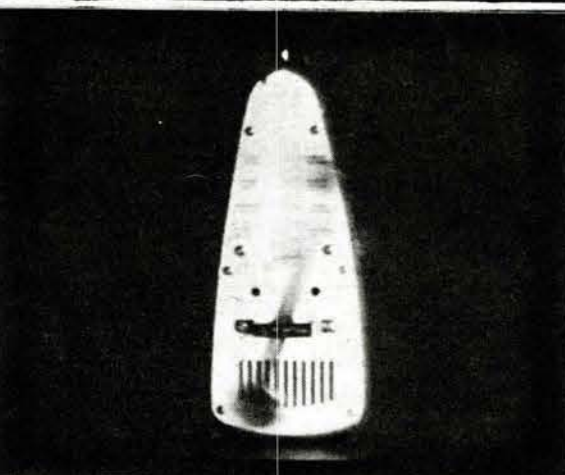
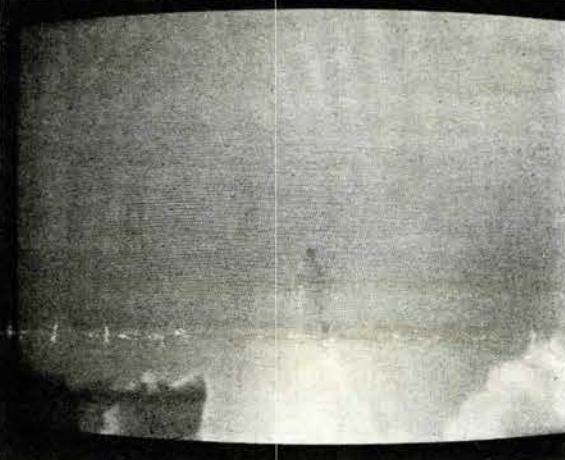
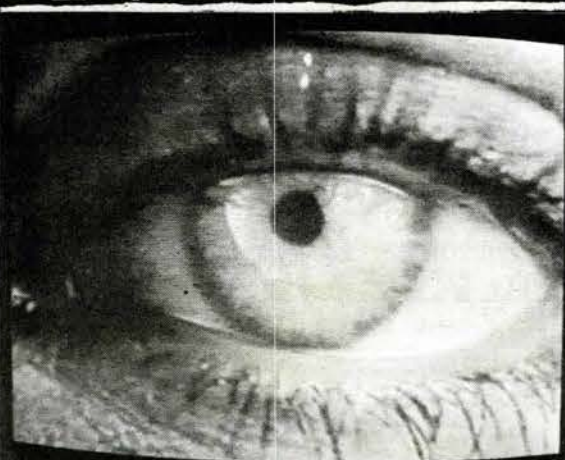


VIDEO GUIDE

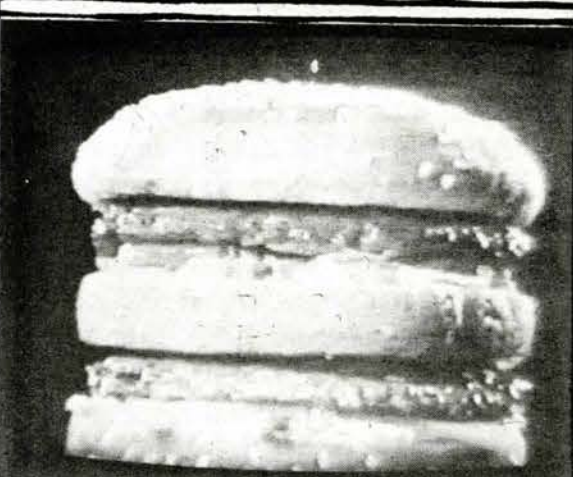
Vol.4 No.1 \$1.00



ED MOWBRAY
MARSHALORE
WULF
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GENE
YOUNGBLOOD
TELE-VIDEO
MARCELLA
BIENVENUE



TATTLETAPES

AHHH TO SUMMER BLISS(ter) AND TO THE CONVENIENCE OF THE INCONVENIENT MAIL STRIKE WHICH WENT ON AND ON AND ON.....AS DID VERA FRENKEL AS ARTIST IN RESIDENCE AT THE WESTERN FRONT AFTER FOUR WEEKS INTO OVERTIME SHE COMPLETED 'TRUE BLUE ROMANCES'.... DURING THAT TIME (EMPIRES CAME AND WENT)...GLENN LEWIS THE WORKAHOLIC RETURNED FROM A 3 MONTH GARDENING SOJOURN TO JAPAN.....THE BARON BYRON BLACK FLEW BACK FOR A QUICK VISIT.....VANCOUVERITES/NEW YORKERS ARDELE LISTER & BILL JONES TIED THE KNOT.....PAUL WONG'S CAST & CREW OF 20 FOR 'PRIME CUTS' SPENT A WEEK POOLSIDE, AT DINNER PARTIES, SAILING, CAMPING, OUT AND ABOUT IN R.V.'S (RECREATIONAL VEHICLES), IN GYM TONING LUSH BODIES, IN AND OUT OF CLOTHES, BEDS AND PATIO'S..... ALL THAT FOR STYLE, SENSUALITY AND TECHNOLOGY..... THE CANADA COUNCIL'S FILM AND VIDEO ADVISORY ARTS PANEL HAD IT'S SUMMER MEETING HERE AT THE ROCK STARS HOTEL LOCATED AT ENGLISH BAY OTHERWISE KNOWN AS 'GAY BAY'.....THE CONTINGENT INCLUDED FILM OFFICERS FRANCOIS PICARD, VISUAL ARTS HEAD GEOFFREY JAMES, THE OUTGOING, I'M PACKING IT IN AFTER 3 YEARS VIDEO OFFICER RENEE BAERT, THE GLOWING PEGGY GALE, THE ENTHUSIASTIC WE'VE JUST APPLIED FOR A PAY-TV LICENSE MIRIAM ADAMS OF 15/VISUS IN TORONTO, THE VERY TALKED ABOUT AND CENSORED AL RAZUTIS WHO SEVERAL WEEKS BACK IMPRESSED THE STARCH OUT OF THE APPLEBAUM/HEBERT FEDERAL CULTURAL REVIEW COMMISSION.. ...THE ASTOUNDING TALENT MARGARET DRAGU ACTRESS, STRIPPER, DANCER, PERFORMANCE VIDEO ARTIST BREEZED IN DOING THE MEDIA BLITZ FOR THE WORLD PREMIERE OF SURFACING IN WHICH SHE CO-STARRED, THE FEATURE FILM BASED ON THE NOVEL BY MARGARET ATWOOD IS DOING REASONABLY WELL AT THE BOX OFFICE PLEASING MOGUL PRODUCER BERYL FOX. THEY'RE LURING IN THE STREET TRAFFIC VIA THE VIDEO TID-BITS BEING PLAYED OUTSIDE THE THEATRE..... DRAGU IS PLANNING A VANCOUVER PERFORMANCE WITH COHORS JANE ELLISON & ELIZABETH CHITTY..... MEANWHILE TANNED LEATHERETTE ERIC METCALFE PRODUCER OF THE HIGHLY SUCESSFUL STEEL & FLESH HAS SPENT THE ENTIRE SUMMER ON THE BEACH HOLDING COURT WITH THE KINKS OF WEST END LIVING AND CONTEMPLATING HIS NEXT CAREER MOVE, IN BETWEEN ANGST REGARDING MID-LIFE CRISIS SPEAKING ABOUT LAID BACK.. THE VANCOUVER ART. GALLERY 'VIDEO SPACE' LAST POSTER ANNOUNCEMENT DIDN'T COME OUT TILL HALFWAY THROUGH THE SCHEDULE.....LAST TO BE SCHEDULED WAS TOM SHERMANS "TRANSVideos".....

FUSE MAGAZINE EDITORS LISA STEELE & CLIVE ROBERTSON TAUGHT A SUMMER COURSE AT SIMON FRASER UNIVERSITY, LEAVING THE UNIVERSITY IS PERFORMANCE INTELLECT BRUCE BARBER, WHO HAS GONE BACK TO TEACHING IN HALIFAX AT THE NOVA SCOTIA COLLEGE OF ART..... VIDEO INN'S CRISTA HAUKEDEHL (IN BETWEEN TANGENTS) HAS ORGANIZED A LOCAL MEDIA ALLIANCE.....APPEALING JEANETTE REINHARDT DIRECTRESS FOR VIDEO OUT INTERNATIONAL HAS JUST HAD HER WISDOM TEETH EXTRACTED...IS THAT ANYTHING LIKE A LOBOTOMY ? ?..... GINA SHOW PRODUCER JOHN ANDERSON HAS TAKEN A JOB (CAN THE BOY HANDLE IT ?) DEVELOPING THE VIDEO SECTION FOR COMMERCIAL ELECTRONICS.....THE HELEN PITT GALLERY HAS RESURGED AS A DOWNTOWN NOUVEAU GROOVEAU HOTBED FOR ART ZANINESS.....DOREEN GREY (THE AMBITIOUS LENORA COUTTS) CONTINUES TO SHOW TAPES IN ROCK N ROLL VENUES.... METRO-MEDIA IS RESURFACING AS A PROMOTER OF MUSICAL, LITERARY AND ART EVENTS..... LOCAL PRODUCERS INCLUDING ANDY HARVEY, SHAWN PREUS, STOKELY SEIP HAVE FORMED A COMMERCIAL COMPANY THE PRODUCTION TEAM SPECIALIZING IN CULTURAL PROGRAMMING FOR CASH DOLLARS... NO CASH DOLLARS YET, OR SIGNS OF INTENTION FROM THE SLEAZBAG OF A MANAGER BILL HOUSE OF THE CLICHETTES

WHO SKIPPED OUT OF TOWN WITH ORIGINAL RUSHES AND MASTER EDIT AND \$1200 WORTH OF UNPAID EXPENSES.. OVER PORTAPIA INTERNATIONAL VIDEO ART COMPETITION AND SYMPOSIUM HELD IN KOBE, JAPAN IN EARLY JUNE WAS JURIED BY BARBARA LONDON (MUSEUM OF MODERN ART, N.Y.), DANY BLOCK OF PARIS, MICHAEL GOLDBERG OF VIDEO INN AND JASCIA REICHARDT OF LONDON WHO CONFIDED BEFORE JURYING THAT SHE DOESN'T LIKE VIDEO ART ??????..... THE INVITATION ONLY COMPETITION WITH TOP AWARD OF \$3000 WENT TO BILL VIOLA. ENTRIES MOSTLY FROM U.S. & JAPAN, ...ZILCH FROM FRANCE, ENGLAND, HOLLAND.....3 CANADIAN ENTRIES VIA ART METROPOLE, CONGRATS TO A.M., THE ONLY ENTRIES REFUSING TO SIGN COPYRIGHT CLEARANCES ALLOWING THE TAPES TO BE DEPOSITED IN A MUSEUM AFTER THE FESTIVAL. NOT UNLIKE THE DEMOCRATIC WALL, TATTLETAPES IS NOT NECESSARILY BASED ON FACT, IT IS ALSO NOT JUST MALICIOUS GOSSIP.....IT IS A READING OF OUR TIMES, A NOTION, A VIEWPOINT, MERELY AN OPINION... ..IF YOU'RE ONE OF THOSE WHO FEELS SHAFTED, SLANDERED OR LEFT OUT... WRITE US, GIVE US YOUR 'LINE'.....



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ED MOWBRAY EXCERPTS AND EUPHORIA

AT 23, ED MOWBRAY IS AN ACCOMPLISHED musician and vocalist, playing professionally with Vancouver's WARSAW, a pop group that released its first single earlier this year through an independent label.

FROM HIGH SCHOOL VIDEO WORKSHOPS IN London, Ontario, Mowbray worked for three years as an ENG (Electronic News Gathering) Features Editor at CKVU, Channel 13 in Vancouver. As well as perfecting his job as an editor, he took advantage of the unique situation at the station to use the hardware during 'down time' to create other work.

IN APRIL, HE PRESENTED HIS FIRST EXHIBITION of video tapes at the Video Inn. The program was divided into two distinct parts including selections from the 'VIDEOWAVE' series produced with CKVU cohorts Rick Martin, David Cochrane and Stan Sawczyn and the premiere of multi-channel 'EXERPTS AND EUPHORIA', with a program running time of approximately sixty minutes.

THE VIDEOWAVE SERIES WAS CREATED BETWEEN March 1978 and August 1980. It is a controlled and tightly edited series of ten of Vancouver's most exciting punk and new wave bands, including D.O.A., THE YOUNG CANADIANS, THE DISHRAGS, DOUG AND THE SLUGS, THE POINTED STICKS, and more. The tapes are created in the style of 'record company promotional demo's' combining a variety of techniques and recording approaches: live studio mixes, special effects, chroma-key, 8mm & 16mm film transfers and stills. It is the type of program that we have become accustomed to viewing on "Saturday Night Live". The only principle difference with Videowave is in its local focus, the broadcast quality tapes were intended "to bring progressive bands in to the forefront by using a format that was acceptable to the public". Locally, these tapes have been aired repeatedly on the cable shows, 'Nite Dreams' and 'The Gina Show', perhaps initiating an audience in the comfort of their homes who perhaps might be too intimidated to go out to live venues. The 'Doug and the Slugs' tape was sold to RCA Records which contributed to worldwide distribution of the band's first album. Videowave occurred when the local music scene was optimistic, vital and exciting; the series captures it and is an important record.

EXERPTS AND EUPHORIA IS A SOLO WORK, A three channel tape in full stereo. It is one of the slickest multi-monitor pieces to date, combining original as well as off-air prime time footage. The influences of working in commercial television is obvious in its content and in its technique, the handling and juxtapositioning of imagery is smoothly layered and refined. The tape is divided into five sections: 'politics and violence', 'sex', 'religion', 'money' and 'self'.

Entertainment

Out of the dank crypt of television comes a show of ineffable horror witnessed by unwitting viewers. TV critics and (gasp, shriek) past performers. Among them this ordeal has become known as...

Night of the Living Ed



TONIGHT ON TELEVISION

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Chart 10 (Cable 10) — 5:00, Basement Screams; 5:30, M.L.A. Report; 6:00, CBC News For The Deaf; 7:00, La Francophonie & You; 8:00, News; 9:00, East Side Story; 9:30, Van. East On The Air.
North Shore 10 — 6:00, For The Deaf.
Delta 10 — 6:30, Delta Connection; 7:00, 60 Minutes On Delta; 8:30, TSN.
Today's Investment Scene; 10:30, Psychology In The 80's.
Galleries & Museums (Chan. 18) — 5:00, On...
Galleries & Museums; 7:30, On...

THE CONTENT IS COMPOSED OF CONTEMPORARY television culture, using the day's issues and headlines, ie: the space shuttle, the Big Mac, Reagan, and religious programming. This is both the tape's weakness in easily identifiable imagery and its strength as an analysis of mass-oriented television. The content is 'Americana' with no apologies for it, after all, they are the dominant (television) culture just south of the border. ONE OF THE MOST MEMORABLE, POWERFUL AND longest sequences is that of Reagan, with the central monitor of the thirty-six second assassination attempt slow motioned to 9½ minutes. It flickers almost frame by frame as the side monitors show snips of the inauguration speech, the academy awards and other related material. The 'capped' time is further enhanced by the slow-modes, the fade in's and out's with perfect sync and pacing. Mowbray sees this work as a "subjective

dive into the misuse and abuse of television", the concluding sequence

MARSHALORE

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- E: So, Marsha, you've been working with video a long time. When did you first start?
- M: In the autumn of 1975.
- E: And how was it that you came about to do that?
- M: I really don't remember. I was involved with Vehicule Art. Video began to be used by artists in the early seventies and I was starting to do performance work. I was on one side of the camera and I suppose I just became interested in being on the other side.
- E: What sort of work were you doing before?
- M: Well, I did graphics. I did painting a bit, I did music a lot. I suppose I just became interested in some sort of abstract expression of how a human being can perform, it evolved into making actions.
- E: The tapes you showed at the Video Inn were each very different from one another. Actually, it would be easy to think that they were made by different people. What do you attribute that to?
- M: I don't see them as being different because I see the link between all the works, especially looking back on them and seeing them all after another. The link is how symbolism of a personal thought of a social sort, or a political sort, influences one's behavior and how that in combination with environment produces certain actions and reactions. That's a basic theme to all the tapes.
- E: Can you talk a bit about what you mean by symbolism?
- M: Well, our logic processes manifest in symbolic form and we interpret them. So, just take the everyday television medium: we see adverts and certain symbolic signs are presented that we should eat, buy, act a certain way. So these are symbols: symbols of family, of love, territory, symbols of god concepts that are acted out in certain ways through certain interpretations. I think television is the perfect medium for conveying symbols.

There are symbols that become interpreted into acts of war, acts of love, of daily routines and we make certain responses to certain stimuli because of growing up and relating to symbols in a certain form.

- E: Would you say that this awareness or concern with symbols means that you're working metaphorically? You would choose a certain action in a tape to be a metaphor for a personal or social state of mind or what have you?
- M: Yes. Well, "You Must Remember This" is a tape you saw and even wrote about. One part of the tape was a recurrent situation where a woman was singing torch songs from the 30's and 40's. They dealt with certain role patterns, how a woman is supposed to react to a man. The other part of the tape was in fact someone; a woman, reacting as a child, as an adult, as a woman, as an artist, subconsciously and consciously to the very lyrics of those songs. So the metaphor was being played out in a role and I could take from my own life or lives of those I'd seen or heard about and relate it to those symbols.
- E: Is the autobiographical sense that tape characteristic of your work?
- M: It's not really very autobiographical. I just used the first person format. Any particular instance I don't think I could say actually happened. I made it personal; I made it that way. It could easily have been my own life but it could have easily been someone else's. It wasn't important whether it was me or not. The intimacy was created by putting myself in that situation; by expressing the metaphor in the first person.
- E: Sticking with this idea of symbol and metaphor, what would you sum up as essentially being the content of "Dutch Light" for which the various actions were metaphors?
- M: This is very difficult - it's so close. I'm still going through the process of the creation of "Dutch

Light".

- E: Maybe it would be easier to think of the book which was the source of the tape.
- M: It happens to take place in the Netherlands because when I began the whole project I was living in Netherlands. There's a definition of oil painting where it's called "diffuse masses of narrative layers". I was rather taken with this and I see how one perceives the internal and external world as many transparent and opaque layers - narrative layers. So the still and moving images that appear in the video, or still images that appear in the book, and texts that might not have anything to do with one another can be placed together and because of the way we interpret symbols and put them into metaphors, can become one complete unit.
- E: So you think of that work as being many layers that do not necessarily have to be viewed as related to one another.
- M: They're separate and whole at the same time. It began with a piece I did, a series of actions. I spent three days in an unused prison in Amsterdam. I was the only prisoner there and with an automatic timer on a camera and a tripod I framed the different visual parts of the vision of the prison. I had ten seconds with the automatic timer to react and I did - I reacted - sometimes I wasn't in the picture at all but to me that was a reaction as well. After going back to my house I was directly stimulated by this experience to write a text. The text doesn't really have anything to do with the prison except that it stimulated me to write the text. From that, I began doing a series of photographs and writing texts that eventually became a book. As I say, only because I was in Netherlands in Netherlands a theme, but I suppose I was impressed by Dutch paintings as a child. Very early in my liv-

ing in Amsterdam, after a storm I was looking out the window onto the port and I actually saw the light that all the painters had seen, that everyone who lives there sees whether they are aware of it or not. And so this light to me represented the whole make-up of the Dutch people, the make-up of the culture. By following that theme I was able to explore my impressions of these people and their land.

E: So in a way, it was a kind of summary as visitor of a people and their culture; linking their culture in terms of painting, with their physical environment in terms of the light, and various narratives of people you saw.

M: Their behavior and their conscious world view and their unconscious symbolic view of things is definitely determined by their environment. The light is so evident in all of the Dutch paintings. The need, being in a damp climate, to create something that wouldn't corrode in the damp caused Van Eyck to develop the technique of oil painting. The land wasn't even there, they built the land. A thousand years ago they were actually creating land where there was only water, so the light symbolized the whole substance of their survival and the marriage of Calvinism and Catholicism and Paganism.

E: Where does the Paganism come in?

M: The wind, the Pagan wind. (laugh) In the opening part it says, "the dull, foreboding Calvinist landscape, the submerged substance of survival at the edge of storm, a pagan squall, a catholic sun" (and catholic in its actual meaning - meaning universal) - "and then, Dutch Light."

E: I would say that you must have a very warm feeling to the Netherlands and the people. Do you think that's a significant part of developing this whole work?

M: Sure, well, I have been living there for the past few years. I may be living there some more.

E: You're still working in music?

M: In Amsterdam I am. I work with someone who plays contrabass and different string instruments. But back to Dutch Light: because I read this definition of oil paint-

ing, I realized that my idea of having photographic images that didn't necessarily do anything, just stills of streets and scenes in the city and having actions only in the text; they could make a composite of narrative layers and although not be oil paintings at all, still fit the description of oil paintings. So they're not-oil paintings. I like the idea of restaging situations, juxtaposing situations in terms of equivalence. When I was working with students in Enschede, I did a residency at the art college there. We experimented with that format. It was very successful, very interesting to go to a certain environment, a certain place and do something - not quite sure what - but doing something and then restaging its equivalence somewhere else, in an anonymous white room. Being very near Germany, we went to the German border. It's not really important what we did there, the students actually had some interesting reactions because of a particular indoctrination about Germany. So they performed these actions in an anonymous white room, and one was called "at the border" and one was called "not-at-the-border". This went on in a series of "at the" and "not-at-the".

E: Your major interest there was the influence of the environment?

M: Yes, it's a stimulus. When one's in a white room with nothing in it, one has to draw upon one's internal imagination with no stimulus. The environment will always trigger off something specific.

E: Speaking of white rooms, what about "Trop(e)isme". Was that very much a sense of reaction to environment, specific to white rooms, the action of that tape?

M: No, it's having to draw upon one's internal actions and reactions so there was no external stimuli at all. "Trop(e)isme" is more closely related to "You Must Remember This" in its intimate use of the camera and its particular, singular intense reaction between the person in the video and the camera.

E: You think of it as a reaction to the camera itself. Where does the audience fit in?

M: Just the camera's there, and I know

the camera's there.

E: Did you ever think of doing it as a performance? Doing it with that reaction to the audience?

M: I couldn't.

E: What I'm wondering about here is the use of the word "reaction" and the presence of the camera. I'm wondering if the presence of the audience who would be looking the finished tape had any part in it. Obviously, the "trop" of Trop(e)isme "too much", and the fact that the smearing of the menstrual blood is an action that most people would look at as "too much" - was there a sense of a challenge to the audience, a daring the audience to deal with this, or a feeling of hostility even towards the audience?

M: I don't think I could ever do that in front of an audience. What I meant by intimacy is that I'm just reacting there alone with the camera and in "You Must Remember This" I'm talking to the camera as though there's someone else there. The reason I like to work absolutely alone with the camera, being the only person doing everything, is that then I can free myself to do something that I don't think I could ever do in front of people. So I'm not challenging anybody. Perhaps I'm challenging myself, I suppose, if I'm challenging anyone at all. It was too much for me as well, that's why I called it "trop(e)isme". The "trop" is "too much"; the "trop" also is, same in English, an innate tendency to have a particular reaction to a given stimuli; like heliotropism, a plant will turn to the sun. It was just something I had to do; I was compelled to do that. I'm compelled to do a lot of this work when to me the balance between compulsion and lucidity, self-indulgence and tightness is a very tight line to walk. I have to be rather careful.

Marshallore was visiting video artist at the Western Front in January/February of 1981, at which time she produced "Dutch Light - Textual Actions". This interview was conducted February 11.

The 4th Tokyo Video Festival

An International Video Production Contest for amateurs and professionals

The 4th Tokyo Video Festival

This year there are 2 divisions. Division I (No Limitations) allows total creative freedom by allowing entrants to submit compositions with no restrictions in terms of contents. Division II (Video Letter Exchange) is for those compositions that use video in a manner similar to that of 2-way written communication. Both the message from the sender and the return message must be submitted together.

Award categories

Video Grand Prix (1 recipient)
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Works of Excellence (2 recipients)
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Works of Special Distinction (5 recipients)
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Works Deserving Honorable Mention (5 recipients)
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Selected works (10 recipients)
US\$50/citation

Division II (Video Letter Exchange)

Work of Excellence (1 recipient)
US\$1,000/color video camera/trophy/citation
Works of Special Distinction (2 recipients)
US\$500/citation
Selected works (5 recipients)
US\$50/citation

Note: A composition should be designated and entered into only one division.

■ Length: Compositions with a duration of only a few minutes or seconds are acceptable but maximum tape playback time must not exceed 20 minutes. Video Letter Exchange compositions submitted on 1 video tape or on 2 separate video tapes should not exceed 20 minutes in total.

■ Video Format: Either 1/2-inch or 3/4-inch in VHS, BETA, VCR, etc.

■ Color TV broadcasting systems: NTSC, PAL, SECAM

■ BW TV broadcasting systems: USA, French, Belgian, British, CCIR, OIRT standards

■ Equipment: The composition must be produced with a video camera, inclusion of transferred pictures from films or still photographs is permissible, however, a composition entirely of such will not be accepted.

■ Previous exhibition: Any composition publicly or privately shown will be accepted.

■ Number of compositions: There are no limitations on the number of compositions an entrant may submit, however, each entrant will be eligible for only one award. Compositions submitted by more than one individual and selected by the judges will also receive one award.

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Brief description of the contents of the video composition _____

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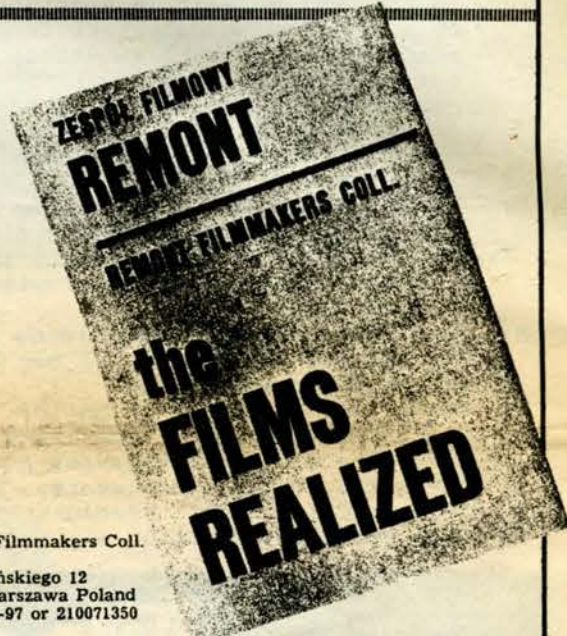
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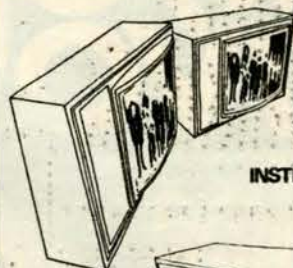
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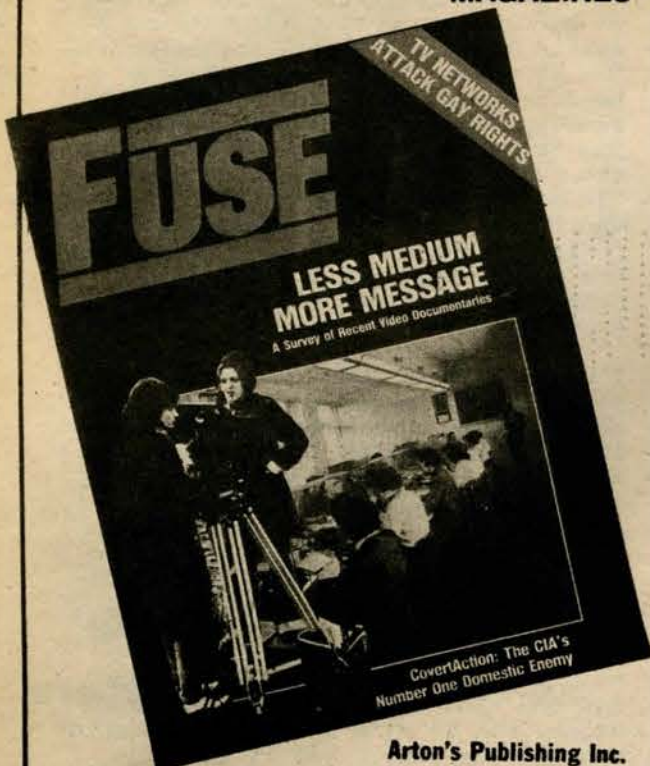
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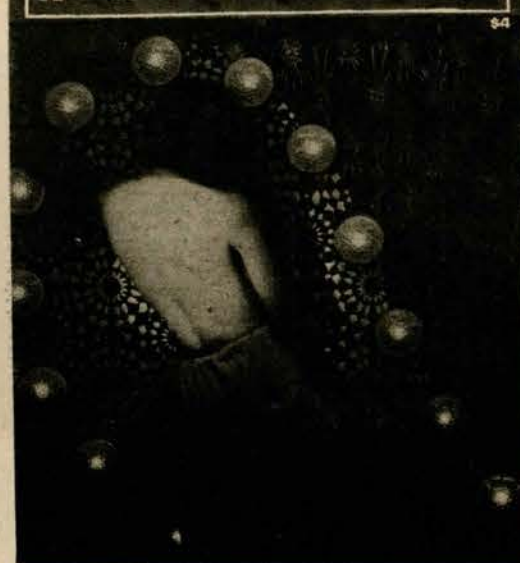
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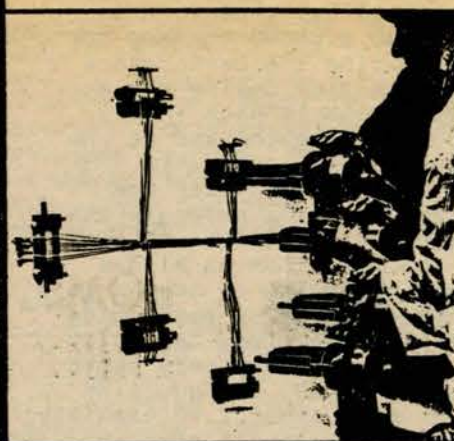
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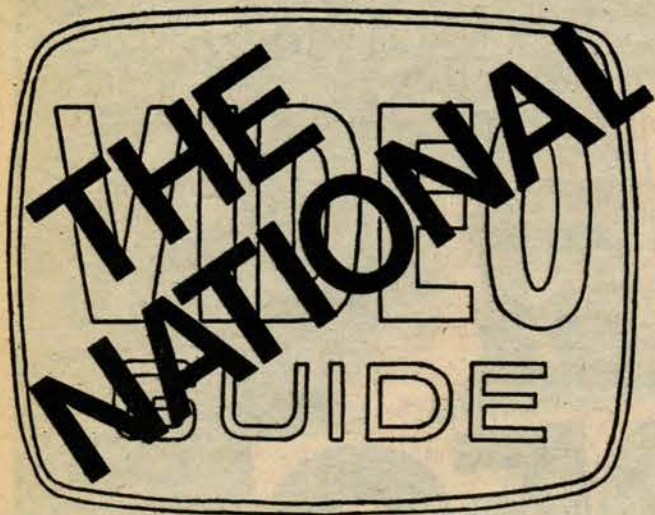
CLASSIFIED ADS

MARCELLA BIENVENUE

- E: Can you describe that performance you recently did in L.A.?
- M: The main part of the performance was a film. I chose to use film because of other performance pieces I'd used perhaps a couple of monitors, four at the most, and I didn't feel that the kind of imagery which I seemed to still work with was coming across clearly and strongly enough. I began to think of the possibility of film, in this case b/w 16mm, as a backdrop in a performance situation. I watched news broadcasts and various kinds of political events that were going on in the media and began to fantasize about the kind of questions that could be asked these figures, these leaders, that would be very abstract- the kind of questions that are really unanswerable because they are dealing with abstract thought. I had this idea about being a charismatic figure and being flanked by reporters and being asked questions such as, "Is design basic to all human activity?" and "Can the landscape hold a neutral position?" - various other things which I could not answer. It was just a flash and I saw it in a very romantic way, the way I could remember newsreel footage being shown in movie theatres in the late fifties when I grew up. I was able to organize getting this film shot. It was originally going to be quite long but in the end it became 2½ minutes. I was able to get the help of actual reporters and I simply moved through this ambush of reporters quite stoically, a little tired and not exactly bored but anxious to get through it; and I scripted the questions. Perhaps idealistically I thought that the questions could be answered in only one way and that would be the individual's creative process. So, I had this very strong film which I based the entire performance on. I decided that because the film was so strong, it would be ludicrous to actually perform in front of it so I chose to show the film twice during the performance and was not in view during the actual film. I took it back into a very personal situation and at one point illustrated in vignette sections the strength and then the weakness and then the strength that we go through all the time. I again repeated the questions on slides and instead of trying to answer in a kind of academic way or attempting to dissect the questions carefully, I simply responded in a very human way. In other words, the question leads to another thought. Ultimately, the performance became almost science fiction because I posed that the kind of final solutions are very futuristic things because human beings are still having incredibly great difficulties in dealing with their everyday existences.
- E: Let's move on to the tape now. There is a narrative to the tape although it's not heavily emphasized. Can you describe how you see the content in relation to the persona you play and tell me to what extent the narrative determined the structure of the tape? That's two separate questions really, let's take the first one. There's a narrative and there's a role, starting with the transfer of the film and moving to the more personal and private space of this persona.
- M: Basically what I've illustrated in this tape is vulnerability and also manipulation. Up until the point where I decide that it's time to speak my mind, I'm being played with, in the sense that I'm being asked questions that I thought I could easily answer. I'm being asked fairly simple straightforward questions, such as, what am I doing in the darkroom, and I attempt to answer that I've begun to think about what's happening, what it means to be a human being living in the world. I'm trying somehow, to get some kind of information myself by going out and doing some exploring and coming back with images or whatever. At the end, where I speak after the silence, it's all very ideal because when I speak my mind, I'm saying that now I'm going to take some action and I don't know what the action is. The persona is one of extreme vulnerability.
- E: A change takes place in the darkroom scene. There's an attempt to answer the question and the other voice says that it's not good enough and after that, until the end, you're completely silent. In terms of the narrative, what brings on the silence and what makes you break it? Was it the other voice telling you that your answers were insufficient?
- M: I think so. The other voice is really me talking to myself, a kind of symbol of "they" and it seems quite right somehow that that be a male voice because the male gender has, on the surface in any case, the control. It's a double kind of thing. Basically, I'm still taking on the responsibility that, although it's a male voice, actually I am that voice asking me these rather simple questions that I really, at this point, don't know how to respond to.
- E: That brings me to another area which you've already started to answer, which is the fact that it is a male voice and that the two roles establish an inescapable sexual politics. The male is dominant and aggressive and the female is very passive and vulnerable and allows herself to be literally manipulated and humiliated. You've already explained that the voice really was an inner voice of your own self, but you obviously chose to have a male play that role. I wondered how you intended it, because it's easy to interpret it in a very black and white situation of the dominant male and the passive female.
- M: Perhaps one of the parts of the tape that I could have made more clear was the double edge, whereby, I'm talking about taking on some responsibility as an individual and the manipulation really could have been anybody manipulating me in that situation. It could have been a very powerful woman and when I think about it, I have felt that kind of manipulation. But I have to say that most of the times when I've felt manipulated in my life time, it has been because of a male dominated society.
- E: It's obvious to me that it can be interpreted from a polarized male/female perspective and that that is more evident than the ambiguity of an inner voice or even another female voice. In the end, when you break the silence, there is no reference or mention made of the male figure, so that it almost seems that he's got off scott-free, if you know what I mean. Was that intentional that he remained uninvolved and untouched?
- M: Yes. I find it unimportant to focus back on the effects of what has gone down, because it seems very important to me that, although I've been manipulated by the male in this society, I don't feel like rapping knuckles at this point - I don't think there's time. I realize that some people have got to go back to the scene of the accident and go through all of the why's and wherefore's. There's never any reference in the response at the end of the tape to exactly who "they" are. When I talk about "they", it's the people out there, the powerful structures, institutions, governments, and the media - and the frightening anonymity of it all. It's very hard to pinpoint exactly how it's all evolved so there's no gender finally. The attack is on something very large and very powerful that I don't understand. I'm simply making this statement that I realize what has happened to me and I'm not going to around and be manipulated anymore.
- E: The text is written in a style that I find sometimes obscure; even in some of the questions that the reporters ask in the first place, for example, "Is it possible for the landscape to hold a neutral position?". It's not really clear to me what that means. One thing that I want to focus on is the references to design, such as, "Is design basic to all human nature?" and "I'm attempting to comprehend scale.". Can you tell me a bit about the relationship of those design-oriented questions to the overall tape?
- M: I've been doing some reading and research on entropy, chaos, and trying to establish what human beings need in order to feel as though they have some kind of pulse on what's happening. Because I think a lot about design, because I feel intuitive about where things are placed, I've become interested in how everything is positioned in terms of how one thing affects the other, and whether things are coincidental or set up or how much control we basically have over how one kind of occurrence follows another. For me it's incredibly abstract and the way that I see it in the language is using images. So something like, "Can the landscape hold a neutral position?" is just basically going back to looking at something that is very natural and the idea of standing back out of the picture and looking at it and deciding how that fell into place - as opposed to the idea of thinking about Japanese gardens and how trees are shaped in such a way that the design becomes particularly pleasant to the human being because he has manipulated it. So a lot of that language is abstract but it's very image-oriented. I feel that I can think much more clearly in a room if everything is in its place and I often wonder why that is because it has to do with order. It's an idea that I'm interested in - the fact that human beings seem to need that order and control to function.
- E: While it's not really concretely a large part of the tape, there's a definite sense of media. The role in the film is, as you say, a charismatic figure. We assume it's a VIP, probably someone in a political position. The reporters themselves, all the cameras, immediately bring the media into it: the darkroom scene; references to the media; the press conference at the end; and also "they", which, as you say, you don't pinpoint, but in which we sense that it's the "they" that the media is definitely a part of. Can you elaborate?
- M: I feel that the media at large is probably one of the most powerful things in our lives. I'm aware of the manipulation of it and how I am completely a part of it; it manipulates me everyday. I am completely amazed at how, even though I understand that it's happening, I am incredibly influenced by how things are depicted in the media.
- E: I'd just like to add at this point that while I've been focusing on the male/female roles in the tape, that I think it's a strength that we don't see the knuckle rapping, as you put it. While that may be more politically correct, it's actually far too literal and simplified to really represent any kind of solution, except for one which has a veneer of self satisfaction to it.
- M: That's very well put.

Marcella Bienvenue was visiting video artist at the Western Front in April, 1981, at which time she made "Edited Messages", (colour, mono, 49 min.). She lives in Calgary.

Elizabeth Chitty is Video Coordinator at the Western Front.



APPLEBAUM

HEBERT

INTERVENTION INTERVENTION

Transcript of the
SATELLITE VIDEO EXCHANGE SOCIETY
Oral presentation to
THE FEDERAL CULTURAL REVIEW COMMITTEE
June 17, 1981, Hyatt Regency Hotel,
Vancouver

presented by Shawn Preus & Paul Wong

THE IMPACT OF MASS MEDIA is awesome, exciting, dangerous and powerful. Mass media culture, particularly that of 'broadcast television' is a highly influential and provocative medium, a medium that has largely been controlled by the dominant culture and by a handful of the private sector, for monetary gain. Although we are living in the age of the so called 'electronic revolution' and utilizing the most sophisticated technological hardware available, the types of software programming 'on-air' are primitive in scope and barely scratch the surface of the imaginative possibilities that would permit 'diversity, flexibility and accessibility'. Programming has been geared towards a 'populous notion', the notion to sell or to continue to validate the existence of the public interest, The Canadian Broadcasting Corporation. The C.B.C., not unlike any other mass oriented network, must play the 'rating game', in this case reflecting so called Canadian issues and content disguised in traditional programming formats instituted by the imperialist American culture. This has not created a vital or healthy indigenous outlook on our own culture. More often than not, these types of programs are viewed by the general populous as second rate imitations.

THE MEDIA ARTS, unlike more traditional forms of expression are still in the developing stage; a form with a relatively short history; a form to be explored that can be original and be indigenous.

WITH THE ADVENT, or rather the threat of increasing channel selection, pay t.v., satellite reception and home video mass audience television is understandably uneasy about growing fragmentation. From the viewpoint of the independent video producers and artists, our interests may not coincide with those of television licensees. In this light we wish to comment on one specific question posed in the discussion guide, "Should broadcasting policy encourage Canadian programming of broad public appeal? Should it provide more exposure to professional culture?"

THIS QUESTION APPROACH implies an either/or situation; unfortunately life does not fall so neatly into such black and white polarities. There is no argument for or against popular culture versus the high arts. From the perspective of the video artist there is a glaring lack of arts programming on English Canadian television. We know that the arts have a thriving live audience and that media is an important extension of this reality.

MEDIA ARTISTS and independent producers of documentaries are working with a new form of expression, exploring and creating with the medium itself. A new visual literacy is emerging on the margins of established television formats. Unless there is respect for the results of this initiative, new arts programming on T.V. will omit the work of artists whose very interest is that of television.

VIDEO GROUPS, services, galleries and artists across Canada have gradually upgraded the technical level of their hardware as the economics have permitted. Production quality and sophistication have shown commensurate growth. This is due in part, to an accumulation of experience, some occasional assistance from community cable channels and the talents and skills of our unpaid artists. We are now capable of producing broadcast quality videotapes.

ONE DIRECTION IS CLEAR in the independent videosphere; there is a vision of quality, but little interest in quantity. The wealth of programming produced thus far, of superior technical and artistic excellence are not mass audience oriented. Independent video producers are creating videotapes for a variety of specific audiences. Although old viewing habits are established and are not easily altered, we firmly believe that with diversity and choice, a new indigenous and more sophisticated visual literacy will emerge and will be accepted by an increasingly more discriminating viewing public.

THE CANADIAN BROADCASTING CORPORATION has desperately been clutching at ways to utilize some of the new technologies. We do not question the basic 'raison d'être' of the national network, yet it tends to aspire to greater generosity from the public purse. Be wary of placing all of Canada's hopes for the future of our media in that one pot. At present the C.B.C. receives 60% of the cultural budget, the Canada Council only 5% of that amount, independent video centres and producers receive 1.3% or approximately \$500,000. It would surely be an eye-opener to do a costs-benefits comparison of the Council's small video program and of one C.B.C. studio. With limited sources, the media arts community has proven that it has the ingenuity to use funds carefully and innovatively.

THE QUESTION of artist's access to the media is one of prime importance when considering the ongoing cultivation of Canadian culture and its identity. If Canadian television is to face fragmentation, it must cease to be a vertically integrated industry. At the very least it must have a new attitude to diversification, to face up to audience specialization implicit in the state of home delivery systems and outlets.

IT SEEMS that one of the reasons C.B.C. T.V. does not assist or purchase from independent producers is that it is a closed union shop. Radio somehow

manages to support a dynamic freelance base, bringing in new blood, a multiplicity of program themes and styles. Not so with television. Independent video artists cannot quarrel with the rights of fellow workers in the industry to protect themselves with their employers, but contracts with C.B.C. are either too tight or too vague to make it worth the while of the corporation to purchase outside of the union. The artists are right to demand royalties and remuneration from pay T.V. C.B.C.-2 proposals and cable outlets.

IN THE PAST DECADE we have witnessed the emergence of a stronger independent cultural movement consisting of artists from all disciplines; artists who have opted out of traditional models and systems for validation of their work. They have chosen to work outside of the institutionalized and slow moving bureaucratic dinosaurs. We have seen the artists working independently of commercial distributors, corporate record companies, established book publishers and network television. We have gained more control of our own creative experience and process by administering our own spaces, centres, by becoming publishers, distributors, gallerists, critics and promoters. For these same reasons it is imperative that public sector funding decisions which affect the arts be made independently of the government.

WE WOULD HOPE that this committee will recommend in the strongest terms that any changes in government arts policies 'enshrine' the principle of 'arms length decision making'; that the overlap of agencies could best be faced by transferring global mandates and by clearly defining the delineations of similar programs; that a variety of funding programs, adjudication methods and agency priorities is the key to diversity and style and viewpoints in the field; that the integrity of each agency be respected and that no 'super agency or ministry' absorb programs of all the others; that funding agencies be more responsive to the needs of living artists who are creating works of excellence in and about our times; that funding agencies be attentive to foster and to take a leadership role in the development of contemporary expression that is part of the 20th century.

WE SHOULD NOT BE adopting models or reacting to models, but be creating original models that deal with new forms of creation. We firmly believe that federal agencies can play a key role in the development of contemporary culture.

THE CANADIAN GOVERNMENT has recognised the inherent relationship of media and culture by placing the arts agencies under the mandate of the Department of Communications. We ask the Federal Cultural Review Commission to evaluate the possible impact of independent producers and artists on our culture and hope that you will come out with specific recommendations that government will recognize and increase its support to the media arts.



TELE-VIDEO

CHRIS CREIGHTON-KELLY

interview by Crista Johnson Haukedal
edited by Stokely Seip

The Open Space Collaboratory has been going for three years. The word collaboratory comes from two words; collaboration and laboratory. It's designed to have artists collaborate in a sort of laboratory setting, in other words, in an experimental, project oriented kind of setting. Televideo is a specific collaboratory. The genesis of it has been around for three or four years. People have always talked about some kind of artist's simulcast or network and there has been considerable interchange between artist's centres and cable systems across Canada all through the seventies. Some examples of this would be: The A Space Series, The Gina Show, experiments in Guelph, Halifax, Clive Robertson in Calgary, Byron Black in Vancouver... it goes on and on. It has been spotty however, very regionally oriented and it's been very uneven, sometimes up, sometimes down. So from that premise there has been an attempt to make more of a national network.

I chose to do this partly because I had a collaboratory that I wanted to do but partly because I believe that the state of communications in this country is at a critical stage right now with respect to artist's video. Artist's video could be written in the history of television as a footnote to a footnote. From my point of view it's important that it become an option for people to choose, as the possibility is there for them to choose more and more each day. I'm concerned that their choices in the "home entertainment" world are not going to be real choices, they're just going to be more of the same crap that we now have.

I tried to keep it as open as possible. I didn't want to make it that it had to be in terms of it's form structured in a certain way. The only thing that I suggested was that people address this very issue of television and video of the future and to a large extent people did in some way or another. Some people didn't or they didn't address it directly but in most cases they did.

What Open Space provided was all the telephone calls, the national poster, the national press release and the videotape for the dub copies. We tried to make it as easy as possible for the centres to participate.

What the centres had to do was somehow negotiate with the artists and pay the artists directly. In that payment the artists would agree to have the tape screened once in each of the cities and as part of that we managed to get two re-runs for which the artists will be paid. There should have been more production money. If I was to do it again I would apply for more production money for the artists to have more time.

There was a varying degree of active involvement from the various cable systems, everywhere from enthusiasm to reluctance. There were the inevitable problems with scheduling and certain censorship problems and basically just an unwillingness on the part of some cable systems to treat it as a serious activity. The work of artists is sometimes degraded by those kinds of systems. That's partly because of the way they're structured.

I really think that this is a prototype it's a model for the possibility of another network. Perhaps as another network it could include as many as 15 or 20 cities. Any city where there are artists working in video and where there is a cable system could participate.

I have problems with the idea of the avant-garde. We should just use a term like "experimental" which is a good one, I think. For people who are working and pushing the edges to continue and to have any kind of artistic audience-financial support for their work there has to be a growing base of critical viewers. For that growing base of critical viewers to exist, they have to be exposed to what artists are doing in video. As you well know, the same 28 people showing their tapes to the same 200 people across the country is not what I call a growing base of critical viewers. So for those people to continue there has to be a larger support base.

I'm not trying to say that travelling with a show or doing a performance or showing to a small in-house group are useless activities because certainly closed circuit television has very specific goals that it wants to achieve and very specific audiences that it wants to reach. There will always be the kind of work that for various reasons of censorship and so on will not be allowed to be seen in a mass way.

Originally the cable systems, as part of their obligations would forward the tapes so that the centres would never have to actually handle the tapes. However there was a feeling among some people at least in the network that they didn't trust the cable systems so they wanted the tapes delivered to themselves. That's why there have been a couple of delays. It's just more bureaucracy being set up.

Problems arose because various cable systems would say, "Yes, you've got the time," then they'd say, "No, you don't have the time." In some cases it was quite ironic because I'd have to talk to a cable system in another city implying that I was somehow more in charge and therefore it was O.K. It's part of that common illusion that authority comes from somewhere else and if they're dealing with an artist run centre in town, it's just the local artist run centre but if they heard from Open Space it was like head office or something.

The cable stations are basically unimaginative. They don't want to have to do more work. They don't want anything that disrupts their rather bland programming. They have defined community television in terms of all the bland, non-controversial kind of communities that exist. If anyone comes along with anything just slightly different, never mind innovative there are problems. If someone starts confronting their systems or speaking about community television in direct ways, then there are real problems. One of the segments ("WIRED" by Video Industries) was censored for that very reason.

I mean the cable systems are capitalist organisations. You can't expect them to behave in any other than capitalist ways.

I don't think that your program should be cablecast an additional time for nothing (as was requested by Vancouver Channel 10). I think that every time the tape plays the artists should be paid. If that money can't be forthcoming, then it shouldn't play again.

This whole idea that cable should pay for community television is kind of a red herring because the problem doesn't lie with the cable systems. They're set up to make money, they're in the business of attracting subscribers not doing community T.V. They only do that because they have to. They do that to varying degrees across the country. They're actually supposed to use 10% of their money for community television but they actually use between 2% and 5%. The real villains then become the C.R.T.C. who set up these vague regulations and then don't do any kind of job of enforcing them.

If I were to co-ordinate Televideo again next year I would keep the principle fundamentally the same. I would try to involve more cities. I'd like to have a network of at least ten to fifteen cities. I would try to keep a larger funding base so that artists could actually make more money.

This year it was mostly Canada Council funding. It was done through Open Space and then each centre commissioned the work. There was a guarantee going into it that there would be at least two other plays for the series. I think that the series intact, will be a useful series and will make some money in that way but it will be funds that will trickle in. There won't be a lot of money to any one person.

There is a growing sophistication among people who watch television. The viewing is declining for network T.V. More and more people are saying, "No, not more of this!" They're looking around to see what else there is to watch.

It has raised a lot of peoples' awareness as to just what artists video is, if nothing else that has been an achievement.

VIDEO GLOBAL GUIDE

interview
by PAUL WONG

- PW: You just recently became aware of the work of Joe Rees from when you were in San Francisco. Joe Rees/Target Video are fairly infamous within the California video scene. He was most recently at the Paris Biennale this past fall. So, you don't think that the work that he has been doing has any importance or place in the overall history of art?
- WH: I think that what he does is very much related to what we call 'psych art'. It is perhaps interesting to see today, but I don't know if it would be interesting to see in 1983.
- PW: I think it would be very interesting to see in 1999.
- WH: It would be interesting to see at that time. It would be interesting to look at 'advertising' of 1981 in 1999, but there's a difference between the work you should preserve in another context, so called art or whatever.
- PW: Video as an art form has many concerns. There are many and varied contexts for it to exist in. The work that Joe Rees has been involved with has been done so thoroughly, he is completely engrossed and in the midst of that issue, call it what you like, the punk/new wave music scene; it's politics, it's lifestyle.
- WH: To show what happened that day, how was life, how the people felt, how they react to political things is interesting documentary material. It is very different from that of NAM JUNE PAIK's material where he incorporates Japanese advertising of the mid-seventies. He also brings other things together, his own views and commentary. Art has proven that work must show when it was made, but that it must have a vision, perhaps an illusion or bad comment, a personal or individual viewpoint and not just reproducing what is obviously happening. If you did that, you could document the life of every person; you'll end up with documentaries on everything and every person. You can't possibly look at all that video. It's interesting to choose some subjects and have some personal views; they have to be very personal; they must be cut down to specific points of view.
- PW: In video we have a great many people who are involved with documentation of 'life', who are concerned with providing coverage to contemporary concerns. For example, take a photographer such as AVEDON. He is principally a commercial portrait photographer, much of his work did not become significant until recently although he has been producing for several decades. Within the past few years, his volume of work has been edited. We have seen various selections of his work exhibited in another context, in an historical context as opposed to this month's Vogue cover. His work is, in fact, a recording of his concerns with glamour - the famous, the important and the powerful. We see the various periods of fashion statements which convey moral as well as social issues.
- WH: Documentary photography has the ability to focus, to focus upon one picture, on specific moment. For instance, the photographer WALKER EVENS who documented the American depression - you remember

three or four photographs: the mother with the child, the people sitting on the porch in front of their home. You refer to specific images; you can remember them because you can see them. Do you really remember documentary videotapes? There are some very good people, say ANT FARM. They create a situation that is related to the documentary form but never really a documentary.

- PW: Are you referring to the tapes 'Media Burn' and 'The Eternal Frame'?
- WH: Yes, as well as 'The Armadillo Tapes'; they all create a specific situation.
- PW: They tend to parody certain types of documentary styles and formats. They are pursuing and extending the notions of television news media through parody.
- WH: Of course you can produce a 1/2 hour documentary; to question people on the street on how they feel and so on. It is unlikely that it would be as strong as a tape by ANT FARM. They have a personal view on things: on how the news is made, on how people react to the assassination of Kennedy. It has to be more than just real life, one to one document. It is this type of artist using video, having the knowledge to edit and to bring in personal perspective. There are few such good artists, only a few such substantial statements about our time in relationship to all the hours we could have.

DR. WULF HERZOGENRATH



- PW: How do you see GERRY SHUM fitting into all of this? He was an artist who provided access of film and video to many people; he assisted them in original as well as in straight ahead documentation of their art activities.
- WH: I don't think that he would accept that term of being a documentor. He was an artist using media with other artists to create something with the other artists. He did this from 1967 up to the time of his suicide in 1973. His was a very unique work, although with many different artists it had the same vision - to create for T.V. which could only be seen on T.V. All the sculptures, the land art pieces, the performances are gone but the document became the art work of the action(s). Most of the artists that he worked with had never used film or video before and in many cases have not since. For example, KNOEBEL in talking with Shum, realized his next production, produced the tape and never did anything again with video. Shum attempted to see what the other artists wanted to do, what he could do with his vision. He provided the knowledge of his know-how and in so doing it, he activated it. This co-operative work, it is genius work, you can call it camerawork or him a producer. These tapes put together, with all the different artists, is his work, his statement on the use of the medium, that television should be different and second that art in the normal context in galleries and in museums should also be different.
- PW: Within his vision he provided the context for collaboration with other artists into producing this volume of work. He himself was often not seen by those artists as being more than just a technician. They saw him as being perhaps a good opportunity, an assistant of sorts...
- WH: In the first years they treated him as such, as their cameraman. Besides many other problems, this was one of the main problems that forced the suicide. Those artists that treated him as 'just a cameraman' did not see his vision, that he encouraged and made is possible for artists to do these things. Because it was not commercial and couldn't be commercialized, many said they did it for fun; others did it because Shum wanted to do it; most have realized the significance. Shum attended the Berlin Film School in '66, '67, '68. 90% of these people in the political avant garde wanted to do documentary; to show how workers lived, how this must change and so on. They used super 8 film and cheap materials to change the political situation. Although Shum came from the same ground, his attitude was very different; he did not want to use old documentary forms, but to create new forms and formats and to change the way of looking. He created the idea of 'land film art', that it be paid for by T.V., that the artists create something only for viewers at home, that it couldn't be bought or sold, that it be made with money of the people for the people. As with any avant garde, it had to fail because the people didn't like it; they just didn't know what to do with land art pieces. Shum saw that it wouldn't work so quickly, that he had to work on that movement with many artists for a much longer period of time, and that perhaps it would take 20 years for people to see and to look differently at television.
- PW: Gerry Shum's collaborations are dated 1968, 60 & 1970. What we saw at the Vancouver Art Gallery was that work. Looking at that volume, I didn't think much of the tapes individually. I went there to see specific tapes by specific artists because I was curious to see work from that time because of the idealism and the framework. Do

you think the collection is significant?

WH: Gerry Shum as the artist presented in this exhibition is important because what we have already said. There are certain tapes that are very interesting, for example the tape by Knoebel which is related to PHILLIP GLASS music, this kind of continuity/repetition with small changes. This has to do with the early seventies: visually it's so anti-T.V. standard, because there are no cuts, no colour, no sound; it's just a continuous movement of something you can see as a poetic piece; there's no story, it was a very good statement for those days. I personally like the JOSEPH BEUYS tape where he's boxing against the television set and against himself as a short statement, a 'fluxus' statement against T.V. This shows a very strong anti-T.V. movement where video emerged from in Germany. There are other tapes that are amusing; I don't necessarily think they are great tapes. If you're interested in GILBERT & GEORGE, it shows a lot of their work but they don't have to be included in a videotape collection of 20th century art; their work in photography is much more interesting. IDENTIFICATION OR LAND ART as a whole piece by Gerry Shum put together with different artists should be in every collection, because of Shum's ideas and because of certain tapes within the collection.

PW: Shum in the late 60's and early 70's made available video tools to a great many artists and played an important role in development by providing access, where his original vision progressed to in present day Germany?

WH: That is a good question. I would like to stress that there is no or little access. If he were alive now, he wouldn't have more support than he had then, perhaps just a little more. I'm not sure he could obtain a grant from the government or from a large museum. We have one museum with a video department, the Museum Folwan in Essen. They did a very good show in '79. They don't really buy videotapes, they sometimes exhibit, they try to help, they do it on a very small basis.

You cannot compare it with the Western Front or the numerous institutions and centers I have met here in Canada. If you go to a German art institute, you cannot see a videotape even if they have some; it is not in an installed room. Perhaps eight or nine museums have tapes; they are not shown like paintings or sculpture; there are some performances or exhibitions with video artists in galleries such as MIKE STEINER in Berlin and GALLERY PROJECTION in Cologne. There is little support from government, few grants from cities for individual artists.

PW: What about the D.A.A.D.?

WH: The D.A.A.D. in Berlin only invites artists from abroad; it is not available to German artists.

PW: Does that create a certain animosity?

WH: No, not really. It helps to get an understanding of what is going on in other places. PETER CAMPUS and SHIGEKO KUBOTA were both invited by the program; it does help create an awareness that video is an interesting art form. My work is to help establish a presence in other countries, although it is not even established here in Germany. The GOETHE INSTITUTE has purchased tapes from nine artists for a great deal of money. These tapes can be shown by the institute for free all over the world in museums and in artists' spaces. They publish small leaflets and a catalogue. These artists are invited by the Goethe Institute or in the recent case here in Canada by PEGGY GALE of A SPACE in Toronto to come to perform, to exhibit tapes, to speak and so on. This is a structure which helps the artists, to make some money, to show work abroad. This gets back to Germany, perhaps seen as important artists and perhaps some help may start.

PW: Obviously, the work of independent video producers has not been that accessible, but is there an interested public?

WH: There is of course a large division between the art world and the documentary; the political groups and the artist do not work together. The viewing publics are very specific, the broadcasting public, millions of possible viewers are interested. Just look at the DOCUMENTA TAPES -

175,000 to 400,000 viewed from 10:30 to 11:30 every evening for nine weeks. It's a huge crowd that no art exhibition of avante garde could get besides for Documenta. It is the most well known and best show of the avante garde. It was very cheap for the broadcasting company, but they don't want it on a regular basis. It's public broadcasting; they set the criteria. In the end it's a political party who controls the system. It's very typical the Cologne Broadcasting Company produced a program on NAM JUNE PAIK as a video artist; they showed bits and pieces of his tapes but not a single complete work. They didn't broadcast one of the most well known tapes 'GLOBAL GROOVE', instead they broadcast about the thing. It is a very journalistic attitude; they want to talk about the art but not to let the artist have the media. What is your role in all of this? It's very complicated to say. I organize exhibitions at my space, the KUNSTVERIN, all types of art of the 20th century. There is only one major video exhibition per year. My first exhibition in '77 was a retrospective on NAM JUNE PAIK, in '78, three installations by PETER CAMPUS, also REBECCA HORN, then GERRY SHUM and this year VITO ACCONCI. I want people not to see a movement but specific style(s); to see different artists that use the medium in different ways. The other is to help artists make performances and to show tapes abroad. The third is being on different juries, to help the artist in this medium, to get grants, money, production and so on...

DR. WULF HERZOGENRATH is a contemporary curator at the Kunstverin in Cologne, a video/performance consultant for the worldwide Goethe Institute and a video curator for Documenta, the prestigious avante garde art exhibition held every five years in Germany. He was in Vancouver as part of the German Video and Performance Series organized and originated by A Space in Toronto. This interview/discussion was recorded over breakfast at the The Sandman Inn by Paul Wong.

VIDEO

NEWS FROM JAPAN

by Michael Goldberg



4th TOKYO VIDEO FESTIVAL

Although Canadian artists mostly boycotted the competition last year, 2 entries out of the 5 sent were awarded prizes. This year, in response to letters from Canada expressing displeasure with blanket copy-right clearance requested from all entrants, JVC has changed the rules. Now only the winners are asked to give permission for open-ended use of their tapes. In fact, there have been no complaints from past winners about misuse of this privilege by JVC, nor of their limited, actual use infringing on potential sales or rentals by the artists. If you have any misgivings this year, or want more information regarding the 4th Tokyo Video Festival, please get in touch with Mr. Frank Gajdowski, JVC-Canada, 31 Progress Ave., Unit 14, Scarborough, Ontario, M1P 4S6, tel. (416) 291-7720, or JVC in your country.

PORTOPIA'81 INTERNATIONAL VIDEO ART FESTIVAL

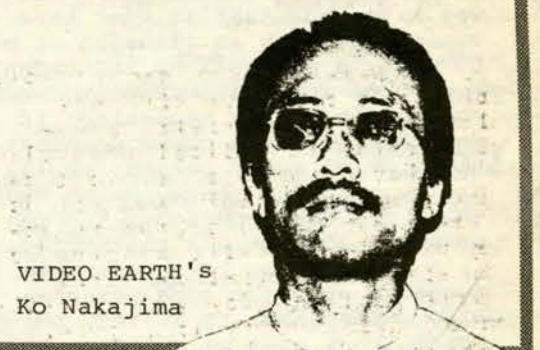
Most of the hot gossip ended up in VIDEO GUIDE'S TATTLETAPES before I even got to town, but there's a bit more... Because it was "by invitation only" (I'd never heard of such a competition), the eight tapes sent to me were denied screening at the Festival. Actually, the Japanese judges were willing to accommodate them, after realizing that it did not constitute a conflict-of-interest for me (one of the

judges) to bring them, never having seen the tapes... but since Dany Bloch had been told explicitly that she could not bring the tapes of artists she knew in France, the British member of the jury refused to allow them to be screened. It wouldn't be fair to the French. Well, what about the 8 Canadians who edited, dubbed and rushed me the tapes, and my lugging them about Japan? Being more flexible, I guess, I bent. Hit me!

Next year, or the following, when there is a sequel, the organizers and we will have learned from our mistakes. For sure, a lot more Canadians will be asked to choose work, and many more countries will be actively sought.

EXHIBITIONS

Video is not directly supported as an art form in Japan by the government, but museums and arts centres are getting into it more and more. Hara Museum of Modern Art specializes in well-known, foreign artists. Osaka Furitsu Bijutsu Center has a series of local artists all year. Seibu Ikebukuro's Studio 200 has just purchased an expensive video projector, and has sporadic events already planned. Hokkaido, Nara, and Kanazawa also have plans. The Kyoto Museum of Contemporary Art has an annual video show, organized by Akira Matsumoto; and commercial video sales' showplaces sponsor artists' shows several times a year. Ms. Fujiko Nakaya is just starting to have a small measure of result for the many foreign artists whose work she has been trying to distribute for years, and her SCAN VIDEO GALLERY has a dedicated audience. Their competition for new work by young artists, juried partly by Bill Viola, was a first.



VIDEO EARTH'S
Ko Nakajima

VISITING ARTISTS

Keigo Yamamoto showed his work in Holland while there in August. Brother and sister team, Hiromi and Chieko Yamagami will be touring Western Canada and the States in the Fall, shooting lives of the Japanese communities here, especially women, older folks, and mixed-marriages. Ko Nakajima travelled with the Japanese handicapped basketball team to the States, shooting a tape that is now available. He will be Artist-in-Resident at the Western Front, the Parallel Gallery in Vancouver, next February and March. After that he will tour Eastern Canada and the US. If you are interested in showing the tapes and films of this award-winning artist, you can get mail to Ko via VIDEO GUIDE. Around the same time, Nobuhiro Kawanaka, founder of the underground film (and video) center, IMAGE FORUM, will briefly visit New York and Vancouver. Byron Black is teaching again this year at Osaka Photographic College, and Michael Goldberg will teach for a year, starting April '82, at Japan Electronics College. Los Angeles' Mitch Kataoka is teaching university in Japan this year too; Tom Defanti has an offer...

VIDEO

GENE YOUNGBLOOD

THE FOLLOWING IS AN EXCERPT FROM A LECTURE BY GENE YOUNGBLOOD PRESENTED AT THE VIDEO INN ON APRIL 18, 1981. EDITED BY: ANDY HARVEY

IT IS THROUGH ART THAT WE PROPOSE models of possible reality. In fact, every symbolic activity, always, and of necessity, constitutes a model of possible reality. The news headlines say life can be 'this way', every commercial television program, movie, no matter what else it may do, offers us an actual way life actually is. So that art, craft, whatever you want to call it, is central to the notion that there is coming to this decade a set of tools with which, I believe, we will probably have the opportunity to construct our own models of human behavior. By the end of this decade most of these tools will have become available at a price that you and I can pretty much afford - if we can afford to deal them, then we can afford to have them.

THE PROPOSITION FOR ART MAKING changes; the circumstances or the reasons that one might make art or be interested in art, mainly is that they have to do with the control of context. To just survey the last fifteen or twenty years of the modernist tradition in art, one of the things that has come to the foreground more than anything else is context. You take conceptual art: the movement from representational through non-representational and conceptual and minimal type art activities and to performance, really, the underline or overline theme here is context. That which determines the meaning, significance, value of anything within it. Context - from the latin 'to weave together'. Minimalist, conceptualist type activities all have to do with the construction of a context for the perception of, or consideration of, objects of which themselves have been so minimized that they, in a sense, carried very little significance. It seems to me that if there are infinite numbers of cable and satellite channels; in order to provide enough material for them then there is a certain inevitability that the more these channels proliferate, the more highly specialized the content will have to become. You cannot do mass audience programming on a hundred channels. That is not a viable proposition. So either we will have this multiplicity of channels, and we will not have the centralized mass culture we now have today, or, all of these new delivery systems simply will not do what we dream they will, or what we expect they will, and we will continue to have this similar cultural/political circumstance we have today with centralized control over reality as it were. I'm pretty much convinced at the moment that we are going in the direction of greater fragmentation of cultural channels, and that there will be at least some perceptible greater access to these channels by a larger sector of the population - by no means everybody - but a larger sector than we now have. Under those circumstances, it seems to me that if we can indeed produce models of reality ourselves and distribute these models of reality over various channels which might become dedicated to particular categories, then what you are really saying is that you are going to have dedicated channels that will all be devoted to particular categories or channels of content or style or world-view ideology. What you are then talking about really is the control of context, as much as the production of art. You're talking about a tradition of discourse which is always in the same general category which validates anything which might be said on it. Let us assume that we're talking about a satellite or cable channel that would be dedicated to personal video - let us say performance or abstract or whatever it might be, which by its very existence

validates anything that goes on it. It says this is worth doing; this is interesting, and only says that to the reality community that supports that channel and subscribes to it. Unlike the situation we have today where activities of this nature are seen almost always - due to the very underlying social structure in which this production occurs, as sort of fringe, questionable, of little value, far-out, the art this-and-that. In other words, we are all very familiar with all those social activities which are not mainstream, which deviate to any significant extent from the supporting ideology. Half the greatest battle is to struggle with the control of context. The context which says, "Oh sure, the Johnny Carson Show," or whatever, "sure, let's have this strangeness on the program; we'll give them a break and let them talk to the people," and by that very act, undercutting any strength and power and conviction that particular reality may have. So it is, even if it's remote and theoretical but technically possible to have control of socio-cultural context only if we demand it, yet to me, this is the most profound political possibility that has been available in my life. The control of

THE FUTURE OF DESIRE

context finally comes down to having to do something with desire. I do not believe that we know how to create desires. In other words, bombarding us with "Buy a Chevrolet" does not really create desire for Chevrolet; what it does is prevent desire for anything else, because of course while you are looking at Chevrolets, you are not looking at anything else. So I do not think we know how to create desire; I think we know how to prevent desire. I think we could learn how to structure socio-cultural contexts in which desires might arise. We do not know exactly how and why those desires have arisen because the answer to that is in every individual's ontogeny; their own personal history. But it is conceivable to expand the socio-cultural menu and to have available to people images, models that are continuous, that are always there, on that channel, on that disk label, on satellite distribution, so that if desires for that particular reality are trafficked, possibly, it will arise because there is exposure to that possibility; it becomes an image of a real possible thing. In some sense, and a very important one, is the control of reality - in that context defines this as good or bad, meaningful or unmeaningful, existing or non-existing. And somewhere in there is the ability to help desire arise for alternative things and events - ways of living that are not now possible for which those desires have no venues. Over the years I came to realize that I'm not interested in

technology even though I spent half the last decade learning how to talk about it, what was really important was human beings and what was really important about human beings was their desires. As desires, all desires arise in exactly the same way, the consequence of individual autonomy, which of course occurs in an environment, a symbolic environment that constrains the kinds of desires that we have, and encourages certain others, although I do not believe it can create them. So, there is an interest in those tools through which we can make ever more compelling, powerful models, ie: through which we can make art.

IT SEEMS TO ME THAT IN THE MINDS OF artists and those of us who are interested in, among other things, the aesthetic properties of the video that we produce, there's a lot of talk about and a lot of understanding about the new distribution possibilities, but it isn't so clear about the production and especially the aesthetic quality of displaying video. I would like to focus on those issues along the lines or in the spirit of the idea of a video revolution. I do not think the video revolution exists yet. But I think in the 80's it's being created and primarily because of digital video, that is to say primarily because of the intergration of the computer into all electronic tools, especially video. I would like to think that by the end of this decade every electronic tool will be indistinguishable from the computer. It's a truly universal tool that has no use or value 'til you program it to do something, and you can program it to do anything.

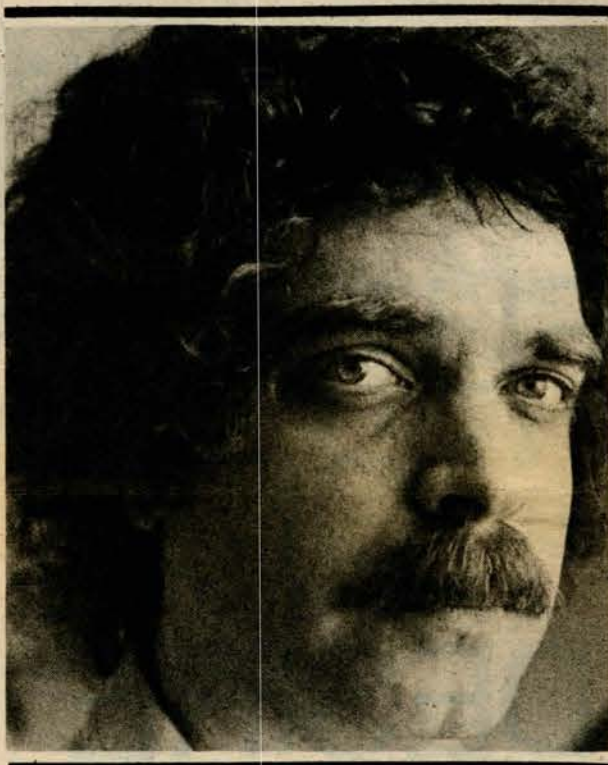
I'VE BEEN THINKING ABOUT THE EVOLUTION of the history of independent video up to now and it seems to me that the late 60's was the birth of video - in '67 was the first time anybody in the street got a chance to hold a portable video system, a system that gave us no access to the frame - there was no concept of editing that kind of stuff at first. The 70's have been the adolescence of video, and the 80's, it seems to me, will be a period where we will probably look back and see that it will be the first decade of maturity of the medium as a medium - not about our attitudes about it but including our attitudes about it, and by that I mean a couple of things. Let us remember the circumstances in which independent video arrived. There was a long standing, very notable tradition of the cinematic practice using chemical film. At the same time there was the modernist art tradition. Neither wanted anything to do with the other, that was in the mid-60's. Then came video. Well, the film community, practically the only ones practicing the cinematic tradition, had it's tool, and felt threatened by video; if at all, only because it was such a puny tool at the time. There was the modernist art world which was sort of reaching the limits of certain traditions, or so it appeared, then video was, of course, seized by the modernist art tradition and has pretty much been identified with that tradition up to now. It is both because of the technical simplicity of the medium and it's been sequestered in a particular and highly rarefied and specialized sector of society; the modernist art tradition, that I say the 70's is characterized by its adolescence. I do not mean by that term any reference to the sophistication of its use by that tradition. We are now entering a period which will open this medium up, both technologically as a tool which is capable of doing virtually anything that you can do with images and time, and as a sophisticated tool available to more people for more reasons to do more things than it ever has been up to now - because basically, as I said, we've only had the modernist tradition. If you said "Video Art"

up to now and including now, you are basically talking about those concerns characteristic of the modernist tradition, minimalist conceptual performance applications of the tool. This tradition will continue and it will be joined by all of the other conceivable possible ways and reasons that you would want to make moving image art. I've been using this term 'cinematic tradition' and I want to explain what I mean by that. The cinematic tradition has nothing to do with film. It is only because we have only had film as the only tool to do it with, up 'til now. By cinematic practice I refer to any frames per second aspect or feature of that tool. Anything in which the main desire of the maker is to exploit, is to express their imagination through the frames per second properties of that medium, I call the cinematic tradition. I think that since the tool is a frames per second tool, it will not technically be mature until that property of it is totally and completely exploitable by those who want to use it, on their own terms, and at prices we can afford as individuals.

THE ELECTRONICS REVOLUTION. WE ALL know about this electronic chip stuff. I think it must be taken very seriously that we have here an historically unprecedented technological revolution, as a result of understanding how the universe works at the level of matter. It's a result of some of the most sophisticated knowledge people have ever had about the physical universe, and which has produced micro-electronics. It is a revolution which, although it may not be apparent to us, will be qualitative, rather than just quantitative; not merely more with less, but different with less, and those differences will be in human relations, not necessarily in the properties of tools, but in the kinds of interpersonal relational networks that arise because of these tools. It means the mass production of control - unlike industrial tools which their means to the end is defined by the tool itself. A computer, from the Latin 'to contemplate together' has nothing to do with mathematics - it is simply a universal device which allows you to control a set of things. Computers are actually a completely useless tool; it has no value until you do something called programming it and give it its value. You program it, and by 'you' we are now actually able to say that 'you' means autonomous individuals, the "consumer of the tool". It's the first time in history that we have a centralized mass production of a personal tool that has no use except for further production defined by the user through programming, and that production will be control. Control of any dynamic process to which it is applied, which allows us to say that the computer is so universal that it is a container of all media; it can contain and become music and musical instruments, and can contain and become images, video and film, and can contain and become human organs. It's to be taken very seriously as the universal tool for the production of unspecified control.

THERE ARE A COUPLE OF THINGS THAT interest me about this tool. Philosophically, one has to deal with the notion of the professional and the amateur. The amateur. The amateur is the word that comes from the Latin 'the lover', the one who loves, the amateur - who does what they do because they love it and for no other reason. Unfortunately, that has carried some kind of perjorative sense in which the amateur is sort of inept somehow, and aren't doing their job - "well, you did an amateurish job". How did we ever associate that someone who does what they are doing because they love it; that they should not be good at it? The professional, who surely is the one who professes the values of the institution who pays them to profess, is precisely what distinguishes the professional from the amateur no matter if the professional may proclaim to love their job. How many times do we hear, "I am so fortunate, you know," this upper-middle class white collar worker saying, "I love my work, I have

such humane work, I process interesting information all day, interesting people." Give that person two million dollars and see if they come back tomorrow. They may or may not, but the point is that a professional may also be an amateur, but while they are being a professional, they are professing the values that are inherent in the structure of the institution that pays them to express those values. Now, there is a sense in which you are defined as a professional and as an amateur by virtue of the tools to which you have access. I have access to a professional, a seventy-five thousand dollar video camera. I am a professional. Why? because I went to school for four years and learned how to be a video engineer. I did whatever it took to be hired by CBC and I am part of this elite cadre. The poor old amateur over here - who loves what they are doing, winds up with something you get out of a Cheerios box. Now the amateur, with that Cheerios box may produce some of the most heart-rendering, important, edifying, exhilarating work that we can imagine, because there is love there and it's all that ever matters. Yet, why suffer because you love something? Now, I would say that as a result of digital video, and of the kinds of developments that will happen in this decade, there will be a blurring, and a distinction between who's a professional and who's an amateur in so far as determined by the tools by which we have access, and that has profound esthetic, sociological and political implications.



HETEROGENY AND AUTONOMY ARE SORT OF the philosophical poles I've latched on to in my work. Most of us know what autonomy means; it means self law. Heterogeny is not so widely known as autonomy; it means other law, different law. It is in fact, the single word which characterizes humanity from the very beginning. One of the central issues in the electronics revolution is the kinds of social and political autonomy that it is in principle theoretically capable of providing; and without which is unthinkable. That is to say, the concepts of political and social autonomy that have been abroad up to now have been absolutely ridiculous in the sense that they were not achievable because we did not have the communication structures with which to achieve them. Autonomy does not mean anarchy or individualism. It means self-government; whether it's you as an individual, if it is a collective of a social class, or if it's a state or nation - whatever. You will find that all social systems on some level are autonomous, that is to say there is an organizational closure. The relationship between the components of that system are reciprocal, circular, recursive and closed in that sense. To be autonomous is for you and I to say the rules that govern the relations between you and I shall be specified through no other agency. We shall govern ourselves. That's all autonomy means. It is an elegant and profound concept, but one which has been distorted and misunderstood. Through these

communication possibilities of the new tools which are before us, autonomy is the issue. For example: That I as an autonomous individual shall be able to own at a price I can afford, and operate in my home, video production tools that produce the highest possible quality that is sufficient to accomplish my desires, as a producer of those images, there is autonomy. As a person who gets sick and needs medical attention, I would like to be able to have access to information and diagnostic practices in so far as humanly possible, independent of some medical institution and structure which has other aims than my health in mind. The issue finally comes to autonomy. Self-reliance, self-government, or the self, of course, is never isolated from the community and the environment in which it lives and in which it depends for its continuous health. So let us not have simplistic notions about individualism and that sort of thing when we speak about autonomy.

THAT IS WHAT I THINK ABOUT THE electronics revolution. To me it is capable of generating a communications revolution through these kinds of tools, and what I mean by listing these sets of tools is this - It is the minimum necessary and sufficient set of tools that if organized and integrated in a certain way, they will be for the first time in history real things which could create a real communications revolution, and after that we could have a cultural revolution, but only then. If you were going to ask me if that were going to happen; I'd probably say no, but that does not mean that's not the most important thing to work for.

I WANT TO FOCUS ON DISK VIDEO production and video display; and look at production here for a second. We have here a thing called a CCD or Charged Coupled Device chip. It is also called a solid state imaging chip. You take a lens, put the lens in front of the chip, focus an image through the lens and you have a video image...being built up digitally by these wells of electronic potential here and some XY matrix by which the density of these little elements will determine the resolution of the image. They build up electrical charges which are there, or not, in the digital mode, and you have right there in the digital video signal. That's all you need to create, in the solid state without tubes, the video signal. This little chip replaces all the stuff in a plumbicon studio camera. Now, this chip also happens to be the basis of what will become millions of home personal computers and their memory. The CCD chip is a very fast personal memory chip which will have a market base of multi-millions of units, and will therefore come down in price to like 25 or 30 dollars by the end of the decade, due to the fact that it will not be used as an imaging chip but as a computer memory device. To give you an example: The toxon CSF micro-cam. It's a \$35,000 state-of-the-art broadcast colour video portapac. If it had solid state imaging, in other words, if you removed all the tubes, all the support mechanism necessary to make up for all the noise the tubes generate, then you would have a lens which cost 10,000 times more than the thing which created the image. You may have noticed in the mass press that Sony came out with the first proto-type of the consumer solid state camera and vtr unit in a single unit. Now, no sooner had Sony announced it than Hitachi said they were going to do that too, and beat Sony by three years to the market place. This is in fact the world's first solid-state consumer camera. It's a 1700 dollar camera, but it has 500 lines of resolution in solid-state video. There is no consumer camera anywhere available today with more than 300 lines of resolution.

I WANT TO TALK ABOUT THE PROPERTIES of solid-state imaging as a way of illustrating what I mean by professional vs amateur. There are two important criteria when you speak of any photographic medium; how good a photographic medium is. One is the concept of

quantum efficiency. That refers to how much incidence light actually interacts with the photographic medium to generate part of the image. In the case of film - how many photons transform a grain of emulsion, in the case of video - what the ratio between photons and resulting photo electrons is as generated by the interaction. Believe it or not, film is 1% quantum efficient. That is to say, all those glorious 4x5's in Vogue, and all those Panavision films represent a 1% quantum efficiency of that medium. Now understand this has nothing to do with the resolution of the image. It has to do with how 'fast' as it were, under what low light levels you can get an image. The CCD chip is 100% quantum efficient. The other criterion is linearity. If you double the incident ambient light, you double the response of the photographic medium; it's linear. Everybody knows that film is hardly linear, and not only that, its response varies from condition to condition. CCD chips are 100% linear. They have no lag, burn, any of the characteristics of tube video cameras. By 1983 or 1984, the first CCD video cameras will have 850 lines of resolution. The next ones after that, due to the evolution of circuits and how they are manufactured, will have 1600 lines. Towards the end of the decade they are talking about something above 2200 lines of resolution. Now, to give a comparison value, it is a rule of thumb that everything above 1500 lines video resolution would approximately appear to us to be like 35mm film. A little after the middle of the decade they will have perfected the mass production of 1600 line CCD chips, and presumably would then be for sale. We can assume that after mass production has been established, that such a camera with 1600 line resolution would be like 500 dollars or less because the chip in mass production would be extremely cheap. In fact, one of the interesting characteristics of the electronics revolution is that hot new developments will enter now at the consumer level. For children, for consumer toys, and things like that; where the money is of course.

THERE ARE OTHER THINGS MORE IMPORTANT than just getting an image, although that is very important. One of those things is editing. You probably know the Betamax with its beta scan. The Betamax editing system is in fact becoming a computerized system which in terms of its 'user interface', the interaction, how easy it is to use the system, is in some ways more sophisticated than the big commercial computer editing systems. By the end of the decade, with high speed computers, digital control of the tape, and digital encoding, editing; very sophisticated editing with all the effects that digital can do, should be available at consumer prices. So, video production will undergo a serious revolution in this decade only.

THE JAPANESE HAVE BEEN EXPERIMENTING with satellite broadcasting direct from ground to home receiver, digital cinema-scope video. The home receivers have been in NHK Labs, but they have demonstrated that it's possible to transmit 1125 lines digitally encoded cinema-scope; that is anamorphic, receive it and display it in anamorphic video projection with 1125 lines. So you can do it, and that's only 1125 lines and not 1500 lines. In the United States CBS recently submitted a formal docket to the FCC and they said "We note that everybody requires a higher quality television system and that there is no possibility of doing that under our present system, as the whole world is saturated with 525 line tv, unless you consider direct home broadcasting, and you would do that as follows: You would transmit from the satellite a 1500 lines video signal, the public would have the option of going out and buying a receiver that could display that signal, or, a converter that would receive that signal and convert it down to 525 lines so you could see it on your regular tv set". There is every indication that they are going to go for that, as a big new market to sell all those millions of new tv sets, and institute high quality video to everyone. Video disks are another possibility, with 1100 lines of proven reso-

lution they will surely saturate the world, but still you will need a special monitor for display.

THE WAYS OF DOING LARGE SCREEN display have been limited to three possibilities up to now. One is to take a regular tv set and put a lens in front of it. Or, to project it you get a cheapo crummy projector. With the Advent, or three tube type, you get 3 times the light, better, specially made tubes for projection and so forth, but that's a minimum of 2,500 dollars and up to 5 or 6,000, and not a mass consumer item. As you go up to anything remotely approaching the luminous of film you get the light valve, and of course you are going to pay from 50,000 to a 1/4 million for the light valves, as they are presently made. In the press recently, they have received word on the production model of the liquid crystal television. The actual production model looks more like the flat pocket calculator with a radio at the bottom. It's a two inch square b/w real time video, for sale in Japan; the first ever solid-state display. What is interesting about this is two things. What if you could get that panel transparent? It would have the effect of a slide that moved. And show real-time video. But even if you didn't

THE ART AND TECH- OF VIDEO IN THE 80'S

have it transparent, it could do the following things. You could use it as the source of the ultimate video projector. Conceive, that it is no bigger than a slide projector. You have got three 2 inch solid-state displays, RGB filters in front of them, nice bright lamps behind them, and out goes high resolution, 1000 lines video - as the video projector of the future, and not very distant future. So, in both camera and display we're talking about the same device basically - The CCD or liquid crystal device for generating image and displaying image and ultra-high resolution under digital signals, in which the signal is under pretty good control.

I'VE USED THE NOTION OF THE COMMUNICATIONS revolution and I want to say something about communication. To communicate is to say what is already understandable. It comes from the latin of 'shared space'. So to communicate requires that we must already have come to an agreement about what communication is in order to communicate. In other words, for communication to occur, for us to occupy that shared space, we must have already constructed a context, we must already have woven together in a pre-existing domain of consensus about what is and what is not communication.

The consequences of that fact are that communication always is non-creative, and creativity is always non-communicative. It is by definition non-creative because it is pre-specified as something understandable. The possibility of communicating is already given in the cultural-conceptual context that defines it as communication in the first place. Context controls the meaning, the value, the reality, of everything that occurs within it. Now, if we want to change something in this world, if, for example, we want to change the fact that we gleefully run around building machines that could blow us away, then I think what we are really after is the ability to change the cultural context that defines the conditions of our lives to start with. So I think that if you do agree that what we are ultimately after is the power to control and then to change the cultural context that defines the reality of a particular domain of our experience, this cannot be done through communication. To create a new cultural context, and therefore new themes to be communicated about, we have to actually do the opposite of communicate; we have to perform the counter-social act of non-communication. Conversation; from the latin 'to turn around together'. I say something you don't understand, you say 'what?', I say it again, you say I'm full of shit, I say no...listen, I mean this, this and this. We go back and forth; that's not an example of communication. It is an example of a structurally non-trivial creative conversation in which we are actually constructing the shared space. We actually build the context, which will, after constructed, make communication possible as a trivial necessary consequence. The creative conversation as the approximation of a new state of the possible communication is the essence of creativity. It is, to me, the fundamental principle of all creativity in any social domain, I don't care what it is; science, psychology, art or politics. We live in a society whose very structure, the underlying fundamental structure, is all about communication and not about creative conversation. That's why, to me, the worst thing you can say about the mass media is that they can only communicate. They can only speak a world that is already known, they can only talk works that are already understood, they can only keep us in the cultural context that got us to this misery in the first place. No wonder we perceive the cultural environment as boring as hell, and have to set up alternate ways of living in order to nourish ourselves aesthetically and culturally and intellectually.

NOW OF COURSE THIS IS NOTHING NEW, this has always been the problem. What is new is the presence of tools which can radically change that circumstance. But now only in theory. I would not be surprised that under the banner of capitalism, all the things I am talking about will be exploited, until some point where it really becomes paradoxical; and then there is no turning back.



GENE YOUNGBLOOD is an internationally known author, lecturer and teacher in the electronic arts and media. He is author of *Expanded Cinema* (1970), a classic work of media theory and criticism, as well as numerous essays for major American and European journals. Mr. Youngblood has lectured at more than 100 colleges and universities in the United States and Canada and appears frequently on public television. He has taught at Columbia University, the Art Institute of Chicago, California Institute of the Arts, and California Institute of Technology, and has produced international conferences on the future of television for the Annenberg School of Communication at U.S.C. and for The Directors guild of America. He is completing a new book, *The Future of Desire* (1981), a political and philosophical analysis of the electronic revolution, and on which this lecture is based.

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