

4. One same, same thing 2003 7:30min.

One same, same thing is one in an open-ended series of video-recorded performances to be carried out in solitary locations. Peacock devises an action that suggests real events, but which is not easily witnessed or described; their sense is mute and interior and private.

Having used language and video in equal measure in much of her work, Peacock notes, "My task here is to produce the inarticulate image."

5. Midnight Reader 2004 (Ongoing, in an edition of 5) 4min.

Midnight Reader is a video drawing of the interior of a home, one continuous line made out of touch and light. The artist performs a fingertip tracing, a haptic index of the interior surfaces of the collector's home, a solitary walk in the dark, conducted by flashlight and recorded on handheld video.

The video recording is presented as a nightlight, on a LCD video screen embedded, flush to the wall, in a passageway of the collector's home. At night, the tiny screen glows in the dark; it is meant to light the way of those who live there. The video nightlight acts as a window that opens onto temporal detail in the life of the house. The house passes through that opening, like film through a shutter.

The Centre for Art Tapes

Staff:

Executive Director: Ilan Sandler

Director of Programming: James MacSwain

Programming Coordinator: John Mathews

Technical Coordinator: Thomas Elliott

The staff at The Centre for Art Tapes would like to thank the following individuals for their contributions to this project:

Doug Porter, Peggy Gale, members of both the Programming Committee and the Board of Directors.

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JAN PEACOCK

A Video Retrospective



Still from Wallace + Theresa (1985)

Presented By

centre
for
art
tapes

7pm Sunday 15th March 2009

Windsor Theatre
Art Gallery of Nova Scotia
Corner of Bedford Row & George Street
Halifax.

Introduction

The Centre For Art Tapes is pleased to present this fifth in a series of retrospectives by our senior member artists. Over the years Jan Peacock has interacted with the Centre as a producer and supporter of its activities and programming. Her teaching and mentoring as a professor of Intermedia at the Nova Scotia College of Art and Design has inspired many of the members of the Centre who have created and exhibited work within our own community, as well as nationally and internationally.

I would like to thank the board and particularly the Programming Committee for their generous support of our programming commitments. Thanks also go to Doug Porter for his creative input into the authoring of this DVD package. I would also thank our staff; Ilan Sandler, John Mathews and Tom Elliott for their participation in bringing this project to its completion.

James MacSwain
Director of Programming

Jan Peacock Biography

Jan Peacock has completed over twenty video works and installations and has exhibited widely throughout Canada, as well as in France, Netherlands, Germany, Turkey, Italy, Japan, Mexico, Poland, Turkey, Denmark, the United Kingdom, and the U.S.

Her published texts include *“presence”* in *Point and Shoot: Performance et photographie* (eds. Michèle Thériault and France Choinière, Montreal: Editions Dazibao, 2005), *“Ready Access”* in *Public, No 25: Experimentalism* (Toronto: Public Access, 2002), *“Move This”* and *“4/14/99”* (with Paula Levine) in *LUX: A Decade of Artists’ Film and Video*, ed. Steve Reinke and Tom Taylor (Toronto: YYZ Books, 1998), *“(In) Script”* and *“SIRENSONG”* in *By the Skin of Their Tongues: Artists’ Video Scripts*, ed. Nelson Henricks and Steve Reinke (Toronto: YYZ Books, 1996), and *Corpus Loquendi (Body for Speaking): Body-Centred Video in Halifax 1972-1982* (Halifax: Dalhousie Art Gallery, 1994).

Her work is found in international public and private collections, including the National Gallery of Canada, the Museum of Modern Art in New York (*SIRENSONG* is held in both collections), and the Ludwig Museum in Cologne. She has received several Canada Council grants and has won awards at the Atlantic Film & Video Festival, the Chicago International Film & Video Festival, and the Atlanta Film & Video Festival. She is a recipient of the Bell Canada Award and the Canada Council Medal for her contribution to the field of video.

She teaches Intermedia at the Nova Scotia College of Art and Design in Halifax.

JAN PEACOCK

A Video Retrospective

List of Works

1. **California Freeze-Out 1980 15min.**

Peacock produced *California Freeze-Out* as an account of her experience of culture shock while in graduate school at UC San Diego: a significant early work in the artist’s career, it reveals her interests in the performance of shared social experience, image/language relationships and non-linear narrative. *California Freeze-Out* debuted as part of the Long Beach Museum’s survey, *California Video*, by video curator Kathy Huffman. The exhibition toured internationally for two years.

2. **SIRENSONG 1987 7:40min.**

You are lured into seeing the place, except it’s no longer a place. It’s a scene, a point of interest.

The landscape of Monument Valley, Arizona, recognizable from its frequent use as a backdrop in western movies, TV commercials, magazine ads and on postcards, is explored in the first person singular by the video camera-eye. It is inscribed with another set of media-saturated images: footage from the Apollo moon shots. Layers of voice and sound mediate these two territories of image recognition, narrating and locating them in a mythic past of public and private memory.

SIRENSONG premiered in Halifax in the fall of 1987 as a video installation work at the Centre for Art Tapes. The following year the installation was shown at Maryland Art Place in Baltimore, and the single channel videotape premiered at the Images Festival in Toronto.

3. **This walk, these steps 1995 5min.**

This walk, these steps is an architectural work with a wall-sized rear video projection, two audio tracks, and a purpose-built corridor with a rampart slit. It was produced for the exhibition *Present Tense* at the Art Gallery of Ontario, and was subsequently purchased for the AGO collection.

In the video, blindfolded by a slowed view of strangers passing through a Paris garden, are the tightly framed faces of a male performer and a female performer, alternating in quick dissolves.

Using their tongues, the sightless performers push words printed on small slips of paper out of their mouths and onto a sheet of glass in front of them. The conversation deteriorates, and their fingers pinch, rake and pull words off the glass. There is a pattern of disintegration, of spewing forth and taking back, of approach rewarded only by withdrawal.

Performances by Gary Markle and Kirsten Forkert
Sound by Ken Mayfield