



Dear Steina,

Thank you so much for all the VHS-tape of  
the Vanlhas as well as for the tapes included  
in *Les Lieux de Vidés*.

The enclosed money order of US \$ 225<sup>14</sup> is  
the equivalent for Can \$ 300<sup>00</sup>.

I'll get back to you after the exhibition opening.

Do you want to come to the opening by any chance?  
We can offer accomodation & per diem.

Liebe Grüße  
She

We have invited these curators because they are familiar with large, active video communities and, each in a different way, they represent distinct perspectives in their engagement with video art. To achieve our goal of examining and benefiting from the different contexts in which video art can operate we felt that we needed representation from: an artist-run centre, a community advocate, a technologist, television, the fields of history and theory, a museum, a video festival, artist-curators and, of course, women and men. The four curators we have selected represent, among them, most of the concerns and perspectives we hoped to present. Their individual strategies are each very different and so our plan to have them in attendance and to initiate discussion should result in an animated dialogue, each challenging the others, while providing the audience with the opportunity to form, modify or reinforce their own views on the roles and effectiveness of video art.

A selection of the works will be presented on the opening night (7:30 Friday, October 1) in the United Media Arts Gallery. The video installation will be displayed across the street at the Durham Art Gallery. The following day (Saturday, October 2) we will convene an open discussion involving the curators and the public on the subject of how and why the works in this exhibition were chosen. The tapes and the installation will continue to play for the month of October in both locations.

A catalogue of all of the works included, as well as essays by the curators and the organizers, will be available at the exhibition. A videotape documentation will be produced shortly after the event.

United Media Arts Studies was founded as a non-profit corporation in 1983. We organize projects and events which create new opportunities for video and film artists and their audiences. Apart from exhibitions, UMAS offers an international artist-in-residence program, inviting foreign artists to live and work in our facilities, in exchange for Canadian artists having the opportunity to live and work abroad. UMAS also publishes *DIDEROT*, a video-format anthology of artists' works, for sale to individuals and institutions.

For more information about this exhibition, including arrangements for accommodation in Durham, please contact Ilse Gassinger or Geoffrey Shea at United Media Arts Studies. Telephone: (519) 369-3025 Fax: (519) 369-5831

*P.S. The exhibition has been sponsored by the Canada Council, The Province of Ontario through the Ontario Arts Council and the Ministry of Culture, Tourism & Recreation, the Ontario College of Art, Ed Video, and the Austrian Ministry of Education and Art.*

## ***"Les Lieux de Vidéo"***

*An Internationally Curated Exhibition of Video Art*

*October 1 to October 31, 1993*

UMAS will host an exhibition of international video art at the United Media Arts Gallery and the Durham Art Gallery, both in Durham, Ontario. Four guest curators, each working in a different country and with different cultural perspectives have selected 19 videotapes and one video installation.

This exhibition is intended to bring forward some of the most interesting and challenging video art created in the last few years. The audience is invited to examine and discuss this work in relation to our evolving perception of media and representation. At the same time, the different ways that video art intersects with popular or mainstream culture will be evident in the various approaches the curators have used to make their selections.

**Jean-Paul Fargier**, a curator, video artist and television producer from France has selected work by artists who have highlighted the influence of technology on our audio-visual vocabulary: *J'ai La Tete Qui Tourne* by **Jacques-Louis and Danielle Nyst**, *Mon Tout Premier Baiser* by **Danielle Jaeggi**, *Les Fous* by **Esti**, *Treize Brouillons Pour Un Portrait D'Averty* by **Pierre Trividic** and *Conscience* by **Caesar Vayssié**.

**Jean Gagnon**, the video curator at the National Gallery in Ottawa, is focusing on the role of irony in both the production and the perception of video art. His selection includes *La Réception* by **Robert Morin**, *Longshot* by **Lynn Hershman** and *Quadrilogues de l'arbre*, an installation by **Daniel Dion**.

**Anna Steininger**, an artist and curator with strong ties to the artist-run centres in Vienna, Austria, has chosen documentary video work which broadens and redefines the typical definition of 'documentary': *Intellectual Properties* by **John Adams**, *Double Blind* by **Sophie Calle and Greg Shephard**, *Le Regard Ebloui* by **Jacques Deschamps** and *Who's Going to Pay for These Donuts, Anyway?* by **Janice Tanaka**.

**Maureen Turim**, a professor of film and video aesthetics at the University of Florida, has made a selection which explicates the image of art in video: *In the Land of the Elevator Girls* by **Steina Vasulka**, *The Looking Glass* by **Juan Downey**, *Golden Voyage* by **Steina and Woody Vasulka**, *Ohio to Giverny: Memory of Light* by **Mary Lucier**, *The Temptation of Saint Anthony* and *A New Life* by **Simon Biggs**, *People in Buildings* by **Doug Hall**, and *Velazquez Digitalo* by the Mexican artist, **Luis Camino**.