

Between Geography And Imagination
Time Passes by Nelson Henricks
Stravaig Errance by Nikki Forrest
Deja Vu by Colin Campbell

These three videotapes are linked not only by their concerns with time and individual histories but also by their fascination/dependency on recording (or documenting) technologies. Henricks deploys the timeless Super-8 camera to execute a time-lapsing photography. Forrest essays the traveling tourist who intends to document her origins or identifying histories and realizes that the video camera will always document something different than what the traveler intended to depict. Campbell, one of the true pioneers of analogue portraiture of both self and personae, utilizes today's digital technologies to frame his analogue histories and fictions. Preservation is both necessary and a risky business - why should preserved stories and pictures necessarily be telling the truth?

Henricks, in *Time Passes*, uses the camera to detail both the interior of his apartment and the immediate world outside while referencing writings by Virginia Woolf, one of the true innovators of radically subjective literature. The camera is an instrument of the present tense during the moments of execution, but the lapsing process immediately moves the image into the past tense. The resulting images are as open to non-linear interpretation as are the scribblings of the compulsive scribbler. Literal documentation and subjective impressionism are no longer oppositional, if indeed they ever were.

Sound also changes pictures, unless the sound is absolutely monotonal and constant. Henricks and Forrest puncture their images with sounds returning from histories. Sound and picture form montages within mise-en-scene. In *Stravaig Errance* the steadily-moving train rhythm is parallel to strands of techno music (rave culture in many ways being a synthesis of the hyper-urban and the timelessly-rural). Digital recording technologies are not at all foreign to pastoral birthplaces as the traveling tourist of course operates somewhere between memory zones.

Deja Vu simultaneously polarizes and blurs generational zones as well as geographical entities. The time passing is not only the artist's own aging but also the video medium's. So many arts organizations and

individual artists are living not for the present but rather for the history, which quickly degenerates into nostalgia unless pursued with a committed rigour. Campbell sees his own history and the video medium's as circular instead of literal or linear. Coleena's sisters Mildred—The Woman From Malibu and Bad Girl Robin are icons for media and indeed other artists who have realized gender and self-identity as being fluid rather than essentially fixed. Fabrication may be an opposite of truth but fabrication also refers to performance or portraiture—dressing up is about camp and artifice but then it is also about so much more.

I feel that these three videotapes, after having researched several titles and then observing connections between these ones, will make for an engaging and memorable program. The three works I have chosen will play off each other and cross-reference without needing to be literal or didactic. The tapes are available for preview from V/Tape Distribution in Toronto.

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