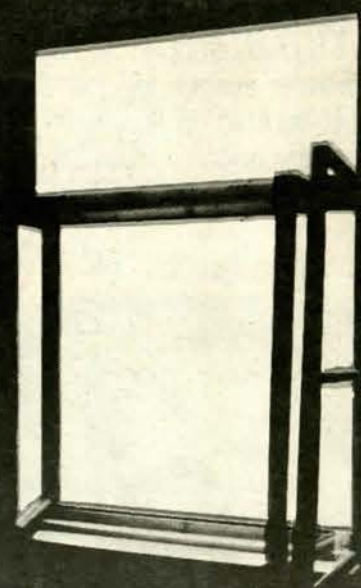




VOL. 4 NO. 2 1\$

first  
international  
feminist  
film and video  
conference  
amsterdam  
25-31 may  
1981

REPORT



# TATTLETAPES

....NEW YORK.....OTTAWA.....WINNIPEG.....NEW YORK....

TATTLE, TATTLE, NEW YORK, NEW YORK  
THIS SEASON IS REVIEWS...NEWS FROM  
OUT POUNDING THE PAVEMENT, CATCHING  
IT ALL LIVE, PRERECORDED, CABLED,  
CLOSED-CIRCUIT, VIA SATELLITE, IN GAL-  
LERIES, CLUBS AND STUDIOS...OPENING IT  
WAS THE WHITNEY MUSEUM ANNUAL (BY IN-  
VITATION ONLY) FILM AND VIDEO PARTY  
WITH LOADS OF CHAMPAIGNE AND FOOD,  
EVERYONE CAME OUT OF EDITING TO SEE,  
TO BE SEEN AND TO HUSTLE BUSINESS.  
VERY SEDATED REAGANOMICS. THE NEW CON-  
SERVATIVES OF THE AVANTGUARD WERE NOT  
EXACTLY JUBILANT, THEY INCLUDED JUAN  
DOWNEY, SANBORNE AND FITZGERALD, FRANK  
GILLETTE, CHIP LORD, WILLOUGHBY SHARP,  
MAXI COHEN, SUSAN BRITTON, BARBARA  
LONDON AND MORE....ALL OVER MANHATTEN,  
AND I MEAN EVERYWHERE, LIFE-SIZE BLUE-  
PRINTS OF RICK HAMBLETON HAVE BECOME  
THE NEW BOY WONDER?? THE MYSTERIOUS  
NEW FACE AND PERSONA, LIKE ANYTHING  
NEW IT QUICKLY FADES...NOT FADING,BUT  
RESURFACING IS ANTHOLOGY FILM ARCHIVES,  
A PIONEER OF SOHO, SOON TO RELOCATE IN  
THE STILL DOWN, BUT RISING LOWER EAST-  
SIDE. IT IS NEAR SOME FAVORITE ART  
BARS, CLUB 57, PETE'S PLACE, RALPH'S  
BAR....GEOFFREY JAMES, CANADA COUNCIL'S  
VISUAL ARTS OFFICER, A LA PHOTOGRAPHER  
(PANORAMIC PHOTOS OF LANDSCAPES AND  
GARDENS), HAD A RECENT DUET OPENING  
WITH ARTHUR ELGORT (PHOTOS OF ROLLING  
STONES AND DANCERS) AT THE UPTOWN  
PHOTOGRAPH GALLERY. IT WAS PACKED OUT  
AND INTERESTING BUT NOT NEARLY AS  
PACKED OUT AND NOT NEAR THE BEAUTY OF  
THE ASSEMBLY AT PHOTOGRAPHER MARCUS  
LEATHERDALE'S OPENING AT THE NEW PER-  
FORMANCE CLUB/BAR STILWENDE THAT HAS  
INCLUDED A RECENT PERFORMANCE BY MERE  
DITH MONK. THE ARTFULLY LIT SHADE OF  
GREY STILWENDE, FORMALLY THE VERY BLACK  
AND PUNK TR3, WHICH JUST OPENED COMMIS-  
SARY RESTAURANT/BAR, ASSURES THE LIMO-  
SINE CROWD WILL MAKE IT DOWN TO TRIBECA  
...THERE GOES ANOTHER NEIGHBOURHOOD....  
ON THE SUBJECT OF THERE GOES, THE ZIP  
CROWD INCLUDES MARCONI AMPLIFIED, A  
SERIES OF TRANSCANADA-TRANSATLANTIC  
SATELLITE TRANSMISSIONS BY WILLOUGHBY  
SHARP, BART FRUTKIN AND MICHAEL BANGER  
OF THE SAW GALLERY,OTTAWA, A PRECEDENT  
SETTING PROGRAM FUNDED BY THE D.O.C.  
(CANADIAN DEPARTMENT OF COMMUNICATIONS)  
AND DR. ROBERT ARNS.... PLUG IN INC.  
HOSTED THE WINNIPEG VIDEO FORUM, INVI-  
TING THE STALEMATES OF THE CANADIAN  
MARKET; ELIZABETH CHITTY, THE BRUTE  
ERIC METCALFE, THE PRIME CUTTING PAUL  
WONG, THE FUSE LISA STEEL, RON GABE OF  
GENERAL IDEA, AND KIM TOMCZAK.....  
ZIP TO BARCELONA....CHIP LORD, BARBARA  
LONDON, ANTONIO MUNTADAS AND SKIP BLUM-  
BERG, WHO SPECIALISES IN HUMAN PHENO-  
MENA, HAS JUST COMPLETED THE SKIPPING  
TAPE PICK UP YOUR FEET, DOUBLE DUTCH  
WHICH RECENTLY PREMIERED AT MOMA'S  
(MUSEUM OF MODERN ART,NYC) VIDEO VIEW-  
POINTS SERIES THAT HAVE ALSO INCLUDED  
TAPES AND APPEARANCE BY JOAN JONAS,

STEWART MARSHALL, TONY OSLER AND DARA  
BIRNBAUM OF POP POP VIDEO WHO HAS SHOWN  
EVERYWHERE, IN RECENT MONTHS: ANTHOLOGY,  
THE MUDD CLUB, GLOBAL VILLAGE AND THE  
KITCHEN.....THE KITCHEN PRESENTED THE  
ALWAYS FUNNY AND DELIGHTFULLY ECCENTRIC  
NAM JUNE PAIK, WITH COLLABORATOR/KIT-  
CHEN FOUNDER ANDY MANNICK AND WITH LONG-  
TIME COHORT CARLOTTA SCHOOLMAN, THEY  
CONSTRUCTED A WOODEN PEDESTAL, TOLD  
STORIES, PLAYED PIANO WHILE A BURLES-  
QUE DANCER WITH A SONY WALKMAN STRIP-  
PED, SHOWED TAPES LIVE, PRERECORDED  
AND IN REWIND MODE?....AND TALKED TO  
WOODY VASULKA VIA LONG DISTANCE DIRECT.  
....ALAN AND SUSAN RAYNOLD WOUND UP  
THEIR MONTH LONG RETROSPECTIVE AT THE  
KITCHEN WITH A VERY ELEGANT CLOSING RE-  
CEPTION, A SORT OF LATE HURRAY FOR HOL-  
LYWOOD PARTY..... INBETWEEN THE ROLLING  
STONES CONCERTS IN NEW JERSEY AND LATER  
DURING THE WEEK IN MANHATTEN, THEY ZIP-  
PED DOWN TO NEW MEXICO FOR YET ANOTHER  
RETROSPECTIVE....SUPERWOMAN LAURIE AN-  
DERSON'S OH SUPER HIT OH SUPERMAN MADE  
IT TO #2 ON THE CHARTS IN ENGLAND.....  
THE OLD SUPERMAN TAPE HAS JUST BEEN  
COMPLETED.....NOT SUCH A SUPERHIT WAS  
THE TRIPLEBILL THESE ARE THE GUYS I  
WANT TO SHARE MY MONEY WITH WILLIAM  
BURROUGHS AND JOHN GIORNO AT THE RITZ,  
WHERE THE AUDIENCE STOOD FOR WHAT SEEM-  
ED LIKE ENDLESS HOURS WATCHING BAD

FRENCH SCI-FI CARTOONS PROJECTED ONTO  
THE TWELVE FOOT VIDEO SCREEN WHILE  
WAITING FOR THE MAIN ACTS....VIDEO IS  
STILL ALL THE RAGE IN THE CLUBS.....  
VIDEO PARTIES, VIDEO REVIVALS, VIDEO  
REQUESTS, MUSIC/VIDEO, ART/MUSIC, MODEL  
PARTIES, CASTING PARTIES, BOTANICAL  
PARTIES, PARTY PARTIES CAN BE SEEN AT  
THE PEPPERMINT LOUNGE, THE RITZ, THE  
UNDERGROUND, INTERFERON, AND THE BACK  
ON THE MAP MUDD CLUB....CASTELLI-SONNA-  
BEND TAPES HAS TAKEN ON ARDELE LISTER  
AND MICHAEL SMITH....EX-CANADA COUNCIL  
VIDEO OFFICER RENEE BAERT IS CURRENTLY  
DEPROGRAMMING IN NYC AS OPPOSED TO  
THOSE WHO HAVE BEEN THROUGH PROGRAMMING:  
IAN WALLACE AND EMILY CARR STUDENTS,  
WESTERN FRONT'S CORRY WYNGAARDEN, VIDEO  
INN'S ANNASTACIA MCDONALD, HOLLAND'S  
NAN HOOVER....ETC..ETC..ETC..

MEANWHILE, CONGRATULATIONS AND A HEARTY  
WELCOME ARE IN ORDER FOR TOM SHERMAN ,  
CANADA COUNCIL'S NEWLY INSTALLED VIDEO  
OFFICER...IN VANCOUVER KEIKO TSUNO OF  
NY DOWNTOWN COMMUNITY TV FAME, RECENTLY  
MADE AN APPEARANCE AND DELIVERED A  
PRODUCER'S WORKSHOP AT THE VIDEO INN...  
ALSO PASSING THROUGH TOWN, KATSUMI  
YAZAKI, OF SAPPORO- SHOWING RECENT VIDEO  
AND SILKSCREEN WORKS FROM JAPAN...AND  
KIM TOMCZAK RETURNED BRIEFLY TO PRODUCE  
A NEW TAPE AND EXECUTE A PRESENTATION  
AT THE WESTERN FRONT.....

## VIDEO GUIDE

VANCOUVER'S VIDEO MAGAZINE  
1981 VOL. 4 #2

PUBLISHERS  
Satellite Video Exchange

MANAGING EDITORS  
Shawn Preus  
Julie Healey

PRODUCTION  
Michael Goldberg  
Crista Haukedal  
Julie Healey  
Shawn Preus  
Andy Harvey  
Jeanette Reinhardt

COVER PHOTO  
Official Poster of I.F.F.V.C.

CONTRIBUTORS  
Elizabeth Chitty  
Penny Goldsmith  
Julie Healey  
I.F.F.V.C.  
Lin Rankin  
Martha Stuart  
Women in Focus  
Paul Wong

PRINTERS  
Kodiak Press (Web)

Published with the assistance  
of the Canada Council

ISSN #0228-6726

## CONTENTS

### 2 TATTLETAPES

#### VANCOUVER GUIDE

### 3 Women in Focus

### 3 "Sacrificial Burnings" reviewed by Julie Healey

### 4 Vera Frenkel interviewed by Elizabeth Chitty

#### THE NATIONAL

### 6 "Hardly An Ending" reviewed by Penny Goldsmith

### 6 Festival '82

#### GLOBAL

### 7 International Feminist Film & Video Conference...report by Lin Rankin

### 7 "Random Thoughts About Television on Our Society" by Martha Stuart

### 8 IFFVC - Plenary Session Report

### 9 List of Videotapes Seen at The IFFVC

### 10 SCANNING

### 14 "Chez nous à Vidéo Femmes"

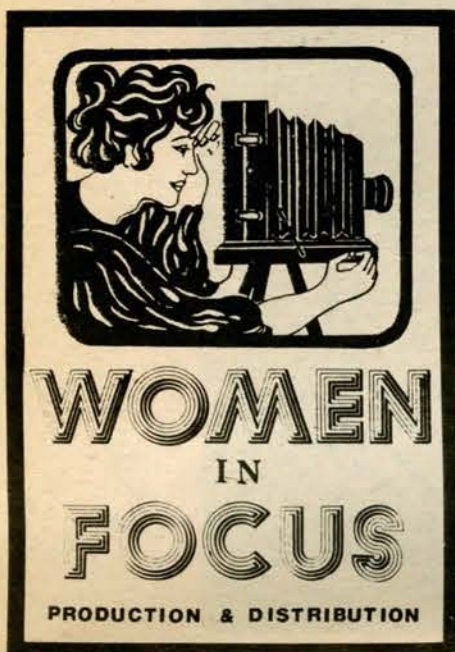
### 14 CAAB Advisory Committee on Sex-Role Stereotyping

Subscriptions to VIDEO GUIDE are available at \$5 for 5 issues. Send cheque or  
money order to: VIDEO GUIDE, Satellite Video Exchange Society, 261 Powell Street,  
Vancouver, British Columbia, Canada V6A 1G3



# VANCOUVER GUIDE

## VANCOUVER'S FEMINIST ART GALLERY



Women in Focus is a feminist arts and media centre. The centre was originated in 1974 to support the production of feminist video and film, and to encourage women artists in the making of images which reflected their lives and experiences. Our activities and resources have expanded since '74, adding the distribution of feminist videotapes and film; workshops, lectures and presentations in the community on the theory and practise of feminist art and media; the exhibition of video, film, sculpture, painting and other visual arts.

Our membership is composed of women who work or have an interest in the arts. We feel that women need to take inspiration particularly from each other - our visions, desires and perspectives, rather than from the male-defined images and ideas dominant in traditional art, art schools, most galleries and the world at large. Most of our exhibitions are open and advertised to the general public as we also wish to make our work, especially feminist work, more visible and accessible to an interested public.

In the past, an extremely cramped space, inadequate resources and equipment greatly limited our abilities and scope in presenting feminist video. Now however, the opportunities for exhibition have expanded greatly due to our re-location to larger premises. The 2500 square foot open area affords many exhibitions and performance possibilities. A recent Canada Council video equipment grant will soon further improve our video exhibition potential.

This summer we hosted Nancy Nicol, Toronto feminist film and video artist, who presented her recent videotape, "Sacrificial Burnings", and Lisabeth van der Waals presenting the Dutch videotape, "Overgang" ("Change of Life"). We have a video series upcoming in the winter which will exhibit new video tapes in the Women in Focus distribution library, and have many plans for future exhibitions. We invite interested women producers to write to us regarding the exhibition of their tapes at Women in Focus. At present we do not have a travel budget to bring artists to Vancouver, and we count on admissions to pay artists' fees, but we hope to be able to expand this part of our video program in the future.

We also invite interested women producers to contact us to discuss the distribution of their videotapes by Women in Focus. We distribute video tapes produced by Canadian women artists across Canada and the States, and have established a network of organizations interested in feminist video (more on our distribution in the following issue of Video Guide).

VIDEO

### "SACRIFICIAL BURNINGS" REVIEWED BY JULIE HEALEY

"Sacrificial Burnings" is a new tape by Toronto artist, Nancy Nicol. Its Vancouver premiere at Women in Focus, Thursday, August 13th, was well attended by the feminist/lesbian community, many of whom being somewhat overwhelmed and confused by the tape's simultaneity, obtuseness of form and conceptual complexity. "Sacrificial Burnings" attempts to interweave medieval religious mythology about the power and eroticism of Women with two modern tales: the story of Hollywood actress, Frances Farmer, whose incarceration in a mental hospital reflects the misogyny and violence imbedded in contemporary Western Culture; and a more personal story of the artist's friend, whose escape from the repressive patriarchal Mediterranean culture of her family forces her into an equally stifling and destructive marriage.

Printed words from a medieval manual for Inquisitors rest upon a background of fire into which photographs of Hollywood glamour queens and Mediterranean landscapes are repetitiously burned. The manual documents the evil of women's



JULIE HEALEY

eroticism as it alleges, "all witchcraft comes from carnal lusts which in women is unsatiable", and goes on to "chronicle arcane mischiefs done to the 'male organ' through an 'illusion of glamour' - an attribute of witches."

The use of the manual in an acontextual, transhistorical manner attempts to create an allegorical metaphor, a continuity between the witch, the glamour queen and the woman who flees the repressiveness of her orthodox Catholic upbringing. The tape uses polemical language and images and an undulating multi-layering of visual textures and story content to coerce the audience into a re-evaluation of pre-conceived traditional morality. The re-occurring images of fire are metaphorical of the violence inherent in the male dominated, antieroticism of Judeo-Christian mythology and culture. The undercurrent of violence is documented most vividly by the terror of the seven-year-old girl who was forced to re-enact the execution of St. Sebastian by the proponents of a religious doctrine that equates virtue with abstinence, suffering and martyrdom. Nicol's use of fire also sug-

IT MUST NOT BE OMITTED THAT CERTAIN WICKED WOMEN, PERVERTED BY SATAN AND SEDUCED BY ILLUSIONS AND PHANTASMS OF DEVILS, BELIEVE AND PROFESS THAT THEY RIDE IN THE NIGHT HOURS WITH DIANA, THE HEATHEN GODDESS, OR WITH

JULIE HEALEY

gests the sensual eroticism of witches, the occult and the black arts. The role of the woman fortune teller evokes an image of power and feminine control over the forces of destiny, ie, a rejection of the dominant culture which defines the role of women as being ostensibly passive and dependent.

The employment of the fortune teller had a dual purpose as she was used as a vehicle for telling the story of Nicol's friend, because, as the artist later told her audience, "the woman is camera shy". Perhaps Nicol should have continued on with that format for the duration of the tape because at the point where the woman is directly confronted with the camera the tape loses its continuity and falls flat. I'm not sure if it was the technical problem of a poor audio track or that the Portuguese woman's camera image did not complement the erotic and poetic language used by Nicol in her descriptions of her friend and their relationship, but this segment bordered on the tedious and I found myself yawning and wishing for that all consuming edit. All in all, however, I compliment the artist on her ability to transcend the overly didactic, socialist realism that plagues so much of the feminist/leftist media that I have encountered. Nicol does not abrogate the art form in order to drive home a political message; neither does she compromise her politics. She has succeeded in striking that most delicate balance: she is both a feminist and an artist.

An important element of social change, according to media theorist, Gene Youngblood, is to "rewrite the social context", to redefine and expand the frames of reference within which we relate to each other as men and women; to create a new language of communication. Nancy Nicol, in forcing us to question the roots of our cultural definitions is making an important contribution towards the emergence of a new and more humane consciousness.

Julie Healey

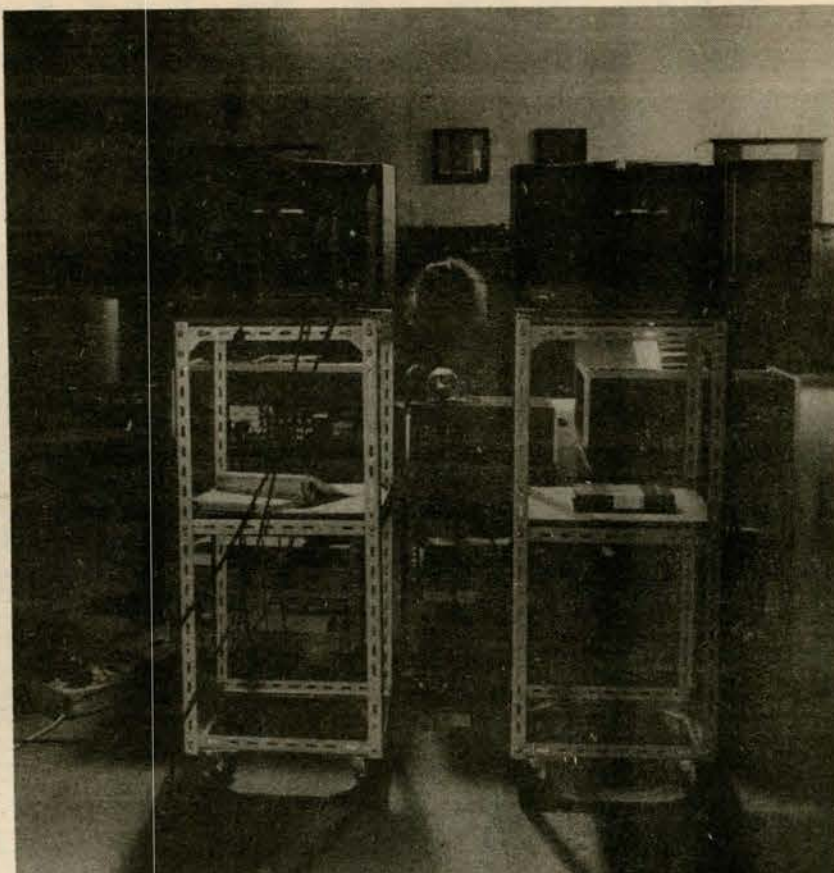


JULIE HEALEY

# VERA FRENKEL

interview by

Elizabeth Chitty



Hugh Poole

EC: How did you first come about to use video?

VF: It was in 1974. I was preparing an exhibition for a Montreal gallery and had been invited to do two shows at once; one at Vehicule and one at Espace Cinq which is now no longer in existence. I wanted to do a closed circuit work in which I would connect the two galleries. During my research I discovered that was going to cost me \$10,000 and I just couldn't manage it. But while I was looking into it I met some engineers from Bell Canada who told me that they had developed a tele-conferencing facility that permitted direct transmissions from one city to another. I simply got curious, and like many discoveries it was a side-track but it led me to working with video because what I was able to play with was a billion dollar facility that allowed me to make a work between Toronto and Montreal, which I did. I simply forgot about the closed circuit original plan that I'd had and I thought, well, this is more interesting.

The facilities were then state of the art. I guess Bell Canada was interested in making money, well, I know they were, from arranging that various businessmen, executives, politicians and so on who had fairly confidential material to discuss, could talk to each other instead of flying from city to city and tiring themselves out.

The format of those studios, because there were five fixed seats and three fixed cameras, brought to mind a human hand and I had the notion that I could put a hand in each city made up of five people. I used the cat's cradle, the loop of string, because there was still in my mind the original sense of the loop or the circuit as one of the metaphors I was working from. And we simply did improvisations for inter-city video which were then played back. So my first video tape was nine hours long on four monitors simultaneously showing Toronto and Montreal on the front two monitors and all the backstage documentation on the back two monitors so that we had front and backstage played back in the gallery. We did three transmissions, three weeks in a row, each of them three hours long. You can see why some of the stuff I've seen since, Nam June Paik's thing between L.A. and New York, was interesting but boring because I had done that in 1974 and done it better.

EC: So it was a live transmission; you didn't re-show the tape that you got from that?

VF: No, I taped it. It was the first time that anyone had taped it, they were not set up for taping and we ran into deep technical problems. It was a fairly conservatively designed studio. I would have designed it very differently; it was not very flexible. We could get video in Toronto and see the images going to Montreal and discover later that they hadn't been taped because it was never designed as a taping facility but designed only for live transmission. But we taped it and I played those tapes back. Then in 1978 I played an edited version of those tapes at the Vancouver Art Gallery, a three hour version, and those then were the masters of that work which the Vancouver Art Gallery in its wisdom erased by accident.

EC: Nein!

VF: Can you imagine what it's like to edit from 36 hours down to three?

EC: Oh dear. After 1974 did you start making other videotapes? The first tape I saw of yours was in 1978 and I was under the impression then that it was your first tape which is obviously not the case.

VF: Well, this is not a country in which people know much about one another. No, it certainly wasn't my first tape. The next tape I did was at Ryerson using their studio. It was something that Rene Blouin had arranged. That was a fairly simple matter. Looking back, I saw that had started in a very unorthodox manner; I had no idea of the scale of what I was undertaking. I moved cast and crew, put them up in hotels in Montreal and we just did it. It was extraordinary and a lot of things went wrong but I learned a lot from it.

The Ryerson studio shoot was much simpler. I had started a series of works called "No Solution - A Suspense Thriller" in 1975-76, after I did some performance works which were also about language and formats for perception and the first one was called "Introduction to Some of the Players". It was again a mixture of something that continued to interest me more and more and is true for the tape we've just completed; that is, it was at the meeting point of documentary and fiction. I invited several friends to develop personae based on standard roles in mystery thrillers - The Mystery Women, The Detective and so on. I had originally shot slides and done a sound tape so I simply transmuted that into video. I had a series of images of very close friends but who turned into some kind of mythic cast in this series of mysteries, a cast

that I then went on to do other things with. The tape you saw in 1978, "Signs of a Plot", was made for that same show in the Vancouver Art Gallery, which you probably saw at A Space.

EC: I saw it at Fifth Network.

VF: Yes, I didn't like it there at all. I didn't like it on the Advent screen. Apart from the quality of the image, it distanced people and one of the reasons I like video is the intimacy. The sense of the light emanating from an appliance; the combination of an appliance - and what that means, like a toaster or a vacuum cleaner or an everyday device, - and having that as the source of culture. Not in its high C sense, but in its everyday, deep, mythic sense. The mixture of a light coming out from that form and its everydayness, its very banal quality - I like a lot more than I like the big screen.

EC: Is that a general comment about video projection or was it more specific to the tape?

VF: I have not seen large projection that impresses me. It doesn't mean it's not possible; it doesn't mean that I won't change my mind about it. I like people huddled around my own tapes. "Signs of a Plot" was designed for and installed inside a puppet theatre; it replaced the proscenium arch in the puppet theatre. It was a two monitor work and that tape was just one of two that ran simultaneously. The context that I chose, - the reason I built a puppet theatre, - was to create that kind of suspension of disbelief, that kind of relationship to oneself and to the image that one would have if one were watching a puppet show. I'm not an orthodox video artist; I'm not very interested in orthodoxy of any kind in any medium.

EC: I'm not even quite sure what orthodoxy in video is yet.

VF: Neither am I. But, I mean people that are doing the rather important formalist research about video, or anyway whatever they're doing, are not particularly interested in seeing tapes in the middle of a puppet theatre or monitors replacing the mirror in a vanity. I locate video monitors in larger installations in ways that matter to me. A lot of video artists do, it's not at all unique. But it's messier; it's not elegant.

EC: Talking about the intimacy of the medium leads into another question I wanted to ask you which is if you had any comments to make on the relationship between film and video. I remember finding something more



Hugh Poole

filmic about that tape I saw in '78 than most videotapes I had seen at that point and in conversation a few times you've referred to film or the relationship between them.

VF: Well, I'm not very interested in making those comparisons. I use film when film interests me and I use video when video interests me. What interests me about video, - and happened during the tape we made here and has happened in every tape that I've made, - is the quality of the experience. I feel that I can play more, I can engage with the people that I'm working with in a much more intimate way. I can show them, and there's something very morally appealing about being able to show people, the image that you have captured of them. The notion of making an image of someone and having it disappear for a while and not knowing how it's going to emerge is all very well, but because I work in such a collaborative way, because I rely on what people are able to give in response to what I'm asking, it's extremely useful for them to have a sense of themselves. I think the instant feedback is not just a courtesy and not just a convenience because, say, the production might look better if you catch your flaws in time - that's not what matters to me. What matters is that people really realize themselves - realize themselves - and can develop for the larger work in a way that they want and if they want to do two or three takes, fine. It makes possible a relationship between me and the people I'm working with that I appreciate.

EC: I find a poetic style or sensibility in your tapes; in how you work visually and with what I'm calling human resonance that you play on. The word "poetic" is a bit inspective, but do you have any response to that statement?

VF: Tell me what you mean by poetic sensibility.

EC: I was afraid you were going to ask that. I don't think I can really articulate satisfactorily what I mean by the word, but I thought of it in combination with visuals. I was thinking of images that you've used in a few tapes: the Japanese theatre, shadows, mask and even in this tape, the monsoon feel with the hat, the feeling of summer luxury, eating the fruit, etc. These are not at all definitions of the word; I'm just listing the kind of things that are coming into my mind to which I'm attaching the word "poetic". Also, the fact that there's a lot of human content - the reason I use the word "resonance" is because it's not blatantly explained. The whole thing in your other tapes about The Mystery Woman, it's something that resonates; it's not a

blatant fact about a person; it doesn't deal with information in that way. And to those qualities I've attached the word "poetic". Now that's not really a very good answer.

VF: Well, you're certainly telling me what it is that you're talking about; what combinations of images and meanings you use the word "poetic" to describe. I like things that have several meanings at once. It's interesting that you use the word "resonance" because Avis Rosenberg said that too about the tape. She said that from moment to moment even very simple accounts of whatever people were saying took on a great resonance and I was very flattered by that because I was looking for that.

I have been working out of a series of metaphors that I'm very explicit about, just as I'm very explicit about showing my own presence in the tape as director. I am the manipulator revealed manipulating in that tape. For various reasons, the set of things that you've described which happen to be current metaphors that I'm working with, or current images that I'm working with, have become a vocabulary that signals things. It signals that artifice is present, deception is present, and you know from things I've said publicly and privately that I'm very interested in using video in a radicalizing sense - in having people realize to what extent one can be deceived even by just simple juxtapositions. Even in the dozen stories that I have edited, I have chosen certain delicious portions of them or chosen to rearrange the order of one in relation to another in order to arrive at a greater human meaning, at a collective story. It's something that matters to all of us in a very deep way. If that's poetic, so be it; the word sounds odd to me because I think that the realities I deal with, the mythic realities, are as real as the so-called daily realities. I think we live in metaphor; I think we construct our own lives; we invent our lives. We're taught how to do that but we also believe to a probably greater extent than we ought to what we are taught. The new tape has to do with people inventing their lives and then living inside their inventions and having done that, sharing that with us. The task I undertook was to weave that into one story one large story of a time and a place and a group of people that are - if you like, poetic - are for me poetic. The metaphor of exile - you mentioned the monsoon thing - the classic exile metaphor which in this tape I happened to deal with as somewhere in the colonies. We're

in Canada; we're in this exotic place; we might as well be in Somerset Maugham territory. Or the tape I mention E.M. Forster or V.S. Naipaul who deal with the other, the strange, the disaffected, the places between cultures, the places where you don't know who you quite are anymore - where your expectations are forced to change.

At any rate, the Cornelia Lumsden work and this work, and even prior to that, the work with the suspense thriller, had to do with bringing together some of the mythic properties of popular culture - ideas that we learn from the romance, the thriller, the western, the morality plays of our culture - to my life and my experience with you, with the people around here. While it is mythic and I'm attuned to that level of it, it doesn't mean that I'm not also attuned to the humour. For example, I'm told the tape I made here is very funny and judging by the way that people laugh, it's funny! But it isn't funny in a comedian sense - it's funny because it's poignant and human. People are telling very directly who they are and the way I've put it together reveals that. I think that at any moment we live inside a metaphor, learned or chosen.

EC: Obviously, metaphor is an important term here and I think there's a connection when I say poetic.

VF: I prefer the word "metaphor" because it has not been devalued. The word "poetic" does not describe what I'm doing.

EC: Was there a particular time when you started working with narrative? That seems to have been an important concern for some time. Were you working with narrative when you were using other mediums in earlier times or is this something that developed through video?

VF: That is an interesting question. I had made works that involved texts for some time. I did a piece called "Map With Gates" which was shown at the McLaughlin Gallery in 1973 which was a wall of pads of paper on which I'd had printed a set of words and a set of poems that had to do with a certain place in Kingston at a certain time in my life. They were perforated pads and people could tear them off and rearrange them, so it was a word landscape which changed. It started on one wall and with the intervention of others it layered itself differently on another wall. So I was translating experience into words and words back into experience. I've never consciously thought about my having a particular interest in narrative any more than anybody else, but I also have never had a prejudice against it. Except perhaps when I was a printmaker; because printmak-

ing was historically, and even in contemporary work, narrative, in a way that betrayed experience. It was story-telling in a way that I didn't appreciate at all. So my prints were instead very distilled. I was still interested in archetypal forms but I was not interested in narrative at all.

I'm interested in revealing narrative as a kind of connective tissue, a kind of cultural crust, as a way that we have of dealing with each other. If history can be seen to be x number of generations of vaginas - you can think of history as a chain of vaginas - you can also think of history as a chain of language, human history. The whole issue of language and what it means is important to me. My work has been about language and one of the modes in which language forms itself or we form ourselves through it or with it, is narrative. So it's one of my tools; it has to be.

EC: So there isn't any specific connection between the time when you started to video and narrative.

VF: Language is one of the things I think about. Biology and culture are things I think about. I'm as naive as anybody else about it but it's a question that interests me enormously. What part of us makes us do what we do at certain times and how? And how is our conduct determined by the kind of hypnosis that upbringing is? People look at you and say, gee, you look just like your aunt so-and-so and she was a fairly frisky person and that can program you, even if it's utter fiction. Parents are constantly hypnotizing their kids and it's a very interesting chain of events. It's part of my job to look at that. Video was one way but I was using texts in my sculpture, in my environments. I've not used narrative in a beginning, middle and end sense but as a component along with other things and I generally juxtapose it with things that contradict it so that the image that will appear on the monitor will contradict the words that I'm saying, or the sequence of images that will appear on the monitor will contradict the actual installation in which it is located.

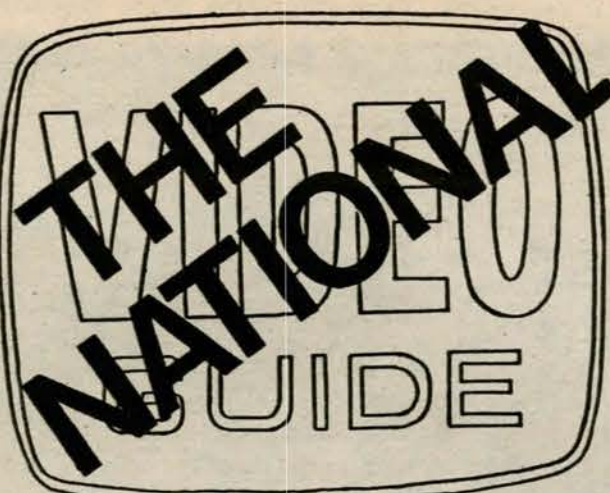
I'm interested in raising the question of what we are in fact perceiving and how we have been taught to perceive. And I'm extremely concerned about how media manipulates us and that's partly why I'm grappling with some of those issues. The word "narrative" has such a range of meanings depending on who's using it in what context, but I'm certainly working with language and currently with story-telling as one form of language. Just the exoticism of language - the extraordinary fact that we can talk at all - that you and I can sit here and talk and think we understand each other, and who knows what that means. I don't take that for granted at all. I don't think that's a simple matter at all.

Vera Frenkel was Visiting Video Artist at the Western Front in July, at which time she made 'Stories From the Front (and the Back): A True Blue Romance.' colour. 61 minutes.

Elizabeth Chitty is a video and performance artist from Toronto who is now the video co-ordinator at the Western Front in Vancouver. Elizabeth is a frequent contributor to the VIDEO GUIDE.

## APOLOGY

Please Note: Due to an error on our part, Elizabeth Chitty was not credited for the interview she did of Marshalore in our previous issue. The "E" was she.



## FILM REVIEW

"HARDLY AN ENDING"  
16mm, colour  
14 minutes

Director: Gay Hawley

We've seen most of the "counter-culture" films that are made about lesbians -- they are romantic to the extreme. We float through forests and fields, hand in hand with the true love of our life (the only one, of course) and the world smiles to see our innocent and happy play. The audience leaves the theatre feeling surly, cynical and generally depressed at somehow being in the wrong place at the wrong time in the wrong culture. "Fiction" in other media is not much better -- somehow being a lesbian is supposed to mean a life of extremes -- both in terms of emotional attachment and sexuality. The "normal" lesbian does not play enough of a role in the annals of publicized lesbian culture.

Gay Hawley is seeking to rectify some of the above in her film "HARDLY AN ENDING". The first scenario is a clip of the traditional romantic hogwash, as members of the audience watch an "art" film at a local theatre. As they leave, the two main characters discuss how this kind of romantic pap has nothing to do with their lives. They arrive home, pay off the baby sitter, and sit down at the kitchen table to talk.

While children wander upstairs with requests for glasses of water, food and other necessities of night-time life, Paula and Rachel begin to fantasize about the kinds of films they would like to see about lesbians ...

Scenario 1: a courtroom. The viewer is set down in the middle of a child custody battle. The lawyer for the husband is as sleazy as a real lawyer would be in the circumstances. He tries to make the lesbian mother on the stand admit that she indulges in "lewd and lascivious" behaviour in front of her children; that she cannot support her children as a single mother; that the children will be irreparably harmed by the fact that their mother is involved in a lesbian relationship. The mother is strong, articulate and believable on the stand, but the bias of the court (in the person of the judge) is clearly shown.

Scenario 2: a hospital. There has been an accident and it becomes clear that the woman who has been hurt is a lesbian. Her lover, agitated, arrives at the hospital to be told that she cannot see her lover because she is not a relative. She sits in the waiting room until that particular nurse leaves, and then tells her replacement that she is the woman's sister and is able, at that point, to see her lover.

The film works admirably in its attempt to realistically portray what it is really like to be a lesbian in today's world. It is an ambitious project and it is probably here where it falls down -- there's too much potential information in too little time.

The scenarios are not allowed to develop -- they become mere glimpses and as such lose some of their potential power. It might have been more effective if one segment of the film had been developed

more fully, rather than trying to cover so much material in fourteen minutes.

A great deal of work has obviously been done in each scenario -- the scenes are realistic and immediate, the acting is good -- you just want to be able to stay in each of the worlds a bit longer. The transitions are also somewhat weak -- the two women sitting at the kitchen table do not provide enough of a correlation between their "fantasy films". The sound is also uneven in places.

But the technical and content difficulties are overridden by the importance of the film. It's too easy to forget the role that visual art plays in society today. Its influence, which is quite often covert, has a lot to do with society's attitudes about lesbians.

Hawley's film makes no apologies, suggests no idealistic alternatives. Lesbians are portrayed as women who are discriminated against because our society is heterosexual -- and therefore heterosexist. As more films like "HARDLY AN ENDING" appear, film viewers are going to have to start re-evaluating their perceptions, and they can only do so to the better.

Review by Penny Goldsmith

## FESTIVAL '82



FESTIVAL '82  
A CELEBRATION OF WOMEN  
IN THE ARTS

Join with us in organizing a series of festivals of women in the arts to take place in 1982 throughout Canada. We are a sizeable group of women artists inspired by a nucleus of women artists in London, Ontario who conceived the idea of a National Festival of Women in the Arts. Committed to the concept of communication between women in the arts, efforts are being directed towards provincial festivals. Once organized successfully at the provincial level we will have the expertise for a festival of national proportions, projected for 1984.

In B.C. we are initiating regional festivals in the province. These will be organized locally by regional participants with the help of our provincial planning committee to occur simultaneously in May 1982. Vancouver will then host an all province festival, representing works from each region, July 5-18, at Robson Square. We then envisage touring part of the festival to as many centres and provinces as are interested. We have obtained a B.C. Secretary of State seed grant to plan this. Carol Street, musician and performer is available to assist you in planning and organizing your regional festival and your phone calls and correspondence are welcome. P.O. BOX 1032, STN. "A" VANCOUVER, BRITISH COLUMBIA V6C 2P1 681-8557

1. What area of The Arts are you involved in?
2. Do you belong to an arts or literary organization? Its name?
3. Are you interested in participating as an artist?
4. Do you know others who would be? Please send us their names and addresses.
5. Would you be willing to commit yourself to organizing or helping organize a festival in your area for next May? If so, we will forward organizational material.
6. Please submit names, addresses, and area of activity of those interested in participating.



SATELLITE VIDEO EXCHANGE SOCIETY

261 Powell Street  
Vancouver, B.C.  
Canada V6A 1G3

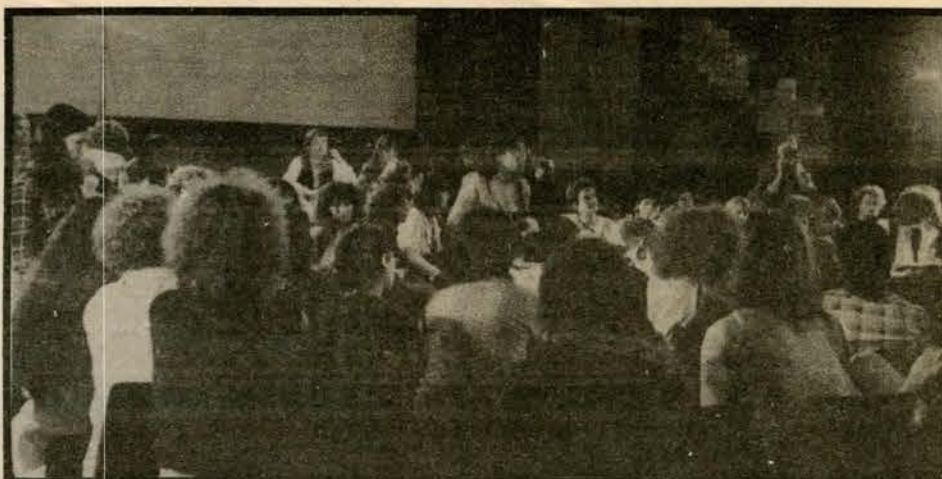
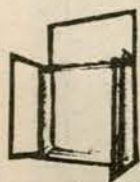


The Video Inn is in the process of organizing a mini Video Festival '82 scheduled for May. We invite women producers to submit current works before March 1st. Contact Shawn Preus at 688-4336. Submission of tape should include title, length and descriptive paragraph.

first  
international  
feminist  
film and video  
conference  
amsterdam, 25-31. may 1981



conference office:  
c/o cinemien  
amstel 256 A  
1017 AL amsterdam  
tel. 020.258357



In 1980 the Association of Film Women International received United Nations support to hold the International Feminist Film and Video Conference in Amsterdam, May 25 - 31, 1981. The package of information I received prior to the conference was massive, particularly in content. In it were papers already assembled from most of the 15 countries attending whose titles included:

- Questions of Censorship and Representation
- Film as an Ideological Process
- Lesbian Filmmaking
- Women and Social/Political applications of Audio-Visual Media in industrialized Third World countries
- For a more progressive feminist aesthetic.

Along with this was information on scheduled workshops and showings in video and film plus the objectives set out in 1980 by the conference Planning Committee:

- a) to facilitate discussion around problems as women working in film or video;
- b) to develop an international network for information and contacts;
- c) to initiate an international newsletter;
- d) to promote an annual conference hosted by different countries;
- e) to promote theoretical understanding and practices by which discrimination against women can be countered both in the work situation within the film/video industries and in the work produced.

It was a large undertaking for the organizing committee and to their great credit the conference was a success. 250 women, all technically and aesthetically involved in film and video met, managed and developed strategies for the future. Everyone pressed their ideas forward, new friends were made, promises given for future contacts.

Workshops on collective and independent video and filmmaking, theory, distribution, Third World, technical skills and criticism provided the structure to exchange information. Everyone took advantage of them. It was impossible to reach every area yourself so trading of information became imperative. In the evenings scheduled and non-scheduled showings were held which often ended after midnight, leaving little to do but prepare for the next day's events.

Internationally there was an interesting range of work and we were fortunately well represented by Vera Frenkel, Nancy Nicol, Terri Chmilar, Dianne Corbin, Barbara Martineau, Marion Barling, Groupe International Video, Video Femmes and Studio Quebec. Delegates represented Women in Focus and Satellite Video Exchange (Vancouver); Femmes en Focus (New Brunswick); The Funnel, Art Metro-pole and Trinity Square Video (Toronto); Nova Scotia College of Art and Dalhousie University (Nova Scotia). Independent delegates were Susan Shank (Quebec) Elise Swerhone (Winnipeg) and Nancy

Johnston and Eleanor Galbraith (Toronto). By the final two days most of the objectives had been secured. Discussion for a future conference has been undertaken by the delegates from Mexico and

Two newsletters have developed: Video will be produced every six months on a moving basis starting at Women in Sync in England, then Iris Video in the U.S. The filmmakers will include the video newsletter in their monthly newsletter based at Women Make Movies in New York. The conference committee is assembling the remaining unpublished papers with contact names and addresses for distribution purposes. These papers are priceless for extending our network. Funding is required (take note letter writers) from the U.N. and our governmental agencies for these papers. Studio D (for film) and Women in Focus (for video) are assembling for Canada, feminist work and production costs and are interested in hearing from producers distributors etc. It was realized that the more fully region participates, the richer our network will become; for the conference was developed not only to celebrate our work but to create more.

Lin Rankin  
Trinity Square Video  
Toronto

VIDEO

# RANDOM THOUGHTS ABOUT TELEVISION AND OUR SOCIETY: By Martha Stuart

The average person in the United States, if s/he continued to watch television at her present rate, will have by the time s/he is 65 watched nine years of 24-hour days.

Television is the distributor and video tape the medium - the former reaching more people instantly and the latter recording more impulses instantly than any previous technology known to man. Television is not what is on but how what is on is transmitted.

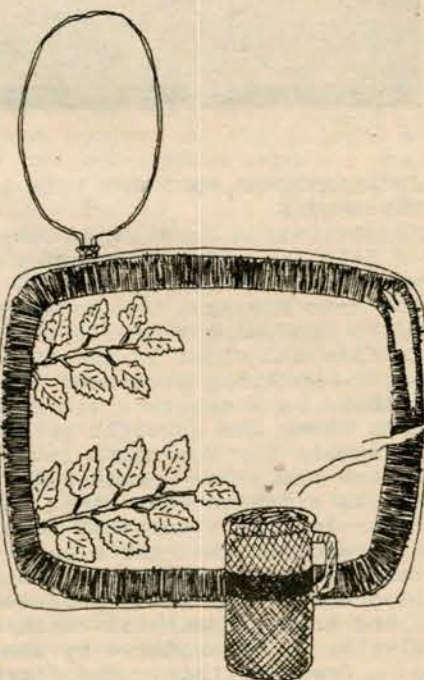
What is wrong with education today also is wrong with educational television, only the latter is tuning out larger numbers of people than any college or university. What's wrong with commercialism today is also wrong with commercial television only the latter is more personally destructive to more people. Both are saying to people, "You are out of it." The problems seem too big and complicated to do anything about and the pleasures too glamorous to be a part of. So, people keep contact with the outside world by watching even more television and thus living even more vicariously.

We forget that the antitheses of anger, polarization, ugliness and war are things that we create actively. They are not just the absence of tension nor the war against the war-mongers, but the making of beauty, the making of understanding, the sharing of differing views. We make life as well as death.

We see very little that is artistic on television because no painter will paint a painting that might have a hole cut out of it, and no group ever composed a symphony. There is virtually no machinery for independent creation on television, very few video tape festivals, no experiments in programming on view at the conventions; very few young rebels in the industry; very few productions from other countries.

We desert people when they start to do their most important job in terms of their input into society. Education and growth would never stop if people got a taste of understanding about mothering and fathering from good mothers and good fathers.

# MEDITATION ON THE SCREEN



THE DRAWING 'MEDITATION ON THE SCREEN' IS BY PER BRATT, LUND, SWEDEN.

It is essential that they see people like themselves arriving at conclusions that will make their families more democratic or their towns more liveable.

We need to make the adult classroom an open classroom. We need to revise the adult primer - television - so that we see and hear people with whom we can share experiences - people in the real world, not Dick and Jane.

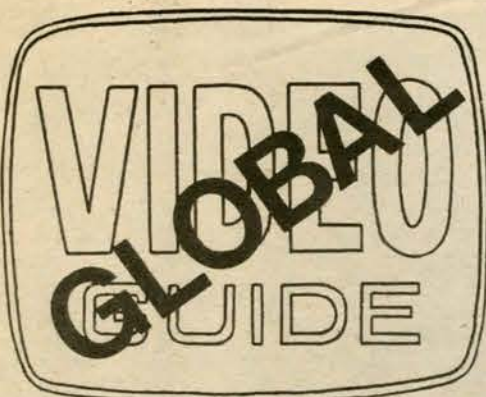
When I started as the first Radio and Television Consultant for Planned Parenthood, the words "birth control" had never been used on the air. We changed everything - public opinion, government irresponsibility, religious ambiguity, personal fear, medical reticence - about birth control by getting on the air with a whole spectrum of views in every discipline and with women talking about what it meant to them to use it. Now, the issue is how best to do it, not whether to do it. We changed it into a matter of civil rights or personal choice in four years. Television is an extension of the language. It would make it possible for people to choose candidates on the basis of feelings about them as people rather than on the basis of indiscernible issues. For example, the issue is how to implement the black movement rather than whether to do it.

Television makes it possible to underline the common bonds of human concern so that the differences of age, sex, color, religion, nationality or whatever can be enjoyed, not feared. But it has never been used this way before, and we can't expect those in control to think human affairs will sell or that they should risk their jobs or reputations on it. They will take a chance only if someone else takes the responsibility.

People respond to reinforcement. Why not reinforce understanding as much as we reinforce violence?

People see poor communication constantly. Why not show them good communication? We are moving from a world of authority and control to one of information and choice. We need to use television as a medium for sharing information and reinforcing choice.

VIDEO



Plenary Session: Saturday May 30th

#### 1. DISTRIBUTION WORKSHOP REPORT

The distribution workshop presented a proposal that each country represented at the conference compile a resource list of information of feminist film & video in their own countries consisting of the following:

1. Funding: what bodies exist in each country to finance feminist film and video production/distribution/exhibition. This should include government bodies as well as cultural foundations and private trusts. In short, anywhere that it is possible to obtain grants in your own countries for activities in the area of production/distribution/exhibition.
2. A complete list of all feminist films and video tapes in each country, (made in that country), with details of running time, format, (16mm/35mm/video), maker, distributor, and a short synopsis.
3. A listing of all exhibition outlets for feminist film and video.
4. Details of the video systems most commonly used in each country.
5. An outline of the legal situation in each country regarding copyright, censorship, and customs regulations with regard to film and video import/export.
6. Details of laboratory costs in each country including the costs of subtitling films, video transfers etc and the facilities available for these.
7. Details of technical skills, resources (equipment & training), available in each country.
8. Details on the particular problems and requirements of feminists working in film and video in each country.
9. A listing of all feminist organizations in each country.
10. Information on the best, (quickest & safest), method of sending films and video tapes into each country and the costs involved, including details on customs clearance, duty, film censorship and any other idiosyncratic details on the import of film/video in each country. One woman from each country represented at the conference is responsible for making sure that this information is collected and sent to the central clearing house for this information. The co-ordinators for each country are marked on the list of participants. The information is to be sent to:

Moira Jean Sullivan & Anna Kindgren  
Kvinnohusfilmgrupp,  
Snickarbacken 10,  
111 39 Stockholm, SWEDEN

It was agreed by the plenary that co-ordinators should send this information as soon as possible. Any new information should be sent to Stockholm as it becomes available. Similarly, any women who want information should write to Stockholm.

#### 2. THIRD WORLD WORKSHOP REPORT

The members of the Third World workshop had prepared a statement that was read to the conference plenary:

"We women filmmakers of the Third World, joined by immigrant filmmakers and western women filmmakers declare that: Women's issues are related to the socio-economic and political problems of our countries in the global context. In the larger oppression that exists women's problems have their specificity. Women are doubly oppressed.

We, women in the Third World countries, experience imperialism, racism, suppression of basic human rights and male domination.

The present mass media in our countries is influenced by capitalist and patriarchal concepts which depict women as sex objects for male consumption. It is dominated by men who are often educated in the West and who impose an imperialist culture. Women who work in the media do not necessarily have a critical political perspective and so they reinforce the same oppressive ideology.



As feminist filmmakers we work for political and socio-economic change through film for our people. We choose to work in film and audio-visual media as they are powerful tools in our countries to arouse consciousness and effect political change, particularly because of:

1. widespread illiteracy and political unconsciousness
2. the isolation of communities where the majority of our people live
3. the mass appeal of the medium.

Our position on filmmaking is defined by a specific political commitment to both the struggle of women and the national liberation of our countries. We take a definite political stand and class position with the people we are filming. We do not accept the myth of objectivity. In the practice of our commitment we are forced to create new forms and models of production, filmmaking, distribution and exhibition. We welcome the foreign women filmmakers who have political solidarity with our aims and objectives. This solidarity would imply a dialogue and exchange of resources, including materials and technical skills.

We would also like to bring about a serious co-operation and dialogue with the millions of immigrant women and exiled women living around the world.

Lastly, we support the armed struggle of women in the many countries fighting imperialism, racism, expansionism, fascism and all forms of dictatorships, in the many countries particularly El Salvador, Palestine, South Africa, the Philippines and Ireland."



appear 4 times a year. It will be available on a subscription basis and women wanting details of the costs should contact:

Abigail Norman  
Women Make Movies  
257 West 19th Street  
New York  
NY 10011  
USA

tel: (212) 929 6477  
Contact address for Women in Sync:  
c/o Christine Wilks  
18 Addison Grove  
Chiswick  
London W4  
England

The purpose of the newsletter is to make available the following information to each other and therefore aid international co-operation.

- Information on new feminist films and video tapes produced in each country, maker, distributor, cost of prints/tapes, technical details, and a short synopsis.
- Announcements by distributors/distribution groups of their intentions to buy rights on certain films.
- News on political struggles around specific campaigns against the banning of feminist films; actions against violence against women in film; the formation of new feminist groups concerned with the media, etc.

The co-ordinators for each country should ensure that all relevant information for the newsletter is sent to either or both of the groups publishing the newsletter on a regular basis.

#### 4. THE FIRST INTERNATIONAL FEMINIST FILM & VIDEO CONFERENCE BULLETIN

The plenary meeting of the conference agreed that the IFFVC should publish a bulletin on the conference consisting of the following:

- A selection of the papers from the conference; this selection to be made by an editorial board made up of the women from the conference planning committee.
- Reports from the conference workshops.
- Personal assessments of the conference by participants.
- Photographs from the conference.
- Information on the networks and structures resulting from the conference.
- A summary of each of the major themes of the conference.

It was agreed by the plenary that the copyright of all the papers from the conference held by the IFFVC, and that anyone who had written a paper but who objected to this decision should contact the conference organizers immediately. (To date no objections have been raised.)

#### Funding for the bulletin publication

Two versions of the bulletin are planned, a French language one and an English language one. Women from USA, GB, Netherlands, France, Canada, and Quebec are investigating feminist publishers in their own countries to find out whether or not these publishers would be prepared to put up money for the publication of the bulletin. It is very important that women researching the possibilities of funding for the bulletin do not make formal approaches to funding organizations on behalf of the IFFVC but relay the information about possible sources of finance to the IFFVC c/o Cinemien. We will need to find two translators for the bulletin, 1 English and 1 French, to check material that has already been translated, and translate material that is only in one language. Cinemien is collecting all information, reports, transcripts from tape recordings of conference sessions etc for inclusion in the bulletin until July 15th. It is absolutely essential that women with articles and reports for the bulletin get them to us by this date. After this there will be a planning/editorial meeting in August to make decisions as to what material is included in the bulletin, and once these



#### 3. INTERNATIONAL FEMINIST FILM & VIDEO NEWSLETTER

The distribution workshop proposed a combined film and video newsletter to be produced in New York by Abigail Norman, (Women Make Movies), who is already engaged in producing a newsletter on women's film and video in the USA. However, the video workshop presented a proposal that there be a separate video newsletter because there are specific problems and requirements for feminists involved in video and the video workshop felt that there was a danger that their interests would be lost in a combined newsletter. It was resolved that there be 2 newsletters: an International Feminist Film & Video newsletter to be produced in New York and an International Feminist Video newsletter to be produced by Women in Sync in Great Britain. The first issue of the Film & Video newsletter is planned for Autumn 1981, and from then on will



decisions have been made an editor will be employed to work with the material to prepare it for the typesetters. There may be some money left from the conference budget to pay the editor and translators but this will not be certain until the accounts for the conference have been finalized. A member of the German delegation made a donation of 600DM to go towards the costs of the bulletin and other groups are trying to raise funds for this. Hopefully the bulletin will be printed, bound and ready for distribution by December 1981. Women in GB, France, West Germany, USA, Canada, Australia are approaching alternative book distributors in their own countries to see whether they would be interested in distributing the bulletin. We decided that we wanted to keep the price of the bulletin at approximately £15.00, (\$7.50 US), including the distributors' percentage. Any profits from the sale of the bulletin could go towards the administrative costs of the next conference.

#### Workshop Reports

Unfortunately a great many of the workshop reports that were handed in during the conference week only give a very rough idea of the workshop discussions; some fail to do even that. As yet we have no reports from the following workshops:

#### Monday

Teaching, Skill-sharing, Mainstream Cinema, Film as an Ideological Process, Criticism, Experimental Filmmaking, Third World, Ethnociematographie.

#### Tuesday

Teaching, Technical Skills, Mainstream Cinema, Lesbian Feminist film Aesthetics, Criticism - Dressed to Kill Analysis, Third World, Experimental Filmmaking.

#### Wednesday

Third World, Mainstream Cinema, Technical Skills, Documentary Filmmaking, Quebec, Herstory, Mädchen in Uniform, Festival Organization, Collective Filmmaking.

#### Thursday

Collective Filmmaking, Teaching, Skill-sharing, Women & Film for Social & Political Intervention, Video, Lesbian Feminist Film Theory, Festival Organization. Apart from these reports, which are urgently required, we would also like to have summaries of the national situations of feminists working in film and video for inclusion in the bulletin, and hope that the national co-ordinators can supply these before July 15th. Also required are articles/reports on the major themes of the conference so we would like women who participated in each of the following areas for the week of the conference to write their assessments of that particular area and send them in to us by July 15th. Major themes are: Distribution/Feminist Film Theory/Feminist Film Criticism/Production/Collective Filmmaking/Education & Training/Third World/Video/Lesbian Film & Video Making/International Communication, Co-operation & Networks/Exhibition/Herstory.

It is very important that we receive all these reports and assessments within the next few weeks so that work on the bulletin can go ahead. This bulletin is the only way we have of making the discussions and ideas of the conference available to those women who are unable to attend. It will also serve as a public expression of the conference, a useful side effect of which may be to encourage international funding bodies to financially support the organization of the next conference. Who knows?

#### 5. THE SECOND INTERNATIONAL FEMINIST FILM & VIDEO CONFERENCE

There were two suggestions made regarding the organization and location of the next conference, one from the Third World workshop, the other from the women from Quebec. The Mexican delegation offered to start looking into the possibility of raising funds to organize the next conference in Mexico. At the meeting on Sunday, May 31st at the Melkweg, it was decided that the next conference in Mexico would help to strengthen the position of the feminists working in film & video in Mexico, as well as the Mexican Women's Liberation Movement in general. Apart from this it would also make it easier for other women from South America to attend.

We decided that there should be two planning committees for the next conference, the Mexican one and a European one, (to co-ordinate Europe and liaise with the Mexican planning committee). Any women in South America, USA, Canada, Quebec who are prepared to be involved in the Mexican Planning Committee should contact: Beatriz Mira, Colectivo Cine Mujer, San Francisco 194, Col Contreras, Mexico DF.

Any women interested in being involved in the European Planning Committee should complete the attached form and return it to the IFFVC c/o Cinemien before July 15th. It is important that this committee is formed and meets in the next few months to begin preparation for the second conference. One of the lessons of this conference was that approaches to international funding bodies have to be made well in advance of the activity which requires financing as all these organizations allocate their budgets at least 12 months in advance.

It may be possible for the Mexican Planning Committee to get money from various international funding bodies for the organization of the conference. Any women who find possible sources of finance for the 2nd IFFVC should inform the Mexican Planning Committee or the European Planning Committee. All formal requests for funding will be made by the Mexican group.

The other proposal for the next conference was made by the delegation from Quebec who have agreed to look into the possibilities for funding the conference there and to liaise with the Mexican Planning Group.

Finally, there were two requests for international support made at the plenary. Enclosed is the text of a letter that the Italian women would like each country to send to the Italian Ministry of Justice and the Italian press. It concerns the case of a film on prostitution, "AAA OFFRESI" made by a group of Italian feminists on prostitution. The film was made for Italian TV but was seized by the police and subsequently criminal charges have been laid against the producers of the film. The text of the letter of protest is as follows:

"To: Ministero de Grazia e Giustizia  
Via Arenula  
00186 Roma  
Italia

Resolution from the First International Feminist Film & Video Conference 25-31 May 1981

We, 250 women representing 33 countries, gathered at the First International Feminist Film & Video Conference in Amsterdam 25th - 31st May 1981, express our strongest protest of the illegal withdrawal and subsequent criminal charges against the film "AAA OFFRESI..." made by M Grazia Belmonti, Anna Carini, Roni Daopoulos, Paola de Martis, Loredana Rotondo, & Annabella Miscuglio.

We demand an immediate withdrawal of all charges against the producers, the immediate release of the film and that the film is shown on Italian Television." Selma Poiraz, a Turkish woman filmmaker addressed the plenary and explained how she had been forced into exile from Turkey by the authorities because they considered her films to be anti-Turkish propaganda. She cannot return to Turkey because if she does she will have to stand trial and could be imprisoned for up to 15 years. The Turkish authorities have now threatened to seize all her possessions and to withdraw her nationality. Selma is currently seeking political asylum in West Germany. Letters of protest should be sent to the Turkish Ministry of Justice.



#### LIST OF VIDEO TAPES SEEN AT THE IFFVC

Electronic Eating - Monika Funke (Germany) 11 min.  
Trick as trick can - Monika Funke (Germany) 9 min.  
Les prostituees de Lyon parlent... Group Video Out (France) 30 min.  
La marche de femmes a Hendaye - Group Video Out (France) 30 min.  
Maso et Miso vont en bateau - Insoumuses (France) 60 min.  
Balbutiements - Groupe 00 Toulouse (France) 50 min.  
Attention-Film - Groupe 00 Toulouse (France) 50 min.  
C'est pas le pays des merveilles- Video Femmes/Francoise Dugre (Quebec) 60 min.  
Une chambre a soi...une maison bien a nous - Video Femmes/Francoise Dugre (Quebec) 35 min.  
Six femmes a leur place - Video Femmes/Francoise Dugre (Quebec) 30 min.  
Sacrificial Burnings - Nancy Nicol (Canada) 30 min.  
Now for the Truth - Vera Frenkel (Canada) 30 min.  
L'accouchement de Linda - Sylvie van Brabant (Quebec) 45 min.  
C'est pas mon genre - Nicole Catellier (Quebec) 30 min.  
La perle rare - Diane Poitras (Quebec) 30 min.  
Femmes de reve - Louise Gendron (Quebec) 10 min.  
Chaperons Rouge - Helene Bourgault/Helene Doyle (Quebec) 45 min.  
A wives tale - Joyce Rock (Quebec) 45 min.  
Les metiers non traditionnels - Groupe Femmes en Focus (Canada) 27 min.  
Victoria Markelbach - Beatrice Somze (Belgium) 60 min.  
International Women's Music Festival '78 Karen Wolf (Danmark) 30 min.  
Danner women - Mosekonerne (Danmark) 55 min.  
A mother's day - Lillian Liberman (Mexico) 18 min.  
Documents of movement 'sexual rape' - Gruppo Comunicazione (Italy) 20 min.  
Documents of Movement 'Sexual Rape' - Gruppo Comunicazione Visiva (Italy) 20 min.  
Manifestation in Rome Against Sexual Rape Gruppo Comunicazione (Italy) 20 min.  
Women's Party to Support 'Quotidiano Donna' - Gruppo Comunicazione Visiva (Italy) 60 min.  
Why Women Stay Battered Women - Women Make Movies (US) 30 min.  
'Well we are alive' - Greta Schiller/A. Norman (US) 30 min.  
Women Take Back the Night - Iris Video (US) 30 min.  
The Question - Iris Video (US) 3 min.  
Art of Ojibwe - Iris Video (US) 17 min.  
Vrouwen en wonen - Leni Jansen a.o. (Holland) 45 min.  
Ze zeggen dat ik... - Kaktus (Holland) 35 min.  
Als je weet wat je weten wilt - Kaktus (Holland) 35 min.  
Pottenkijken - Media (Holland) 35 min.  
30 Maart Vrouwenstaking - Het Staute 00g (Holland) 15 min.  
00-festival A'dam - Het Staute 00g (Holland) 25 min.  
Excerpt From the First Venusian Anthropological Expedition to Earth - Chris Wilks (England) 20 min.  
Building Your Future - Jane Heywood/Amina Patal/Mary Sheil (England) 26 min.  
Body Rights - Penny Delmon (England) 26 min.  
Suzan - Jacqueline Veuve (Switzerland) 20 min.  
Angel Stalder - Jacqueline Veuve (Switzerland) 30 min.  
La mort du grandpere - Jacqueline Veuve (Switzerland) 87 min.



# SCANNING VIDEO SCANNING

**EVENTS AIR DATES  
CONFERENCES FESTI-  
VALS PERFORMANCES  
SYMPOSIUMS  
WORKSHOPS**

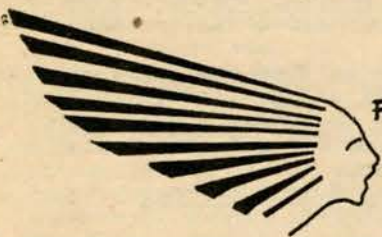
## "Equal Time in Equal Space"



A community video art project about women's experience of incest. A co-production of the Los Angeles Women's Video Centre and Ariadne: A Social Art Network, sponsored by A Space, Women's Counselling Referral and Education Centre and University College Playhouse.

October 13-17, 1981  
University College Playhouse  
79A St. George St.  
\$3.00 (regular admission)  
\$10.00 (contributing admission)

For ticket information and reservation call  
(416) 978-6307, (416) 978-6638



FESTIVAL '82

## A CELEBRATION OF WOMEN IN THE ARTS

OUR GOAL IS TO MAKE CONTACT WITH WOMEN IN ALL THE ARTS: VISUAL; LITERATURE; MUSIC; THEATRE; DANCE; VIDEO/FILM.

Along with women in several other provinces, we are organizing a Festival of Women in the Arts in British Columbia. We are initiating festivals around the province to be organized at the local level. Vancouver will then host an all-province festival consisting of works from each region. This event will take place from June 4 to 18, at Robson Square, a multi-media facility located downtown.

Thanks to a seed grant from the Secretary of State, we have been able to engage a paid co-ordinator: Carol Street, musician and performer. She is available to assist you in planning and organizing your regional festival, and correspondence or phone calls are welcome.

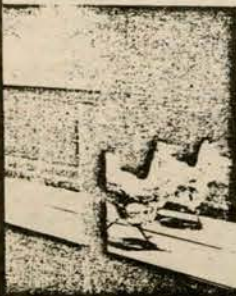
P.O. BOX 1032, STN. A  
VANCOUVER, B. C.  
V6C-2P1 681-8557

### WESTERN FRONT PRESS RELEASE

November 11, at 9pm, there will be a screening of tapes by ROBERT HAMON, Canadian artist living in Boston. His exhibition, "Rewind: the Laughter Machine" is being presented from Oct. 20 until Nov. 7, in the gallery at the WESTERN FRONT.

# WF

303 East 8th Avenue  
Vancouver, B.C., Canada  
V5T 1S1 (604) 876-9343



OCTOBER  
NOEL HARDING  
visiting video artist

DURING HIS STAY AT THE WESTERN FRONT, NOEL HARDING WILL BE PRODUCING A NEW VIDEOTAPE. HIS WORK IS FAMILIAR TO VANCOUVER AUDIENCES THROUGH INSTALLATIONS AT THE VAG AND LECTURE/SCREENINGS AT ECCA. ABOUT HIS WORK, PEGGY GALE SAYS: "SINCE HIS FIRST EXHIBITED VIDEOTAPE IN 1971, NOEL HARDING HAS CONSTRUCTED SITUATIONS FOR INVESTIGATION: HE HAS CONSIDERED THE LIVES AND HABITS OF PEOPLE CLOSE TO HIMSELF, HE HAS WORKED WITH TOOLS AND IDEAS OF INCREASING COMPLEXITY, HE HAS PLACED HIMSELF IN A CENTRAL POSITION EVEN WHEN MOST APPARENTLY ABSENT, BRINGING THE CONTEXT HE DIVINED AROUND HIM INTO FINE FOCUS."

screening: Wed., Oct. 14



NOVEMBER  
KIM TOMCZAK  
artist-in-residence

DURING KIM TOMCZAK'S ARTIST-IN-RESIDENCY HE WILL BE PRODUCING A VIDEOTAPE WHICH "WILL BE A NARRATIVE, AN EXAMINATION OF THE CANADIAN COOL, A MAKE-BELIEVE JAZZ SESSION OF NON-PARTICIPATORS, THE SELF-DESTRUCTORS WHO KNOW WHERE IT'S AT". ON NOVEMBER 25, HE WILL BE PRESENTING AN AUDIO PIECE, "STUPID LIKE A MUSICIAN", (A TAKE-OFF ON DUCHAMP'S SAYING, "DUMB LIKE A PAINTER") WITH PRE-RECORDED TAPE LOOPS WHICH THE AUDIENCE CAN ACTIVATE AT WILL. A VANCOUVER NATIVE AND FORMER DIRECTOR OF PUMPS, KIM TOMCZAK PRESENTLY LIVES IN TORONTO.

performance: Wed., Nov. 25



DECEMBER  
GENERAL IDEA  
artist-in-residence  
event: TBA

GENERAL IDEA IS THREE ARTISTS (AA BRONSON, FELIX PARTZ, AND JORGE ZONTAL) WHO HAVE WORKED COLLECTIVELY SINCE 1968 IN MULTIPLE MEDIA AND DISCIPLINES ENCOMPASSING TELEVISION, VIDEO, PERFORMANCE, BOOKS, MAGAZINES, EXHIBITIONS AND INSTALLATIONS. THEIR WORK HAS BEEN SHOWN IN BOTH ALTERNATIVE SPACES AND MAJOR MUSEUMS THROUGHOUT NORTH AMERICA AND EUROPE. GENERAL IDEA'S ONGOING PROJECT INCLUDES A METHOD OF DESCRIBING, THROUGH INVERSION AND PARADOX, THE MASS MEDIA AS IT PREVAILS IN NORTH AMERICAN POPULAR CULTURE: ITS OVERWHELMING INFLUENCE AND THE AMBIVALENCE WITH WHICH IT IS RECEIVED. DURING THEIR ARTIST-IN-RESIDENCY, GENERAL IDEA WILL BE PRODUCING A NEW VIDEOTAPE.

## DISTRIBUTION CATALOGUES DIRECTORIES TAPES

### Women & Pornography The Feminist Case

A Thirty Minute Color Film now in Mid-Production



ON THE MARCH PRODUCTIONS filming a feminist led tour along 42nd Street in New York City.

The Film Fund/On the March,  
Lynn Campbell / On the March Productions  
16 Cheever Place, Brooklyn, New York 11231.

Contributions are tax deductible

## WOMEN IN FOCUS

DISTRIBUTES AN AUDIO/VISUAL LIBRARY  
ON WOMEN'S ISSUES



videotapes, slide/sound, and film that provide well-researched information, help develop awareness, and stimulate discussion on the position of women in society.

Suite 204-456 West Broadway  
Vancouver • BC • Canada  
V5Y 1R3 • (604) 872-2250

## FESTIVAL INTERNATIONAL DE FILMS DE FEMMES

### LES GEMEAUX

Centre d'Action Culturelle

49 av. Clémenceau, 92330 Sceaux, France



Où et quand pouvons-nous visionner le film ? - When and where can we see the film ?

Moyen de transport de la copie - Transit of the copy:

Poste - Post ☐ Avion - Flying boat ☐ Train ☐ Autres - Other ☐

Date d'envoi de la copie - Date of sending of the print:

Pour les films étrangers, les copies sont à envoyer - The stranger prints must be sent to:

S.I.T.  
11 E, rue Léon Jouhaux - 75010 PARIS  
Tél. 201.18.14

Adresse où renvoyer la copie - Address where to send back the print:

Présence de la réalisatrice au Festival - Presence of the director during the Festival ?

Oui - Yes ☐ Non - No ☐

Date d'arrivée - Date of arriving:

Sujet du film - Subject of the picture:

Le film a-t-il reçu un prix ? - Has the film received a prize ?

Biographie et filmographie de la réalisatrice - Biography of the director:

TOURNEE: J'accepte ☐ que mon film soit sélectionné

je n'accepte pas ☐

pour une diffusion après le Festival. Une somme de 450 F vous serait versée pour chaque projection de la tournée.

Signature de la réalisatrice ou de son représentant  
Signature of the director or of her representative

# SCANNING VIDEO SCANNING

VIDEO  
GUIDE

**PACIFIC CINEMA THEQUE**  
1616 West 3rd Avenue  
Vancouver, B.C. V6J 1K2

Membership(s) @ \$5.00  
Subscription  
ticket(s) @ \$15.00

## "SHE'S MINE AIN'T SHE"

by Jeff Byrd & Jacqueline Cook



During their lifetimes half of all women will experience some form of spouse-inflicted violence.

"She's Mine Ain't She" is a compelling documentary on wife battering. This powerful videotape relates the experiences of five women. These women, of various backgrounds, share the agonizing experience of living in a violent relationship. The poignancy of their stories reflects the severity of the situation in our society.

(color, 55 minutes)  
Purchase: \$200.00  
Rental: \$75.00

Distribution Coordinator  
Video Spectrum  
288 Warren Street  
Brooklyn, N.Y. 11201  
(212) 522-5145

AMAZONES D'HER  
LESBIENNES D'AUJOURD'HUI



VIDEO POUR ♀ SEULEMENT

"Amazons Then, Lesbians Now" is a video for Lesbians only. It is available in French (1/2 inch tape) and in English (1/2 or 3/4 inch tape) in black and white. The English version consists of a voice-over translation of the original French. It is 1 1/4 hours long.

Video Amazone  
c/o Ariane Brunet  
Boite 429  
Succ. Station Victoria  
Montreal H3Z 2V8  
Québec, Canada.  
tel.: (514) 489-8392

ISIS

women's  
international  
information and  
communication  
service

feminist network  
resource guides  
international bulletins



ITALY  
Via della Pelliccia 31  
00153 Rome  
Tel: 06/580 82 31

SWITZERLAND  
P.O. Box 301  
CH-1227 Carouge/Geneva  
Tel: 022/43 40 22



## are you listening

Martha Stuart Communications, Inc.  
66 Bank Street New York, New York 10014  
Cable: Listening Telephone: 212-255-2718

NATIONAL PROGRAMS  
Color, 28min. 38sec.

|                                                                    | Video<br>Cassette<br>Rental/Sale |
|--------------------------------------------------------------------|----------------------------------|
| Women Who Have Had An Abortion & Women Who Didn't Have An Abortion | \$ 35 / 250                      |
| At The Houston Women's Conference                                  | 35 / 250                         |
| Women Business Owners                                              | 35 / 250                         |
| Women In Management                                                | 35 / 250                         |
| Women In Middle Management                                         | 35 / 250                         |
| Men Who Are Working With Women In Management                       | 35 / 250                         |
| Household Technicians                                              | 35 / 250                         |
| Shop Stewards                                                      | 35 / 250                         |
| Boys With Long Hair                                                | 35 / 250                         |
| Switchboard                                                        | 35 / 250                         |
| Freaks                                                             | 35 / 250                         |
| Older People                                                       | 35 / 250                         |
| Widows                                                             | 35 / 250                         |
| Prisoners                                                          | 35 / 250                         |
| Prison Guards                                                      | 35 / 250                         |
| Policewomen                                                        | 35 / 250                         |
| Judges                                                             | 35 / 250                         |
| Welfare Mothers                                                    | 35 / 250                         |
| Women                                                              | 35 / 250                         |
| Woodlawn Sisterhood (Black Women's Group)                          | 35 / 250                         |
| Black High School Girls                                            | 35 / 250                         |
| Black P Stone Nation (Black Street Gang)                           | 35 / 250                         |
| Garfield Ridge (Community Action Group)                            | 35 / 250                         |
| Cook County Interns                                                | 35 / 250                         |
| People Who Have Epilepsy                                           | 35 / 250                         |
| Parents Of Disturbed Children                                      | 35 / 250                         |
| Children Of Working Mothers                                        | 35 / 250                         |
| Couples Who Are Sharing Responsibilities                           | 35 / 250                         |
| Single Parents                                                     | 35 / 250                         |
| Mothers Who Are Part Of Supportive Day Care                        | 35 / 250                         |

INTERNATIONAL PROGRAMS  
Color, 28min. 38sec.

|                                                       |          |
|-------------------------------------------------------|----------|
| Couples In India                                      | 35 / 250 |
| Jamaican Women                                        | 35 / 250 |
| Village Women In Egypt (20 min.) (English Voice Over) | 35 / 250 |
| Journalists At International Women's Year             | 35 / 250 |
| Key Women At International Women's Year               | 35 / 250 |
| Vasectomy (20min. B&W) (Spanish)                      | 25 / 175 |
| Mujeres Colombianas (20min. B&W) (Spanish)            | 25 / 175 |

Rental price applicable to purchase price. Rentals for one day only and returned postmarked the following day. Available for broadcast. All rights reserved. Collect calls accepted for orders: (212) 255-2718.



**AUSTIN WOMEN'S CENTER**  
711 San Antonio Austin, Texas 78701 512 472-3775

As part of the Women's Cable Coalition of Austin, we are currently looking for women-oriented video programs to cablecast on Austin Community Television, the local access channel. The Coalition consists of women from all facets of life, representing such groups as Women in Communications, Inc., Austin Commission on the Status of Women, American Association of University Women, and Women and Their Work.

If you have access to or are aware of any video programs we could use, we would gratefully appreciate the support. As we are just beginning to build our viewership, our funds for rental fees are very limited, yet we could cover mailing costs. In cablecasting your video programs, we could be widening the programs' audience, ultimately returning benefits to its producers. Programs should run 20-30 minutes in length, and copyright information concerning the programming should be included.

## IDERA Film Catalogue

International Development Education Resource Centre

2524 Cypress St. (604) 738-8815  
Vancouver B.C. V6J 3N2 738-9621



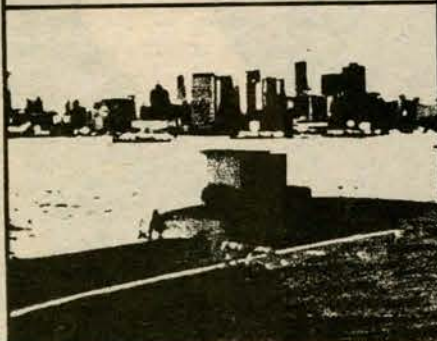


# SCANNING VIDEO SCANNING

**WEST COAST  
INDEPENDENT FILMS**  
art for consenting adults

**CINEWORKS**

525 W. Pender Street,  
Vancouver, B.C. Canada, V6B 1V6



525 West Pender Street, Suite 1  
Vancouver, B.C. V6J 1V5  
(604) 684-3014

## CANADIAN FILMMAKERS DISTRIBUTION CENTRE

144 Front Street West, Suite 430  
Toronto, Ontario M5J 2L7  
(416) 593-1808



**SURVIVA** explores the role of the artist in our society. Through the story of one individual, it raises the issue of what relationship an artist has to a community. The film raises the larger question of how does one make a living at what one is good at? By contrasting the women and their artwork with scenes of how they earn their livelihood, many ways of dealing with this problem are shown. **SURVIVA** shows how these women live, create support for their work and nourish their spirits, in short, survive.

## SURVIVA

BY CAROL CLEMENT AND ARIEL DOUGHERTY  
(32 minutes, color, 16mm, 1980)

An Artemisia and Women Make Movies  
Co-production

Cinematography.....Ariel Dougherty  
Animation.....Carol Clement  
Editor.....Ariel Dougherty  
Sound.....Marilyn Ries  
Original Music.....River Lightmoon  
Betty MacDonald  
Lead Vocals.....Alix Dobkin  
Still Photography.....Diana Davies

Rental: \$60 Purchase: \$500

Distributed by:  
Women Make Movies, Inc.  
257 West 19th Street  
New York, New York 10011  
(212) 929-6477

## WOMEN TAKE BACK THE NIGHT



Iris Video 1980

NO  
MORE  
SEXUAL  
ASSAULTS



For information  
about distribution



425 ONTARIO, S.E.  
MINNEAPOLIS, MN 55414  
(612) 376-3333

Community groups RENTAL: 1/2"-\$30, 3/4"-\$45  
SALE: 1/2"-\$100, 3/4"-\$110

Institutions RENTAL: 1/2"-\$50, 3/4"-\$60  
SALE: 1/2"-\$150, 3/4"-\$160

On August 4, 1979, 5,000 people marched through the streets of downtown Minneapolis under the banner, "Women Take Back the Night." The march, like others around the world, brought public attention to the violence women face on the streets, on the job, and in the home.

**WOMEN TAKE BACK THE NIGHT** is a half-hour documentary about this event and the months of organizing, by Women Against Violence Against Women. Using a blend of music, poetry, personal testimony and politics, the tape conveys the feeling of celebration as women marching together claim their right to the streets and the night. **WOMEN TAKE BACK THE NIGHT** is produced by Iris Video, a collective of women independent video makers.

## BOOKS & MANUALS



## BOOKS BY ARTISTS NOW AVAILABLE: WITH ESSAYS BY TIM GUEST & GERMANO CELANT, AND ILLUSTRATED DESCRIPTIONS OF BOOKS BY OVER FIFTY ARTISTS, INCLUDING:

ABRAMOVIC/ULAY, ACCONCI, ANDERSON, APPLEBROOG, ART-  
LANGUAGE, BALDESSARI, BARTOLINI, BEUYS, BOETTI, BROODTHAERS,  
BROWN, BURDEN, BURGIN, CARRION, CLEMENTE, DARBOVEN, DE  
JONG, DUCHAMP, ENGLISH/POTTER/LANSLEY, FULTON, GENERAL  
IDEA, GILBERT & GEORGE, GREYSON, HILLER, KNOWLES, LEWITT, EL  
LISSITZKY, MACIUNAS, MERZ, MURRAY, NANNUCCI, NAUMAN, ONTANI,  
OPPENHEIM, PAOLINI, ROSLER, ROT, RUSCHA, SCHNEEMANN,  
SCHWARZKOGLER, SNOW, TOT, VOSTELL/HIGGINS, WARHOL, WIELAND.

150 pages, 20.4 x 26.5 cm., 1981.

• Paper \$12.00

## PERIODICALS... MAGAZINES... NEWS- LETTERS... TABLOIDS...

## CARFAC NEWS!

CANADIAN ARTISTS' REPRESENTATION  
LE FRONT DES ARTISTES CANADIENS

SUBSCRIPTION TO CAR/FAC NEWS

\$5.00. Add \$1.00 to subscribers outside of Canada.

Institutions & Business rate: \$10.00

Box 4823, Stn. "E"  
Ottawa, Ontario K1S 5H9

## CONNECTIONS

A Learner Centre Publication

LIBERTAD  
DE  
EXPRESSION



\$15 per year (institutions)  
\$10 per year (individuals and  
poor groups)  
\$ 5 per year (poor individuals)

Edmonton Learner Centre  
Box 4279 South Edmonton  
Alberta, Canada T6E 4T3

## DIS COURSE

BERKELEY JOURNAL FOR THEORETICAL STUDIES IN MEDIA AND CULTURE

*Discourse 4* will be devoted entirely to feminist theory, including explorations of psychoanalyses and language, film criticism and practice. It will include the work of two Bay Area women artists, Barbara Hammer and Judith Barry, an interview with German filmmaker Ulrike Ottinger, a translation of a section of Sarah Kofman's *L'écriture de la femme*, a study by Gayatri Spivak, an essay on the "Construction of the Castrated Woman in Psychoanalysis and Cinema", as well as an analysis of "The Problem of Subjectivity in Contemporary Italian Women's Literature." Subsequent issues will continue to reflect our commitment to a feminist perspective and we encourage women to submit articles for future issues.

DISCOURSE MAGAZINE, P.O. Box 4667, Berkeley, CA 94704

1 issue—\$3.50 individuals 1 year or 3 issues—\$9.00 individuals  
—\$4.50 institutions —\$12.00 institutions  
—\$6.50 foreign —\$18.00 foreign

Name \_\_\_\_\_

Institution \_\_\_\_\_

Street \_\_\_\_\_ City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

### FIREWEED

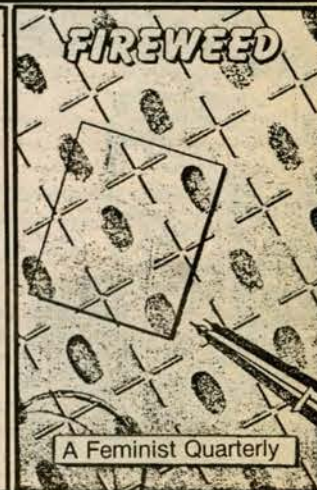
#### Collective

Rina Fraticelli  
Pamela Godfree  
Edie Hoffman  
Joss MacLennan  
Denise Maxwell  
Carolyn Smart  
(Managing Editor)  
Rhea Tregobov

#### Associate Members

Gaynor Carney  
Sheilagh Crandall  
Lynne Fernie  
Jennifer Fisher  
Louise Smith

Subscriptions: 4 issues  
(1 year) \$10 (\$15 institu-  
tions; outside Canada  
add \$2) to FIREWEED  
P.O. Box 279, Station B,  
Toronto, Canada  
M5T 2W2.



A Feminist Quarterly

## Attention All Lesbians!

**FIREWEED**, a feminist quarterly published in Toronto, is soliciting material from lesbians living in Canada for an **Anthology of lesbian culture and politics**

We are looking for any work which you feel would explore, challenge and make visible the culture and politics of lesbians: interviews, fiction, poetry, visual work, reviews, history/documentation, dialogues between contemporary lesbian art/theatre/political/literary women.

Submission Information: Manuscripts should be typewritten, double spaced, on 8 1/2 x 11 paper with footnotes and illustrations (if any) fully captioned. Article outlines or proposals are welcome. If you are submitting visual work, please send a photograph or copy — do not send original work through the mail. All submissions must include a S.A.S.E. and a short biographical statement.  
Submission Deadline: September 30, 1981. Coming out Feb./82

Send to: **FIREWEED**, P.O. Box 279, Station B, Toronto, Ontario M5T 2W2. Attention: Issue 13

## Women Artists News

P.O. Box 3304, Grand Central Station • New York, NY 10017

Women Artists News has a nationwide readership of almost 30,000 critics, curators, collectors, art historians, and artists.

Every issue of this six-year-old publication includes reviews of books and exhibitions, articles on special themes, profiles of artists, and an almanac of exhibits and other arts events.

**SUBSCRIPTION RATES** are \$8.50 per year

## leftwords

Leftwords is an all-volunteer newspaper produced jointly by independent socialists, the Socialist Organizing Committee, and socialist-feminists. Leftwords is published nine times per year. Subscriptions are \$5 per year, or single copies can be obtained at newsstands for 35 cents.

Leftwords, P.O. Box 69367, Station K, Vancouver, B.C. V5K 4W5

## canada hear ?

and other noisy questions in every issue of **Musicworks** 30 Saint Patrick Street Toronto Canada M5T 1V1.

## RAISE THE STAKES

The Planet Drum Review \$2



BOX 31251, SAN FRANCISCO, CALIFORNIA, 94131, USA

## TELESCAN

The Digest of the Center for Learning and Telecommunications



**TELESCAN**  
Your  
Monitoring  
Service

**AAHE**  
AMERICAN ASSOCIATION  
FOR HIGHER EDUCATION  
ONE DUPONT CIRCLE, SUITE 780  
WASHINGTON, D.C. 20036, U.S.A.

\$35., U.S.  
\$40., outside U.S.

## CONSIDER ADVERTISING IN



Canada's guide to  
alternative television activity  
is read by over 2000 READERS  
WHOSE PARTICULAR INTEREST  
IS VIDEO!

- \*PUBLISHED 4 TIMES A YEAR
- \*DISTRIBUTED ACROSS CANADA AND IN EURASIA
- \*REACHES ARTS ORGANIZATIONS, COMMUNITY GROUPS, CABLE SYSTEMS, PRODUCERS & ARTISTS
- \*REASONABLE RATES

## CASH FUNDING HELP LOBBYING JOBS

PERIPHERAL VISION requires actors and video people to participate in an on-going, experimental theatre project; Sunday evenings 7-11. The project is performance oriented and will be directed by Gretchen Dulmage. If interested please call 732-9349 (Vancouver).

SYDNEY FILMMAKERS CO-OPERATIVE LTD

INDEPENDENT FILM & VIDEO  
RENTAL • SALES • EXHIBITION

WOMEN'S FILM WORKER

Postal Address: Telephone: (02) 33 0721  
P.O. Box 217 Kings Cross NSW 2011 Australia.

## Need a new face?



We offer design  
illustration  
typesetting  
camera work  
layout and  
paste up  
for advertising  
& print  
media

**Makara**  
Publishing  
and Design

1011 Commercial  
Drive, Vancouver V5L 3X1 253-8931

## CRTC

## HARDWARE NEW RECYCLE

## GLOBAL



PRICE: \$ 8.00

1981

## INDEX / DIRECTORY OF WOMEN'S MEDIA

To Aid Networking and Increase Communication  
Among Women Nationally and Internationally

Martha Leslie Allen, Editor

ORDER FROM:

**Women's Institute for Freedom of the Press**

3306 Ross Place, N. W., Washington, DC 20008

## amazone

voor & door vrouwen

stichting amazone  
keizergracht 678  
amsterdam  
the netherlands  
tel. 020 279000

WHAT IS AMAZONE ?

### ART

The art gallery has exhibitions of work on specific themes concerning the position of women in present-day society, such as work, house-keeping, dreams, sexuality, taboos etc. Women artists have an opportunity to exhibit and sell their work.

There are video-programs related to the themes of the current exhibition.

Women are able to participate in workshops, supervised by professional filmmakers; they have made 8mm films on the theme of the exhibition.

Every month there is a performance, varying from mime, cabaret, theatre, dance, to film.

### INFORMATION

Group discussions on the exhibitions or other subjects, concerning women and their role in present-day society, are organized for school-groups, adult education programs, women's groups etc.

Most of the women working in Amazone are volunteers.

### N.B.

Amazone is meant primarily for women, however men can attend the exhibitions and make use of the library.

Open: tuesday up to friday from 10-16 hrs  
thursdaynight from 19-21 hrs  
saturday from 13-16 hrs

## JOIN THE IVA TODAY

WRITE FOR DETAILS

**IVA** Independent  
Video  
Association

42 Gloucester Avenue London NW1 England

## NOISE

ACTT Offer membership  
to non-broadcast  
video makers

**IVA  
MEETING**  
Don't Miss It!!



# BYRON'S BACK IN JAPAN



## BUT HE'S SHOWING AT THE VANCOUVER ART GALLERY BYRON BLACK

videospace

### A.N.N.P.A.C.

Parallelogramme and National Office  
217 Richmond Street West, 2nd Floor,  
Toronto, Ontario, M5V 1W2 Canada  
(416) 977-3897

### PACIFIC

Chris Creighton-Kelly, Open Space  
510 Fort Street, Victoria, B.C. V8V 1E6  
(604)383-8833

**PARALLELOGRAMME**, now in its sixth year of publication, continues to be Canada's most comprehensive guide to new art activity, providing its readership with a descriptive and illustrated listing of the work of artists, centres and galleries — members and non-members of the Association of National Non-Profit Artists' Centres (A.N.N.P.A.C.).

In keeping with our belief in the importance of communication among artists, we are expanding our editorial function and increasing our bilingual content.

The artists' interests can be more democratically served, without cultural, geographical or aesthetic bias, by including regional representation at the editorial level, and by publishing articles, letters and statements that are generated by the community.

On behalf of A.N.N.P.A.C., an organization comprised of 35 Canadian artist-run centres dedicated to the development of new art activity, I would like to invite submissions of Letters to the Editor, articles, research papers, manifestos and artists' statements for possible publication in **PARALLELOGRAMME**.

**PARALLELOGRAMME** is published 6 times a year (October, December, February, April, June and August) by the Association of National Non-Profit Artists' Centre and is distributed throughout North America and Europe.

**PARALLELOGRAMME** is mailed free of charge to artists. Subscription rates are: \$10 a year for individuals and \$15 a year for institutions.

**DEADLINES** for unsolicited submissions and advertising: November 10, 1981; January 10, March 10, May 10, July 10, 1982.

Tanya Rosenberg  
Editor

**A.N.N.P.A.C.**  
Parallelogramme and National Office  
217 Richmond Street West, 2nd Floor,  
Toronto, Ontario, M5V 1W2 Canada  
(416) 977-3897

**ANNPAC SECRETARIAT**  
Linda Covit (Montreal), Peggy Gale (Toronto),  
Cory Wyngaerden (Vancouver).

**ANNPAC NATIONAL SPOKESPERSON**  
Allan Mattes

**COORDINATOR OF RESEARCH & ADMINISTRATION**  
Kerri Kwiater

**REGIONAL REPRESENTATIVES**

**ATLANTIC**  
Bruce Campbell, Centre for Art Tapes  
1671 Argyle St., Halifax, N.S. B3J 2B5  
(902)429-7299

**QUEBEC**  
Neil Tremblay, Powerhouse  
3738 St. Dominique, Montreal, P.Q. H2X 2K9  
(514) 844-3489

**TORONTO**  
Michelle McLean, The Funnel  
507 King St. East, Toronto, Ont. M5A 1M3  
(416)364-7003

**ONTARIO**  
Dennis Lukas, Niagara Artists, Co.  
109 St. Paul Crescent, St. Catharines, Ont. L2R 1M3  
(416)945-8080

**CENTRAL**  
Wally May, Off Centre Centre  
118 - 8th Ave., S.E., 3rd Floor, Calgary, Alberta, T2G 0K6  
(403)233-2399

**PACIFIC**  
Chris Creighton-Kelly, Open Space  
510 Fort Street, Victoria, B.C. V8V 1E6  
(604)383-8833

**EDITOR**  
Tanya Rosenberg

**EDITORIAL ASSISTANCE**  
Tim Goss

**REGIONAL EDITOR**  
Kerri Kwiater

**DESIGN & LAYOUT**  
Bob Wilcox

**TRANSLATION**  
Emmanuel Gogel

**TRAVEL & TOURS**  
by Tanya Rosenberg

**SPECIAL THANKS TO:**  
Doug Durand, Kerri Kwiater, Art Piquet, Art  
Metropole, Underhill, David Hound, Gillian  
Robinson and the contributors for assistance  
and support.

**PARALLELOGRAMME** is published 6 times a year (October, December, February, April, June and August) by the Association of National Non-Profit Artists' Centre and is distributed throughout North America and Europe.

**PARALLELOGRAMME** is mailed free of charge to artists. Subscription rates are: \$10 a year for individuals and \$15 a year for institutions.

**ADVERTISING RATES**  
Full page: 7 x 9 1/2" (\$150)  
2/3 page: 4 3/4 x 9 1/2" (\$100)  
1/2 page: 7 x 4 3/4" (\$80)  
1/3 page: 3 1/4 x 9 1/2" (\$60)  
1/4 page: 3 1/2 x 4 3/4" (\$45)

**DEADLINES** for unsolicited submissions and advertising: November 10, 1981; January 10, March 10, May 10, July 10, 1982.

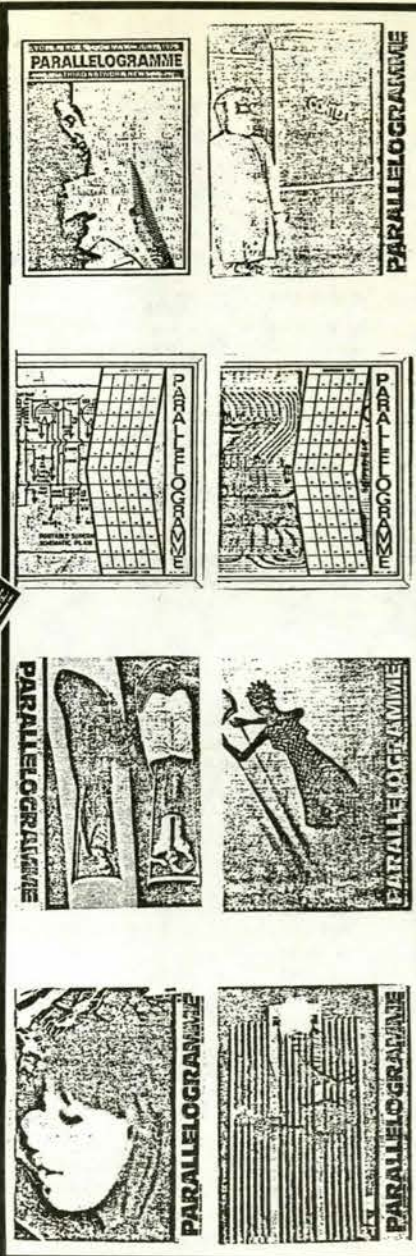
**ANNPAC MEMBERSHIPS** are available to Canadian non-profit artist-run spaces. New members are accepted at the Annual Conference held in the spring of each year.

**ANNPAC ASSOCIATE MEMBERSHIPS** are available to other non-profit cultural organizations only. Please contact regional representatives of the ANNPAC Secretariat for details.

**PARALLELOGRAMME** gratefully acknowledges support from the Visual Arts Section of the Canada Council and The Ontario Arts Council.

POC 0001812  
Second Class Mail Product: 400

**PARALLELOGRAMME**  
Vol. 7, No. 1 OCTOBER-NOVEMBER 1981



**SINCE 1971**  
THE CONTACT LIST FOR  
INDEPENDENT  
PRODUCERS AND  
ARTISTS, NON-  
PROFIT CENTRES  
AND GALLERIES

**SATELLITE VIDEO**  
267 Powell  
Vancouver B.C.  
Canada V6A 1G3

**THE ANNUAL, INTERNATIONAL VIDEO EXCHANGE DIRECTORY**  
a special issue of **VIDEO GUIDE**

|                                                                                                                                                                                                                                                                                                                                  |  |                                                                                                                                                                                                                                                                                                                                                                |  |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| <b>GENERAL INTERESTS</b><br><input type="checkbox"/> TAPE EXCHANGE<br><input type="checkbox"/> PRINT EXCHANGE<br><input type="checkbox"/> SHOWING MY/OUR TAPES<br><input type="checkbox"/> SHOWINGS IN OUR CENTRE<br><input type="checkbox"/> TRAVEL<br><input type="checkbox"/> DISTRIBUTION<br><input type="checkbox"/> OTHER  |  | <b>ART</b><br><input type="checkbox"/> VIDEO ART<br><input type="checkbox"/> PERFORMANCE/CONCEPTUAL<br><input type="checkbox"/> MUSIC/THEATRE/DANCE<br><input type="checkbox"/> POETRY/READING<br><input type="checkbox"/> SOCIAL/POLITICAL ISSUES<br><input type="checkbox"/> 96 ISSUES<br><input type="checkbox"/> ECOLOGY<br><input type="checkbox"/> OTHER |  |
| <b>INTEREST IN SATELLITE VIDEO EXCHANGE SOCIETY</b><br><input type="checkbox"/> VIDEO GUIDE TABLOID<br><input type="checkbox"/> TAPE CATALOGUES<br><input type="checkbox"/> VIDEO INN TAPE LIBRARY<br><input type="checkbox"/> MATERIAL (PHOTOS, BIBLIOGRAPHY, PRINT ETC.) ENCLOSED FOR VIDEO INN USE IN FILES AND PUBLICATIONS. |  | <b>INTEREST IN SATELLITE VIDEO EXCHANGE SOCIETY</b><br><input type="checkbox"/> EXHIBITION EXCHANGES<br><input type="checkbox"/> VIDEO INN SHOWINGS<br><input type="checkbox"/> EUROPEAN TRANSFERS                                                                                                                                                             |  |
| NAME _____<br>GROUP _____<br>CONTACT ADDRESS _____<br>CITY _____<br>COUNTRY / CONTINENT _____<br>PROV / STATE _____<br>TELEPHONE AREA CODE _____<br>NUMBER _____                                                                                                                                                                 |  | POSTAL CODE _____<br>EQUIPMENT: _____<br>MESSAGES: _____                                                                                                                                                                                                                                                                                                       |  |

TIME TO SUBMIT MATERIAL  
FOR THE 9TH INTERNATIONAL  
VIDEO EXCHANGE DIRECTORY

We are once again going back to the small 'travel size' format. This new directory will include general information about travelling in other countries.

PERFORMANCE • LIFE STYLES • THIRD WORLD •  
 POLITICS • SEXUALITY • ABORIGINAL • NUCLEAR  
 CONCEPTUAL • BROADCAST • ECOLOGY • SOCIO  
 ION • THEATRE • POETRY • EDU  
 COMMUNITY TERNATION  
 ELECTRONIC MEDIA  
 ART • LAW AEL  
 WOMEN • OWN PREUS  
 IN • MUSIC DY HARVEY  
 ANCE • VI MOWBRAY  
 • HEALTH SAUNDERS  
 MINORITIES I TOMCZAK  
 • LABOUR A FRENKEL  
 AWAYAN GOLDBERG  
 PAUL WONG ANE WRIGHT  
 NORA HUTCHISON • KEIGO YAMAMOTO • VISUS  
 DION/POLONI • DOWNTOWN COMMUNITY TELEVIS  
**INTERNATIONAL DISTRIBUTION**

— 261 POWELL ST., VANCOUVER, B.C., CANADA V6A 1G3 — TEL. (604)688-4336 —

**VIDEO  
GUIDE**

GET  
ALL  
THE  
ISSUES



**SATELLITE VIDEO  
EXCHANGE SOCIETY**  
 VIDEO INN/VIDEO GUIDE  
 261 POWELL STREET  
 VANCOUVER, B.C.  
 CANADA V6A 1G3

Please Print

Name \_\_\_\_\_  
 Organization \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_  
 Country \_\_\_\_\_

Prov./State \_\_\_\_\_  
 Postal code \_\_\_\_\_

\$5.00 CANADA & U.S.A. \$8.00 OVERSEAS

**SUBSCRIBE**  
 5 ISSUES \$5