provides an optimism in experimental work, and the opportunity for fresh and imaginative intermingling of the 2 media which in the past have been somewhat distanced from each other. This programme is by no means definitive, but only a sample of the kind of work being done at present in this "crossing the line" between film and video.

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**DER**  
TELEVISION AND VIDEO



**LVA**

CHANNEL  
**5**

□  
DER & LONDON VIDEO ARTS  
*present*  
**FIVE DISPLAY WINDOWS**  
*by Video Artists*

□  
*on view from 16-21 September 1985*  
*At the following venues*

□  
**TINA KEANE**  
*DER, 128 Notting Hill Gate, London W11*

**JEREMY WELSH**  
*1881 Edgware Road, Marble Arch, London W2*

**CLIVE GILLMAN**  
*26 The Mall, Stratford, London E15*

**GEORGE BARBER**  
*31 High Street South, East Ham, London E6*

**MARTY St. JAMES & ANNE WILSON**  
*12 Upper Street, Islington, London N1*

□  
CHANNEL 5, Independent Video, Der London, September 1985.  
Information: London Video Arts, 01 462 2786

CHANNEL 5 is supported by DER, LVA, The Arts Council of Great Britain,  
Magazine Channel Four Television

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**C H A N N E L 5 : A V I D E O S H O W C A S E  
P R O G R A M M E O F E V E N T S**

**September**

- 5: The Video Cafe**, Argyll Street, W1. 8pm. Channel 5 opening party; food, drink, video selected by NME writer Dessa Fox.
- 9: Cafe Gallery**, by the pool, Southwark Park, SE 16. 7.30pm. Free. The London Open, part 1. Tapes selected from open submission; including tapes by: Gorilla Tapes, Pimlico Arts & Media Scheme, Andrew Fitzpatrick, Wildtrax/Poison Girls, Kate Meynell, Marion Urch, Dominic Dyson, Denise Hurst.
- 16-21: Five Video Windows** - installations at branches of DER TV & Video [details below].
- 17: The Albany**, Douglas Way, Deptford, SE8. 7.30pm. For info tel: 692 6322. Recent tapes produced through the resources of Albany Video.
- 17-22: ICA Cinematheque**, The Mall, SW1. Tel: 930 3647. **Six screening programmes**, 6.30 and 8.30 daily. Tickets #1.50.
- 17: Telling Tales** (out of Art School): narrative tendencies selected by Steve Hawley; inc. tapes by: Ian Bourn, John Adams, David Finch, Kathy Rodgers, Nik Houghton, Brian Rowlands, Graham Young.
- 18: Not just what you say, but the way you say it**: recent directions in community/documentary video selected by Tony Downumt; inc. tapes by: Isaac Julien, Pimlico Arts & Media Scheme, South Wales Miners Project, Albany Video.
- 19: Sexual strategies/Textual prerogatives**: a programme of counter-cultural video ranging from neo-narrative to poetic non-verbal sound/image works, selected by Catherine Elwes. Programme details: phone ICA or LVA.
- 20: Scratch Now** - the state of the art, selected by Andy Lipman.
- 21: Made for TV**: a selection of recent productions by/on video artists made for British TV; inc. selections from Channel 4's 'Alter Image' & 'Dadarama', and TSW's programmes with Bow Gamelan & Rose Garrard, plus pioneering work by David Hall from the early 70s: selections from 'TV Pieces'.
- 21: Channel 5 Symposium**: ICA Seminar Room. [Details below]
- 22: Hybrid Poetics** (film to video): tapes combining the use of film & video in visually rich and exciting new works, selected by Michael O'Pray. Details from ICA/LVA.
- 17-22: ICA Foyer**, daily - **2 screen installations** by Steve Hawley and Steve Littman.
- 26: Channel 5 at The Fridge**. 9pm. Video & music - selected tapes from the C5 season; Dessa Fox's survey of the best in independent pop video; recent scratch tapes; super 8/video hybrids; & the best of the London Open. Plus live music,

disco, bar. Info from LVA [437 2786] or The Fridge [326 5100].

**30: The Cafe Gallery.** The London Open Part 2. 7.30pm - Free. Inc. tapes by: Clio Coop, Films at Work, John Goff, Dean Whitbread, Despite TV, Ivan Unwin, Simon Robertshaw, David Farringdon.

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**DER AND LONDON VIDEO ARTS PRESENTS**

**5 DISPLAY WINDOWS BY VIDEO ARTISTS**

On view from 16-21 September 1985, at the following venues:

- TINA KEANE** - DER, 128 Notting Hill Gate, W11.  
**JEREMY WELSH** - DER, 188 Edgware Road, Marble Arch, W2.  
**CLIVE GILLMAN** - DER, 26 The Mall, Stratford, E15.  
**GEORGE BARBER** - DER, 34 High Street North, East Ham, E6.  
**MARTY ST. JAMES & ANNE WILSON** - DER, 42 Upper St., Islington, N1.

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**C H A N N E L 5 S C R E E N I N G S : D E T A I L S**  
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**1. The London Open, Part One, Cafe Gallery - September 9th**

Workers or Shirkers - Pimlico Arts & Media Scheme  
Death Valley Days - Gorilla Tapes  
Glove Compartment - Andrew Fitzpatrick  
Wild Woman - Wildtrax/Poison Girls  
Untitled - Kate Meynell  
To the dancer belongs the universe - Marion Urch  
Ingesture - Dominic Dyson  
Bunker Protection for Mr Capitol MP - Ivan Unwin  
Submerge Messiah - Janusz Szczerek  
Rapped & Broken - Ka Choi  
Art Promo - Denise Hurst/Pete Boyd

**2. Telling Tales (out of art school) ICA, September 17th**  
**[selector Steve Hawley]**

Sensible Shoes - John Adams

The End of the World - Ian Bourn  
Glass House - Cathy Rodgers (2 monitor piece)  
The Fog - David Finch  
Jump the Gun - Nick Houghton  
08.10 to Alnmouth - Brian Rowlands  
Accidents in the home, no. 17: Gasfires - Graham Young

**3. Not just what you say, but the way you say it, ICA, Sept 18th**  
**[selector Tony Downunt]**

Who killed Colin Roach ? - Isaac Julien  
Workers or Shirkers - Pimlico Arts & Media Scheme  
Whose Law ? - South Wales Miners Video Project  
Mistaken Identities/Ms. Takin' Identities - Albany Video

**4. Sexual Strategies/Textual Prerogatives, ICA, September 19th**  
**[selector Catherine Elwes]**

The Sisters' Story - Kate Meynell  
Anthem - Bill Viola  
Man Act - Mike Stubbs  
Love Story - Maggie Warwick  
A Journal of the Plague Year - Stuart Marshall  
To the dancer belongs the Universe - Marion Urch

**5. Scratch Now !, ICA, September 20th**  
**[selector Andy Lipman]**

Excerpts & Euphoria - Ed Mowbray  
Popular Thought - Terri Yarbrow  
You Haven't seen TV - Dominic Dyson  
Tory Stories - Gorilla Tapes  
Death Valley Days - Gorilla Tapes  
Blood on the saddle - Sue Richter  
Calling the Shots - Mark Wilcox  
Telefeed - Steve Whitford & Alastair Pocock  
Plus other shorts & clips

**6. Made for TV, ICA, September 21st**  
**[selectors Alex Graham & Jeremy Welsh]**

The Kiss - Paul Richards & Michael Nyman / Dadarama  
Bow Gamelan - TV South West  
Stuart Brisley - TV South West  
Rose Garrard - TV South West  
Wardrobes of the mind/Fashion & Style - John Scarlett Davis/Afterimage  
Blue Dance - Afterimage  
Sankai Juku - Afterimage  
Television Pieces (selections from) - David Hall

**7. Hybrid Poetics (film to video), ICA, September 22nd**  
**[selector Michael O'Pray]**

Total State Machine - Brett Turnbull/Test Dept.

The Rest is Lost/Heart of Gold - David Finch  
Language - Richard Heslop  
Waiting for waiting for Godot (extract) - Derek Jarman  
Grief - Neil McIntosh  
How soon is now - Isaac Julien  
Renaissance - Cordelia Swann  
Berlin (extract) - Grey Organisation  
Heads or tails - George Saxon  
Untitled - Steve Farrer  
Safe Houses - Ken Henwood

**8. The London Open: Part Two, Cafe Gallery, September 30th**

Taking Liberties - Films at Work  
Transitive 3 - John Goff  
Video Noisy - Dean Whitbread  
Despite TV (excerpt) - Tower Hamlets Arts Project  
Shot Dead in Armagh - Simon Robertshaw  
A Peace of Her Mind - Clio Coop  
Fossils - David Farrington

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**C H A N N E L 5 S Y M P O S I U M**  
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**Saturday 21st September. 10am - 5.30pm. ICA Seminar Room.**

**Programme**

- 10.00** Coffee
- 10.30** Session 1: 'Money Matters'. Recent & future directions in funding for video. Panel: Simon Blanchard (IFVA), Barrie Ellis Jones (BFI), Rodney Wilson (ACGB), Rod Stoneman (Channel 4).
- 11.15** Session 2: 'Video - Politics & Aesthetics'. Recent directions in community & campaign video, examining the formal developments alongside the political strategies. Panel: Tony Dowmunt (Albany Video), Jonnie Turpie (Birmingham Film & Video Workshop), Isaac Julien, Nadine Marsh-Edwards (Sankofa).
- 12.00** Session 3: 'Representation - Video & Sexuality'. Alternative modes of representation, oppositional strategies, the rejection of dominant forms. Panel: Stuart Marshall (artist), Catherine Elwes (artist), Karen Alexander (Albany Video).

12.45 - 2.00 LUNCH

2.00 Session 4: 'The Critical Perspective - Video in & out of the Museum'. Video art & its context, writing on video art, video as museum art or as public art. Panel: Richard Francis (Curator, Tate Gallery), Dorine Mignot (Curator, Stedelijk Museum), Susan Hiller (artist), Michael O'Pray (critic and curator).

2.45 Session 5: 'Scratch & Pop - Art meets Entertainment'. Scratch now, piracy, popular thought, entertaining polemics, the other pop video industry. Panel: Dessa Fox (writer), Andy Lipman (writer), Jon Savage (writer).

3.30-3.45: COFFEE

3.45: Session 6: 'The European Perspective'. Tom Van Vliet, Organiser of the World Wide Video Festival, The Hague, in a special presentation on the 1985 Festival.

4.30: Session 7: 'Getting It About: Distribution'. Where & how to get independent video, new initiatives, future possibilities. Panel: Fenella Greenfield (ICA Video), Jane Parish (LVA), Paul Smith (Doublevision/Cartel), Ken Worpole (GLEB).

5.15: Summing Up.

5.30: CLOSE

Conference Day Ticket: #4.00. Information: ICA Box Office 930 3647, or LVA 437 2786.

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\*\*\* CHANNEL 5 ON TELETEXT \*\*\*

Details of the Channel 5 programme will be carried on 4-Tel, Channel Four's teletext pages, along with information about the "11th Hour" Video programmes.

4-Tel will also be transmitting specially produced graphics, drawings, etc. as part of the Channel 5 programme of events.

September 18th is National Teletext Day [!], and C4's 4-Tel service is due to appear in an improved & extended format, with a set of 9 mini-magazines.

For more information, contact: Mort Smith, Editor, 4-Tel Teletext, 60 Charlotte Street, London W1P 2AX.

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**I N D E P E N D E N T V I D E O : A Short Directory**  
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**London Video Arts**, 23 Frith Street, W1. tel 437 2786  
**Independent Film & Video Makers Assn.**, 79 Wardour Street, W1. tel  
439 0460  
**Women's Film, TV & Video Network**, 79 Wardour Street, W1. tel  
434 2076  
**Assn. of Black Workshops**, c/o Black Audio/Film Collective, Dalston,  
E8. tel 254 9536  
**Assn. of Cinematograph, Television and allied Technicians**,  
2 Soho Square, W1. tel 437 8506  
**British Film Institute**, 127 Charing Cross Road, WC2. tel 437  
4355  
**Arts Council of Gt Britain**, 105 Piccadilly, W1. tel 629 9495  
**Channel Four TV**, 60 Charlotte Street, W1. tel 631 4444

**Information about independent video:**  
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**Independent Video** (monthly) #6 per year. From: The Media Centre,  
South Hill Park, Bracknell, Berks. tel 0344 427272  
**IFVA Newsletter** (free to IFVA members).  
**WFTVN Newsletter** (free to WFTVN members).  
**Film and TV Technician** (free to ACTT members, available to  
non-members on subscription).  
**City Limits** (weekly listings, inc. Video Column).  
Occasional pieces in **Screen, Undercut, Art Monthly, Performance  
Magazine, The Face, New Musical Express.**

**The BFI Year Book** contains a list of video groups & workshops,  
plus distributors & exhibition venues. This information is also  
available from the IFVA.

**Other Publications:**  
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- \* LVA Catalogue [details from LVA].
- \* The IFVA has published a Survey of independent video groups  
in the GLC area, inc. a list of groups. [available from IFVA,  
price #1.25p, cheques made payable to 'VIEWS'].
- \* The IFVA will be distributing the VIDEOACTIVE report on video  
cassette distribution (published in mid September 85) - price  
and further details from IFVA.
- \* Channel 4 is publishing a booklet (written by Andy Lipman)  
to accompany the '11th Hour' series on independent video. For  
a copy, send a cheque for #1.25 to "Video" PO BOX 4000 London  
W3 6XJ. The series is titled "Video One, Two & Three", and will  
be transmitted on Channel 4, Mondays 16, 23 & 30 September. The  
programmes have been produced by Triple Vision for C4.

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installations  
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SCRATCH NOW! ICA Videotheque, The Mall, London SW1.

September 20th 1985

Selected by ANDY LIPMAN

'You haven't seen TV' (GB 1985) Dominic Dyson

'UnAmerican Broadcast' (GB 1985) Lois Stone, Cerith Wyn Evans, Angus

'Popular Thought' (US 1984) Terri Yarborough

'Death Valley Days' (GB 1985) Gorilla Tapes

'Excerpts and Euphoria' (Canada 1984) Ed Mowbray

'Life in One Day' (GB 1985) Howard Jones promo

'Pillow Talk' (GB 1984) Duvet Brothers

'Calling The Shots' (GB 1984) Mark Wilcox

'Telefeed' (GB 1983) Steve Whitford and Alastair Pocock

'Rotorama' (W.Germany 1985) Ingo Guenther