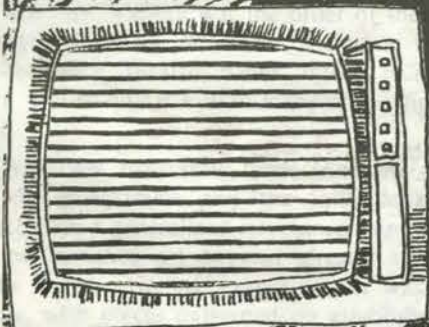


VIDEO GUIDE

VOL. 5 NO. 2
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L'Europa

TATTLETAPES

THE SPRING SEASON brought with it the usual blossoming of trees, flowers and talent scouts, including: **RENE BLOUIN**, Assistant Head of The Canada Council Visual Arts Office, on site with the 'B' Jury (a big hug and farewell to **RENE** who will be leaving his post this June); **ROBERT HANDFORTH** skidded through from New York's all canadiana **49th PARALLEL GALLERY**; **FRANS ROSSEN** landed not once but twice, looking at possible performance acts for the **1985 HOLLAND FESTIVAL**; **HEIDI GRUNDMAN** 'conducted interviews' with new technology artists as part of her award winning radio series out of Vienna, Austria. Vancouver was part of a 3 week gallop around the globe that included New York, Seattle, San Francisco, Los Angeles, Sydney (Australia), Tokyo, Manila, Hong Kong, and Rome almost annual or so it seems is the arrival of a new Video Officer. **DENIS L'EPERANCE** has replaced **TOM SHERMAN** who is now the head of The Media Arts Section

TERRY EWASUIK'S very first video production **SO DEVINE, MRS. DEAN** now in post-production stage was threatened during production with anonymous and slanderous phone calls followed by the mysterious disappearance of the 22 calibre pistol used on set once again tiny malicious minds are at it again. Could these be related to the night phone calls to **7th HEAVEN** or to obscene calls to **THE COMPLEX** or to the devious graffiti items scrawled on the exteriors of Video Inn last fall? ? ? ? ? Despite the 'incidents' the **EWASUIK** production went off without a hitch — much credit goes to the most professional crew in town including the talents of: **DAVID KELM, KATE CRAIG, ANNASTACIA McDONALD, PAUL WONG, COLIN GRIFFITHS, MICHAEL RAYCEVICK** and **BRAD GOUGH**

NOW FOR SOME BAD NEWS. the downright humiliation of **VIDEO INN's** aborted move has had them down in the dumps and back on Powell Street; they have reconciled themselves with a complete reevaluation of society aims and objectives and with a complete revamp of the current facilities (organic to low tech)

Dear Members, Clients and Members of the Press:

Due to unforeseen circumstances and arising complications beyond our control, our intended 'big move' to 540 Beatty Street was postponed just days before completion of renovations and just after everything was packed for moving from our location at 261 Powell Street. A decision was finally made not to move at a special board meeting on March 1, 1983.

We sincerely apologize for any inconvenience caused during this period of confusion. We will continue to operate all services as efficiently as possible from 261 Powell St. Meanwhile we are once again on the lookout for a suitable new location for The Satellite Video Exchange Society.

For further information please call 688-4336 during office hours: Sunday to Friday 11 am to 5 pm, Tuesdays and Thursdays til 10 pm.

GOOD NEWS: MICHAEL GOLDBERG has wed **MIHATO** in Tokyo. Toronto's **MUSIC GALLERY** has commissioned two video projects as part of their 1983/84 season. This involves **ERIC METCALFE** (Prime Time Comix; Steel & Flesh) and the unique forces of: **GARY BOURGEOIS, GINA DANIELS, JEANETTE REINHARDT** and **PAUL WONG** who have combined talents to produce '**CONFUSED**', a major work on sexuality, the strictly hands on research has been fascinating

Meanwhile the Vancouver Art Gallery is readying the new facilities that will open with a 'big bang' this fall with a monumental exhibition that will include historical and contemporary works of **B.C. ART (?)**, the who's who in B.C. Art are grovelling to be in. Will this be the B.C. version of the **O KANADA** fiasco this past winter in Berlin????????? Across the nation or at least

through the 'prairies' Edmonton's **OFF CENTRE CENTRE** (Centre Art Video) has purchased production and post-production equipment; Regina's **NEUTRAL GROUND** has launched video programming on cable with rentals of tapes from **VIDEO POOL** in Winnipeg; **ART METROPOLE** and **VIDEO OUT**

Alternative Media: **B.C. BLACKOUT** and **OPEN ROAD** continue to provide supportive coverage to the ill fated **SQUAMISH/VANCOUVER FIVE, THE WIMMINS FIRE BRIGADE** and to any kind of 'direct action'. The city walls are ablaze in graffiti "the state lies, free the five"; a videotape '**TRIAL BY MEDIA**' by a group identified as **B.C. JOURNALIST FOR ACCURACY IN MEDIA (B.C. JAM)** is in the works. Keep posted to **VIDEO GUIDE** for further coverage on the **FIVE**.

In response to all of the above and more, **STOKELY SEIP** has produced **SNUFF FLICK** an all around view of dogma, the left, the right, deadly middle, censorship, the ku klux klan, reagan, pornography, etc., in less than 7 minutes. **CORRY WYNGAARDEN** (editor this issue) has finally completed the final edit of **STARLING MAN** with ambitions for more and better 65,000 Vancouverites marched in support of **NUCLEAR DISARMAMENT**, more thousands turned out to greet 'our queen' who arrived in the royal yacht (vault) **THE BRITANNIA**, 50,000 showed up for the opening of the new stadium and the whole province is going to the voting booths for the upcoming election how many will turn up for the **INTERNATIONAL VIDEO ART FESTIVAL** organized by **THE SAW GALLERY**, (Ottawa) and being co-sponsored here by **VIDEO INN** and **WESTERN FRONT**?????????????

EDIT

This issue of Video Guide focuses on the activities of the European video community. We have attempted to describe this activity in as broad a scope as possible in order to reflect the reality of the European community.

We have included artists' statements, video poetry, a discussion of equipment access, a review of a video festival and an interview regarding one particular work.

After we sent out invitations for submissions, we began to notice two things from the responses. One, video art in Europe is now moving away from the minimal aesthetic exercises to which we have grown accustomed, towards a more politicized form of artist's statement. Two, the type of video art in a given part of Europe relates directly to how much public equipment access is available, which in turn reflects the type of politics which prevails in that region. From England, for instance, where the political system is conservative we received responses complaining bitterly about the lack of public access to video equipment and at the same time we found that much of the video art deals with formalist concerns. On the other hand, in the rest of the Northern European countries where the political systems have been more socialist-oriented, access to equipment seemed more flexible and expression more varied — from community flexible and expression more varied — from community concerns to political and experimental works.

Now this may be an oversimplification and there are undoubtedly many exceptions. However, this observation is worth remarking on, especially to North American video artists who have traditionally been inundated with television and readily accessible equipment.

While this issue of Video Guide is a special on Europe, we always encourage information from all parts of the world in every issue. Submissions are greatly encouraged and the offer of a trade of subscriptions to Video Guide for printed articles continues.

Corry Wyngaarden
for the Satellite Video Exchange Society



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CONTENTS

VANCOUVER GUIDE

- 2 TATTLETAPES #22
EDIT
- 3 WHY EXCHANGE? TIME TO CHANGE
by Sara Diamond
- 5 WALLFLOWER ORDER
by Merike Talve

THE NATIONAL

- 6 McLuhan Award
FILM & VIDEO SEMINAR
SIGGRAPH '83, Computer Graphics Conference

EUROPEAN SPECIAL

- 7 SCANDINAVIAN REPORT
by Ronald Nameth
- 8 VIDEO WORKSHOP OF DANISH FILM INSTITUTE
- 9 L'ETOILE DU NORD/THE NORTHERN STAR VIEW FROM SWEDEN
by Marten Lindblom
- 10 KIJKHUIS
- 11 WORLDWIDE VIDEO FESTIVAL 1982, 1983
- 12 SOMOS LIBRES!?, Cardena
- 13 JACQUES LOUIS NYST
- 14 STOCK EXCHANGE OF THE IMAGINARY
by Fred Forest, Pierre Restany
- 15 VIDEO ROMA
by Michael Goldberg
- 16 SCANNING

GLOBAL

- 18 MIROSLAV KLIVAR
- 19 "AUDIO-VIDEO" FAIR, Abu Dhabi

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photos by Corry Wyngaarden



WHY EXCHANGE? TIME TO CHANGE

by Sara Diamond

Art and illusion/illusion and art/are you really here or is it only art?/am I really here or is it only art?
Laurie Anderson

In December, 1982, a group of artists and art students presented *X Change*, a seven hour multi-media performance art marathon. This event permitted some insights into the ways in which young Vancouver-based artists are grappling with the compelling problems of art production in the 1980s. Organizers and participants must be lauded for attempting to initiate an ongoing performance art festival in this city. Variety was the order of the evening: artists enlisted an array of media, including film, video, live performance, theatre, dance, music, painting and sculpture. The technical level of many of the pieces was impressive.

What was frustrating, aside from the numbing length of the programme and the intimidating performance space, was a generalized reluctance to press the key issues in performance art beyond already stated boundaries. With a few gripping exceptions, it was a very formal show, with pieces patterned on established performance modes, ranging from conceptualist abstraction to the exploration of human ritual. While this type of presentation can be instructive to those interested in an historical representation of the medium as a current in modern art, it fails to challenge the assumptions of the art community and runs the risk of reducing the vitality of performance to a series of conventions.

Performance requires a critical perspective based on sociological parameters.

Kenneth Coutts-Smith

Post-modern performance art has grappled with a set of relationships which have been historically alienated within advanced capitalist society. These are the alienation of the art world from the social sphere and the former's subsequent mystification; the alienation of the performer from the audience and the audience from the performer; the alienation of the artist from her or his materials of creation; the alienation of the process of art production from the final product and the alienation of the art object's aesthetic or emotive value from its price on the market.

Performance art, emerging in the socially conscious late '60s and '70s has attacked this quandary with a diversity of strategies. Post-modern performers insisted on the total integration of art into daily life process as both content and form. Others, critical of the art world, redefined the cultural arena as the mass media. Artists translated their flesh and individual identity into the morphology of their art. The ideology, or intention of a piece became more important than the final product. Social and political life became the force of performance, with a later emphasis on collective mythologies, unifying experiences and

identities posed against an alienated individualism. Attempts were made to undermine the spectators' sense of reality, their perception of space and time, real time versus fantasy time, their ideology of social morality and individual responsibility to the artist as subject, a subject who had transformed her/himself into a nonetheless human art object. Works forced the viewers to examine their own objectification. In struggling with these questions, performance artists have increasingly reached an impasse of formal innovation, ruled by the marketplace and caught between minimalism and conceptual art. There has been a growing vacuum of content.

The *X Change* suffered from this inherited void of modern art. Even within well-constructed pieces, the discussion of alienation time and again reverberated as the tragic loneliness of the creative person within society, or a romantic nineteenth century specialness of the artist, hopelessly pitted against an increasingly cluttered but monolithic megaculture. In *Le Pendu* by Massimo Agostinelli, the artist moves through a complex set of balances against the rotating tarot image of the hanged man. He shakes, staggers, reaches for the sun and then moves, as if possessed, to a conga rhythm. The music changes and he returns to his original stance, as the tarot image continues to rotate in the background.

A later piece, *Pierrot in the Twenty-first Century* by Jeffrey Leese is equally determinist. This time it is a robot seeking human release and identity. Can we somehow humanize the world of cybernetics by translating it into the language of the old world by investing logical functions, beyond our present control with emotion and irrationality? While the artist in this piece asked the right questions the answer became one of individual resistance and eventual defeat. In both these performances the essentially human is manipulated by unseen forces, on one hand fate (read religion), on the other technology. In both pieces human power is defeated without demystifying the source of repression.

Three other works, *Fire of Love* by Diane Wood, *Death Becomes a Dream* by Kathleen Maitland-Carter and *Granville Alley* by Penelope Buitenhuis dead-ended into a vision of love enclosed in endlessly painful perimeters. There was a disengaged almost anesthetized quality to the representation of human relations intensified by the decision in the latter two pieces to exclude a linear narrative in favour of an ambience of stone and concrete textures, poetic images, out of focus shots, footsteps echoing into the distance and electronic sounds.

In *Fire of Love*, the artist mounted on a plaster heart-shaped cake, ignites flammable sheets of verse, throwing them towards an immobile, seated male beer-drinker. This was the only piece that involved any real physical risk for the artist, calling to mind Chris Burden and Gina Pane's earlier works. Her poetry exclaims that "the doll has grown very tired" after "1001 nights". We are "grinning

ladies, lacking the courage to kill", but standing "behind the army". Love is a prison and a drug; women are repressed beings who throw their rage behind acts of social violence and self-destructive yearning for their unresponsive male lovers. Again repressive social control is identified and again the audience is left without analysis and without recourse to move beyond the stated. *Death Becomes a Dream* speaks of suicide, alienation and contempt for the mass of humanity. We are "these people and their endless lives" within the "ugly colours of existence". The artist's solution is an acceptance that "everything exists in its reality". These pieces left the sense that art students sure are depressed these days with nihilism being the resulting appropriate attitude. When artists become the passive objects of social and emotional forces it is a frightening self-negation and rejection of the potential power of creativity to undermine an accurately described death-oriented social order.

There is in all post-cognitive performance art an activity of watching the process on a plurality of levels.
Dick Higgins

The evening included some engaging work and several exceptional pieces. Of note were two films, *Wasting Time in Black and White*, by Penelope Buitenhuis and *Cuisine Art* by Marco Ciccone. In the first, fleeting images of people move through an expansive interior, connecting over a dinner table. The illusive intensity of friendship is captured. In the second, waiters prepare a romantic restaurant environment, we feel the ambience of manipulated decadence. As the patrons prepare to dine in style, the film depicts the routinized food production and the tediousness of the working environment for the staff. It is the expectation that the food is good that makes it so, not its quality. The film serves as a fitting analogy to cultural production.

In *Out of Context*, a video by Julie Healy, the artist uses distorted camera angles and motion, coloured filters and abbreviated time frames to capture the images and feelings of daily life. She montages these against their dreamlike, surrealistic interpretations. This effectively pushes the viewer's awareness of authority, sexual power and control, eroticism, entrapment and resulting depression, the boredom and repetitiveness of work and escapism and the release of humour and friendship.

The two most developed live performances, *Y.X. Change* by Josie Kane and *I Bring You News to Save Your Life* by Dan Vie formed an interesting paradigm. Both dealt in opposing ways with social control, the first examining society as a set of exchange functions realized in power relations, both debilitating and rejuvenating. In this piece, alienated exchange is resolved by human acts. The second work dealt with the power of the uncontrollable, rendered as chance destruction and formalized as "Cinderella", innocent and magical, but nonetheless the female principle. Rescue arrives in the form of a

patently ridiculous cure for society's ills, a bottle of medicine. It is the belief in the cure that counts, not the cure itself.

Josie Kane's piece was by far the most successful of the evening. It was visually striking, with constant dynamic movement and strong verbal and audio elements. In this work, it is the process of play-acting that counts and the attitude towards the spectacle, not the final event itself. The audience is forced to ask itself where it is located in the relations that unfold on the stage. Performers, assigned definite roles, interact with an apparent randomness of combination, acting out their parts with a disengaged air which spoke of learned, unconscious behaviour. The constant movement of a seesaw gauges the relative power of those on the apparatus and by extension, the players on the stage.

As the piece begins, a section of the audience takes its seats on the stage, breaking the static separation between performers and spectators. The interplay is videotaped as it unfolds. The stage audience moves from passivity to activity, as members become participants in the drama, their actions are played back to those still seated on the stage, for reflection. It is an acknowledgement that roles and expectations are socially formed and that there is a performance element to our interaction.

Kane provides a running interpretation throughout the piece. As she chants, "give, give, give", a man seats himself at a typewriter, a guitarist/technician strikes chords and the man leaves the typewriter to examine the seesaw. As the chant changes to "guilt, guilt, guilt..." a child and her mother approach the stage, the mother photographs her, the guitar whines, the child appears to be uncomfortable. A woman applies make-up from a bowl as the child watches; she streaks the child's face with blue. We are asked, "why exchange; why guilt; why exchange?" As Kane chants, "She tried to give but you didn't want what she had", a woman walks onto the stage, faces the audience and distributes her clothing to the characters on the stage and to the stage audience. She finally removes her shirt, vulnerable and afraid, crouches and covers her breasts. "She gave but they took it away." This action becomes a statement on the ways the women's nurturance and mothering are made invisible and then exploited through objectification. As the man on the teetertotter lies down, Kane approaches the stage dusting the woman with gold powder and carefully placing a black shawl around her neck, protecting her breasts from view. The woman moves to the table and begins to type as a man from the stage audience offers a variety of objects to those around him. All are refused until he gives the musician a record, something of clear value: fame and money, culture commodified. The man begins to force objects on the typist, she ignores him, concentrating on her work. He dangles a stuffed animal in front of her, she throws it away. He offers scissors, again she refuses; his gift becomes a weapon as he menaces her with them. She rejects a rose he places under her nose, finishes her work: typing the letter, and gives it to him, resuming her seat in the stage audience. A woman returns a shirt to her that she originally gave away. The woman sacrificed herself when she gave; the man exploited. By refusing

unequal exchange she took her power back, she can receive again.

The exchanges continue with rising intensity. A man, woman and child share the teetertotter, varying their positions. A man and woman poignantly connect, then become strangers. A policeman gathers the previous man's "gifts" as clues, transforming the nature of his actions into socially recognized "crime". The disengaged aura of alienated exchange is ruptured as Kane draws a woman from the audience, removes her shoes and washes her feet with tenderness and humour. Exchanges continue, the music becomes frantic, the piece ends.

The content and structure of this work combine to engage and instruct the viewer. We learn the ways that sexuality, culture and emotion become estranged and commodified. Actors change, they lose and retake power. As a performer Kane is present on stage, in the audience and as a critic of the action, integrating the multiple elements of the creative process.

In *I Bring You News To Save Your Life*, a travelling salesman sets forth on a journey to sell his cure for Cinderella, a metaphor for unpredicted death. Against a background of train slides and the song "Goodnight Irene" ("gonna take morphine and die"), he arrives at his destination, suitcase in hand. We are never certain that we are not being hyped. Hawking his "cure" he tells us that four of five unlucky people will contract the disease. He horrifies us with two tales of women who have met their deaths and somehow escaped. The first is about a small girl who, falling through the ice, is saved by a farmer. In the second story, narrated by the victim, a woman is struck by an unseen train. Feeling nothing and separated from her body, she floats in the darkness believing "this is the end". She sees blood and her crushed shoes, a bright light glows and "like a great secret" she returns to her body, forever blinded.

As we hear the first story, slide images of pathetic little girls appear, semi-clothed and looking appealingly to the audience. During the train story we watch a sequence of slides of a distorted nude female body and its parts: breasts, torso and legs grotesquely twisted. While these images may attempt to represent the woman's perceptions of her near-death, they are inevitably also read as violent and bizarre images of female sexuality. The artist then paints a circle which repels red dots moving towards it. Again he warns us of the danger of Cinderella: we may have the disease without being aware of it; we could be rotting internally. More slides appear: worms on a child's face, diseased cervixes, distorted female faces. Cinderella is death itself, whether or not we acknowledge it.

In further slides, male scientists and doctors examine female victims (patients). The salesman pushes his cure, moving in shamanistic ritual from seller to doctor to witchdoctor. He eats sluglike mushrooms, screams and drinks from the bottle. As the piece ends he sells his wares to the audience, who at three a.m., well after the beer ran out, was more than willing to buy anything liquid for a buck. It was water.

Aside from an occasional overstated theatricality, the piece was tightly constructed. Trying to control and

understand the random destruction of the physical world has been a motor force for human development and philosophy. The analytical process has extended into contemporary society, where random violence is the result of alienation and disillusion, appearing within a complex but ultimately decipherable social matrix. The problem of this work is not the struggle to make that analysis, nor is it its implicit warning against believing the false explanations rendered by those in power. The difficulty lies in the way, through the choice of imagery and the personification of social destruction as female, that it ultimately defines women, in fact victims of society, as responsible for its destruction. "Cinderella" can be read as the threatening, unbridled impulse of female sexuality, the mythic wandering and cantankerous womb, a force which men have long struggled to dominate. This piece speaks to the power of illusion and by extension, ideology. But where within it do truth and real power lie?

Ultimately, we are changed by art when we are permitted the potential to change it. We are humanised by art to the very degree that we humanise art itself, and through it the world.
Kenneth Coutts-Smith

The evening's medal for heroism in battle goes to the master of ceremonies, Grant Heisler. He kept the increasingly hysterical audience awake and jumping between pieces, even if we were at times lost during them. Draped in a repulsive skin with intestine-like appendages, and reminiscent of some unspeakable sausage, he squatted, somersaulted and buffooned his way across the stage, harassing the technical crew, bantering with the audience and "pointing a toe in the direction of the future."

As an event, *X Change* fell somewhere between an endurance test and a multi-faceted theatre experience. It began at eight p.m. and ended at three a.m. Only the most dedicated, those that were hopeful that the best was yet to come, accomplices and this reviewer were left by the end. Staging the event outside of a gallery space meant that it attracted a broader audience, but the physical set-up of the chosen hall was poor. There was an extreme separation of audience and performers, all the action occurred on the elevated stage. The hall was dimly lit, reinforcing a theatrical quality to the event. Rather than experiencing the characteristic immediacy of a less hierarchically structured performance, we became passive consumers of the productions, waiting to be entertained, not challenged.

More than anything, *X Change* reopened discussion about survival strategies for art in a difficult future. It's not surprising that the majority of work reflected either a despair with modern life or a reiterative restructuring of performance work of the past. Hope is rare in a recession. The issues which engaged performance artists are still vital ones for the creative community, and contributions such as *X Change* do further our debates. Perhaps future festivals will focus on specific issues and be more selective in the choice of works. Despite its weaknesses this event was valuable for its better pieces and for the exposure that it afforded a group of young Vancouver artists. 

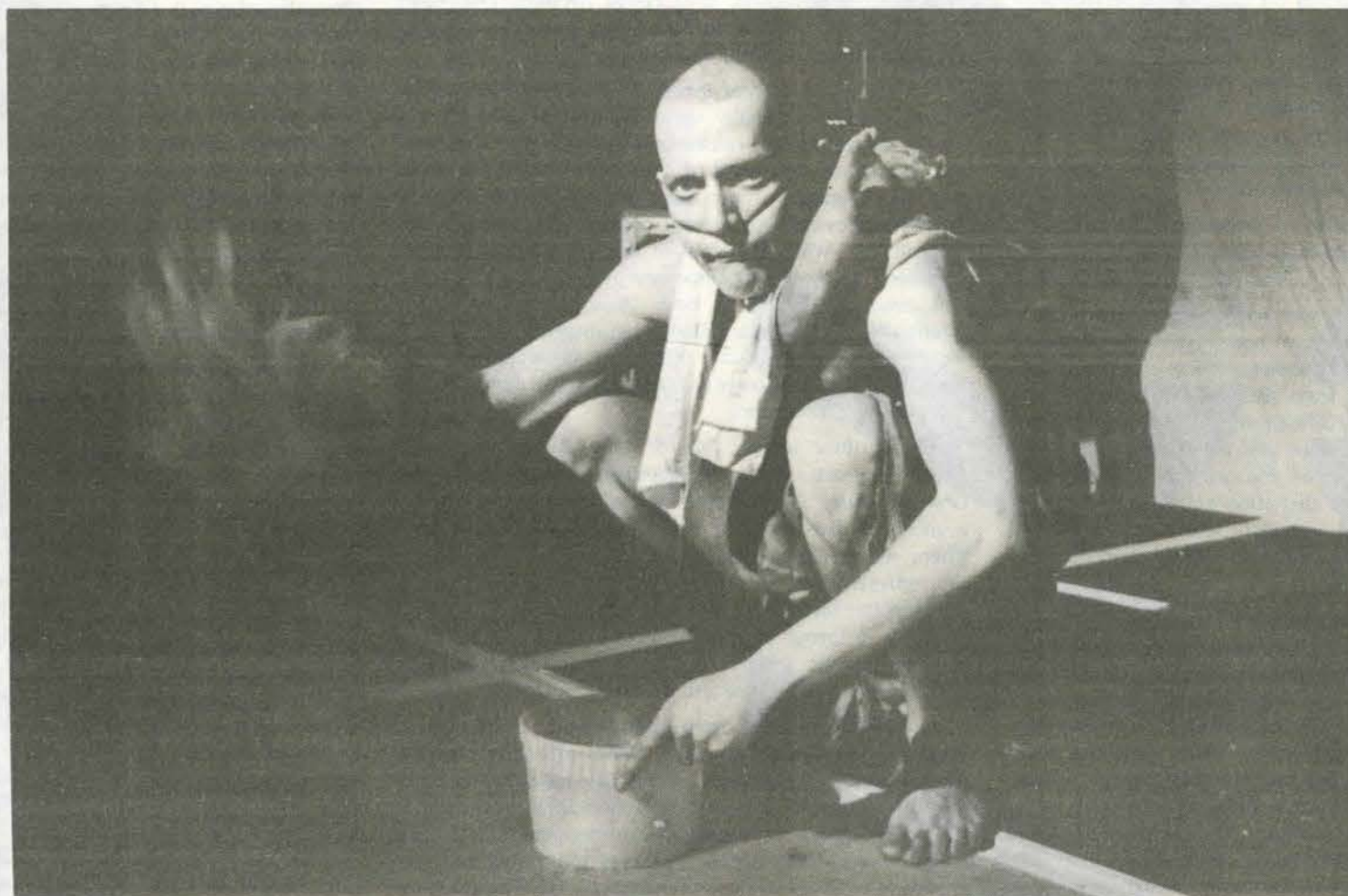


photo by Corry Wyngaarden



photos by Corry Wyngaarden



WALLFLOWER ORDER

by Merike Talve

Wallflower Order is a new videotape by Marion Barling about a women's dance collective which originated in Eugene, Oregon. The tape should have been a film. Film, for its definition, size and ability to capture the beauty of colour, was Barling's first choice. Lack of funding prevented this endeavour and video, for all its inadequacies in the above, sufficed.

Wallflower is an alternate image of a dance group. It has not sought validation for its aesthetic or the content of its work from the Mainstream. It has made choices against the notion of excellence as presented to us through professional dance groups. Wallflower sees itself becoming like other people doing cultural work in America by expressing an understanding and awareness of people's primary struggles. It is a motivating force which wants to inspire people to go out and "do" in a world in which they feel overwhelmed and powerless. Their strategy is to present a resolved and collective force on stage and off and connect with people at a gut level. One member conjectures that people are starved to see art that relates to them and makes them "feel". In a cultural climate where all seems possible but little seems urgent, Wallflower and its subsequent videotape, slices below the aging skin of formal anti-content Modernist tradition to a feminist art with different and urgent values. The cut does not bleed. It does not vehemently expose the dark and painful areas of rape and abortion or the vulnerable and intimate mysteries of menstruation, but rather unfolds and celebrates the female experience.

Art, for Marion Barling is about images. In a world bombarded by images produced and proliferated by the dominant ideology, she produces alternatives. Barling philosophizes that we enter the world as equal sentient beings. Soon enough that which is outside the self begins to inform us on how we should behave and look and for what we should strive. For men as well as for women, the societal roles and responsibilities often conflict with the original sentient self. Largely, the self expands its boundaries and seeks definition by society's definitions. Images, particularly images of women saturate our visual vocabulary. Pornography, for example, is part of our popular culture. Like muzak and full page ads, it further disconnects the disconnected. We desire and consume. We seek to possess and resent that which we can't have. Isolation and alienation are the effects of these images which on their own malignant terms erode human contact and communication. Barling's personal politics suggest that the production and dissemination of image making is a male dominated practice. She feels women must learn to express, produce and disseminate images about themselves in order to offer an alternate and hopefully more honest expression of what is Woman.

Seven dances interspersed with members talking, gives this tape its general documentary format. "Defiance", a poem by the deaf British poet Dorothy Miles, inspired

one of the dance sequences called "If I Were I". The poem expresses not being able to express. As one member put it while securely framed before the camera in talking-head fashion, being terrified to express oneself and how one really feels through words seems to be a woman's thing. Smiling it all off, repressing one's disagreement and nodding pleasantly in chained co-operation is the accepted and expected norm. Her own words introduce the notion of doubt which I perceive to also be a woman's thing, but a potentially healthy one in that its hesitation leads to an open ended questioning, a lateral consideration and absorption of ideas other than its own, rather than an assertive and linear declaration of the Truth as seen by those who resolutely and unquestionably know. Each dance sequence is aided by an interpreter for the deaf, and often sign language in its inherently vigorous and animated manner is incorporated into the dance. Such is the case with "If I Were I". It remembers ourselves as teenagers in high school. It's about insecurities and anxieties and not feeling good about yourself. The various costumed "types" take off their trappings after a comical moment of interaction and confrontation, and boldly dance and chant, "If I were I, I wouldn't say those pleasant, pleasant things . . .". The forceful cluster of bodies and voices leaves the strong impression that some understanding of "I" has been reached. It is a dance about elation.

"Z Ballet for Z People", is undoubtedly the most farcical performance. It is inspired by a suite for flute and piano, some umbrellas, and the story telling quality of ballet convention. We witness the Karl Marx sisters, a wealthy lady, the Pope and a waitress all at the same restaurant. In this story the wealthy lady demands all the waitress' attention and she cannot do her job properly. The waitress calls for help and the Pope arrives, only to make things worse (the choreographer's views on organized religion). This allegorical ballet burlesque leaves the downwardly mobile Karl Marx sisters and their new waitress comrade victorious, and effectively, though somewhat spuriously, refers to the Marxist Feminist movement which wishes to focus on class along with gender as a crucial determinant of artistic production. Avant-garde as an unword? No group which rejects the terms of success within the established artworld? We have inherited a culture which appears to consume that which was once oppositional without so much as a gasp between bites, and in this milieu Wallflower struggles to dance and sing about its political idealism, keeping the vestiges of oppositional art visible, if not alive.

"The Mock Interrogation", part four of Judy Braun's "Women Talking to Death" is the text from which the choreography for another dance sequence followed. It asks, "Did you ever hold hands with a woman? Did you ever kiss a woman? Did you ever perform an indecent act with a woman?" Superficially, this piece seems overtly

concerned with Lesbian sexuality. It does, however, very cleverly challenge our limited preconceptions of what is, finally, women loving women.

The text is spoken out loud as dancers move and interact across the stage. Four dancers. No music. "... Have you ever held hands with a woman? ... Yes, many times. . . sisters, aunts, daughters, in the park, crossing the street, women having babies, women having their breasts removed or the marrow sucked from their bones, women who were lonely to the point of extinction, who were happy, celebrating, dancing, because I needed boost up, or because they did. . . Kiss? Did you ever kiss a woman? . . . The first woman I ever kissed with serious feeling was Josie. We were 13. She was tough and handsome and I'd admired her from a distance for quite a while. One day she left school and came back for one day to finish the term. She was pregnant. Eyes that were as dark as water under the bridge flashed shame, defiance and pain. No one talked to her. She was an outcast. Because she was so unhappy and alone, I kissed her. That is the first woman I kissed with serious intent. . . Indecent acts? . . . Yes. I have allowed suicidal women to die before my eyes and ears because I didn't have the courage to help. I have seen alcoholic women suffer. I have regretted not sleeping with women because I lacked the fire behind the eyes. Most of these were acts of omission. I regret them bitterly. . .", so goes the spoken text, more or less. Four dancers. No music. A bold and painful piece.

I have discussed only three of the seven dances, but I feel they are characteristic of the scope of Wallflower's work as presented in Barling's videotape. The anger which is often evident in women's art is there in the dances, in this tape. But it is a controlled and thoughtful anger. It is a constructive anger which spawns hopefulness.

Because there are no awkward moments in Barling's skillful production, and because I feel she has chosen to align herself with Wallflower and its messages, and keep "herself" at a distance and essentially at their disposal, I have chosen to concern myself with the content of the tape rather than its technical qualities. The piece is didactic, but it is not political poster style.

I agree that, for the reasons mentioned earlier, the tape should have been a film. There was, I thought, one moment which worked exceptionally well and is characteristic of video: a hospital dance sequence shot in dim light allowed the camera to capture the ghostlike after-image of a linen-shrouded figure which flailed its robe in an errily beautiful, cancerous dance. The moment is arresting and memorable.

There is something to be said about women's artwork which is not within the Mainstream, not because it can't "cut it" in the competitive brew simmering in the Post-modern cauldron, but because it has made choices against that world and its criteria. It asks questions: Who's up front? Who's on display? Professionalism and the glossy sticker of artworld authentication at what cost?

In *From The Center*, Lucy Lippard states, "One of the questions we have to answer is whether women do want the same things as men have wanted; whether 'greatness' in its present form is in fact desirable." What is urgent about Wallflower as a dance collective and Barling as a video artist is neither's desire for a position of greatness in contemporary art's roster of stars, but a desire to nurture the communicative effectiveness of art through a symbolic acting out and an attentive recording of a rebelliousness which refuses to let women's minds and spirits be anesthetized by the toxic vapour of contemporary art and life.



JURY MEMBERS NAMED FOR \$50,000 McLUHAN TELEGLOBE CANADA AWARD

Ottawa, February 25, 1983 — The Canadian Commission for Unesco today announced the names of the five eminent Canadian jury members who will select the winner of the first McLuhan Teleglobe Canada Award, an international \$50,000 prize for distinguished work in communications.

- Following are the jury members for the 1983 award:
- Harry J. Boyle, broadcaster and writer, former chairman of the Canadian Radio-television and Telecommunications Commission (CRTC);
 - Andre Bureau, jurist, administrator, president of Telemedia Ventures;
 - Malcolm Ross, literary critic, editor, professor of English at Trinity College of the University of Toronto and now at Dalhousie University, Halifax;
 - Fernand Seguin, researcher, science communicator, winner of the Unesco Kalinga Prize for the Popularization of Science;
 - Betty Zimmerman, director of Radio Canada International, member of the Unesco International Commission for the Study of Communication Problems (MacBride Commission, 1976-1980).

A representative of the Director-General of Unesco will

sit on the jury as an observer.

In addition to their particular qualifications, the jury members have been chosen for their interest in communications. They will serve as individuals, not as representatives of their organizations. The award will be given every two years and a new jury will be constituted for each competition. Candidates of all nationalities are eligible. The first award will be presented toward the end of 1983.

The McLuhan Teleglobe Canada Award honours the memory of Marshall McLuhan, for 30 years a professor at the University of Toronto and one of the world's leading communications philosophers. Its aim is to recognize individuals or groups of individuals whose outstanding work has contributed to a better understanding of the enormous influence of technology and the communications media on society.

The announcement of the award on January 18 marked "the first official event in Canada, and probably the most notable, of World Communications Year," said Francis Fox, Minister of Communications. "I am convinced that the McLuhan Teleglobe Canada Award will take its place among the best known prizes of the world", he

declared.

The Canadian Commission for Unesco established the award in association with the Crown Corporation responsible for Canada's international telecommunications services, Teleglobe Canada, which provides the funding.

The jury will choose the award winner from a list of nominees put forward by the network of 146 National Commissions for Unesco or other organizations recognized by Unesco.

Nominations for the 1983 award must be received by the Canadian Commission for Unesco no later than 31 July 1983. The official award Regulations may be obtained from the Unesco National Commission or from the Canadian Commission for Unesco in Ottawa.

References:

Louise Beaulne Chief, Information Section (613) 237-3400 ext. 450	Aline Sigurdson Programme Officer (613) 237-3400 ext. 323
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Canadian Commission for Unesco
255 Albert
P.O. Box 1047
Ottawa, Ontario K1P 5V8



FILM & VIDEO SEMINAR OF THE NORTHWEST JUNE 3-5

The first (sunny) weekend in June is the traditional date for the annual gathering of film and television professionals to the only event of its kind in the Pacific Northwest.

The Film and Video Seminar of the Northwest, June 3-5, is the yearly opportunity for Americans and Canadians to become acquainted — or reacquainted — with their technical and creative counterparts in the northwest states and provinces.

The Seminar began 16 years ago. Filmmakers from British Columbia, Washington and Oregon gathered in Seattle for their annual I.A.T.S.E. meeting and, afterwards, the clan would adjourn and talk about the industry over beer. In 1968, the after-meeting was formalized into the "Motion Picture Seminar of the Northwest." A very big name for a rather small group. From that initial gathering the Seminar has blossomed into an annual event drawing up to 700 people from five states and two provinces.

The Seminar brings in presenters from both Hollywood and the Pacific Northwest to explore current topics in financing, production and distribution. In features, docu-drama, animation, commercials and visual anthropology, the speakers represent both the technical and the entertainment side of the business.

Over the years, Seminar attendees have seen and heard

highly acclaimed writers and directors, usually in conjunction with the release of a major film: Robert Wise, Douglas Trumbull, Mark Rydell, Tom Rickman, Fay Kanin, Richard Rush, David Lynch, and Lawrence Kasdan have come to Seattle, as have cinematographers Laszlo Kovacs, Vilmos Zsigmond, Haskel Wexler, Conrad Hall and Bill Fraker.

The Seminar has also featured speakers who have experienced the problems and triumphs of being Northwest regional filmmakers, among them Annick Smith (*Heartland*), Ralph Liddle (*Spirit of the Wind*), Penny Allen (*Property*), Phil Bouros (*Grey Fox*), Nori Sate (nationally-known video artist) and Will Vinton (Academy Award-winning clay animator).

Regional work is showcased at the Friday Night "Best of the Northwest" screening. Film and tape-makers from Oregon, Washington, Montana, Alaska, Idaho, British Columbia and Alberta compete for cash prizes and awards in several categories. This showing has been a unique opportunity to see the region's best shorts, commercials, animations, documentaries, sponsored and experimental films.

Equipment exhibitors from all over the country offer displays and demonstrations of state-of-the-art camera, editing and processing technologies. It's a hands-on opportunity to see what's new and how it compares.

The Seminar has been a popular forum for the latest technical developments. Here Joseph Beaubien explained

the new Canadian Tax Shelter opportunities as they applied to film financing, and Garrett Brown presented the Steadicam for its first public showing. In 1980, the Motion Picture Seminar changed its name to the Film and Video Seminar to reflect the increasing reliance on electronics within the "film" industry.

Electronic post-production problems and solutions presented at the Seminar have included new film-to-tape transfer and editing techniques, with color enhancement and electronic optical effects; a special video blue screen shooting technique, trademarked "Ultimate"; and "Kinestasis", a unique animation of still photos, graphics and live action footage. The marriage of computers and cameras has produced a new generation of film effects, and last year Tom Smith of Industrial Light and Magic demonstrated the "magic" used in *Raiders*.

A new addition to the Seminar are the Sunday Workshops where, to date, Stephen Cannell, Richard Tomkies and Humberto Rivera have offered extended sessions for writers and producers.

The Seminar has a legacy of artful collaboration: Canada and the United States; Los Angeles and regionalism; practical and conceptual; art and science; and, of course, film and video. But consistent throughout is the magnetic enthusiasm of the people who attend. Once a year. One of a kind.

For further information: Film & Video Seminar, P.O. Box 1068, Seattle, WA 98111; (206) 682-1210. 

CALL FOR PARTICIPATION ART, FILM, and VIDEO SIGGRAPH '83

Tenth Annual Conference on Computer Graphics and Interactive Techniques: July 25-29, 1983 Detroit, Michigan

Sponsored by The Association of Computing Machinery's Special Interest Group on Computer Graphics and Interactive Techniques in cooperation with the Engineering Society of Detroit, the IEEE Technical Committee on Computer Graphics, and Eurographics.

For information about the conference call:
(312) 644-6610.

SIGGRAPH '83 Conference Information

SIGGRAPH '83 will be the tenth annual conference of ACM's Special Interest Group on Computer Graphics. In these ten years, the conference has grown from a small group of graphics experts meeting in a university residence to one of the largest technical conferences in the country. The conference now boasts an extensive exhibit of computer equipment (200,000 square feet have been booked in Cobo Hall for this year's show) and two evenings of outstanding films and videotapes produced with the aid of computer graphics. A comprehensive set of tutorials precedes the conference.

Evening Film and Video Show Information

Among the most celebrated events at the conference each year are the film and video evening programs. Once again, a state-of-the-art audio/visual environment will be configured to properly project and amplify the latest scientific, commercial and artistic computer generated motion graphics. The evening shows will be held in Cobo Arena.

Projection equipment will include a high-intensity GE Light Valve with 3/4" U-Matic and 1" Type C NTSC video playback digitally enhanced along with stereo audio. High-output 35mm (regular and scope) and 16mm optical sound projectors will be provided for showing films. Direct questions on both evening shows to Doris Kochanek, National Film Board of Canada: (514) 333-3434.

Video submitted for the evening shows must be in either 3/4" U-Matic NTSC or 1" Type C NTSC. Film must be 35mm (regular and scope) or 16mm optical sound. Short works are encouraged for both film and videotapes.

Art Show General Information

SIGGRAPH '83 once again will sponsor a public exhibition of computer-mediated works by visual artists. The art show will include installation pieces, film, video and hardcopy. A full-colour catalog and a slide set will be available. The art show will be open for the entire week of the conference in Cobo Hall. We are also negotiating a traveling exhibition schedule for the art show. For information about the art show call Copper Giloth at Real Time Design, (312) 663-0584.

Art Show Categories

Installations

Up to three installations involving computer graphics will be selected from those submitted. Proposals should detail equipment, personnel, floor plan, concept and budget requirements. Appropriate visual materials (slides, drawings, videotapes) must be included in the proposal to aid evaluation.

Film and Video

Works submitted for viewing during the daytime art show exhibit hours must be in either 3/4" U-Matic NTSC video format or 16mm optical sound film. Videotapes should be cued and fully labeled.

Hardcopy

Drawings, photographs, sculptures, prints and murals will be considered. For judging purposes, please send slides only.

Conference Proceedings Cover Design

Colour images will be chosen for the front and back covers of the Siggraph '83 conference proceedings. Please send slides only.

Due Dates

April 1, 1983 for the Art Show.
June 24, 1983 for evening Film and Video shows.

Submission Details

All work must have been produced after January 1, 1981. The artist is responsible for insuring and shipping the work to the SIGGRAPH '83 Art Show Committee. SIGGRAPH '83 will insure the work while it is with us and will provide return shipping. The response form below must be included with the submission. Send all work and correspondence for the art show and the film and video programs to: Copper Giloth, Real Time Design, Inc., 531 S. Plymouth Ct. #102, Chicago, Illinois, 60605. (312) 663-0584.

Art Show Committee

Copper Giloth, chair
Joanne Culver, Jessie Reid

Film and Video Committee

Doris Kochanek, chair
Ed Catmull, Bill Kovacs

Juries

The art show jury will consist of art show committee members and at least two other artists or critics. The jury will establish the criteria for acceptance and reserves the right to eliminate a category if there is not sufficient work submitted.

The film and video evening programs jury will consist of the film and video committee itself. 

SCANDINAVIAN VIDEO REPORT

by Ronald Nameth

Video has been generally an undeveloped resource in the Nordic countries, especially in regards to the arts. In spite of the fact that Nam June Paik was living in Stockholm in the late 1950's, and creating with electronics, and in spite of the fact that electronic music has been well established since the time of Paik's sojourn in Stockholm, very little has occurred in the realm of video and art.

With the world's second highest rate of vtr's purchased in ratio to population, Sweden has in the past two years experienced a 3000% increase of rentals and sales of Hollywood films on video cassette.

The Swedish government (after five years of "research") finally published a recommendation of the possible uses of video. An additional publication entitled "Video as a creative resource for artists" pointed out the need for media centers to be established that would allow artists from all traditions the possibility of using the medium in a creative manner. In spite of this, the government's recent tax on video cassettes is being used to support the government, and some money is being given to the more traditional arts. At the time of this report, none of the funding has been specifically appropriated for any kind of media community center. However, several movements are underway within the community to correct this situation, and hopefully some positive move will be made.

One very important move in the dissemination of information was an exhibition created by the Stockholm House of Culture, entitled "ICAROS". This presented an introduction to the new emerging electronic media, including video. The exhibition featured a video workshop which was open to the public for demonstrations, as well as video courses and video screenings by artists. Some of the artists presented were the Norwegian and American artists Kjarten Slattenmark and Ronald Nemeth, both living in Stockholm, and the video pair Ake Grunitz and Leslie Frierman from Hjo. Maya Eizins, a Swedish artist living in Japan showed selections of Japanese broadcast television.

One of the major screenings was presented by Don Foresta, an American living in Paris, which was entitled: "Video Art Now - USA", and was a three day presentation. It aroused enough interest so that both the national broadcast televisions included a report on the evening news.

Another very important event in Scandinavian Video is the annual Video Art Seminar which occurs as a part of the Nordic Summer Academy in the city of Umea. For the past two years, this seminar has been the major focus for the artistic use of video. Artists and participants have

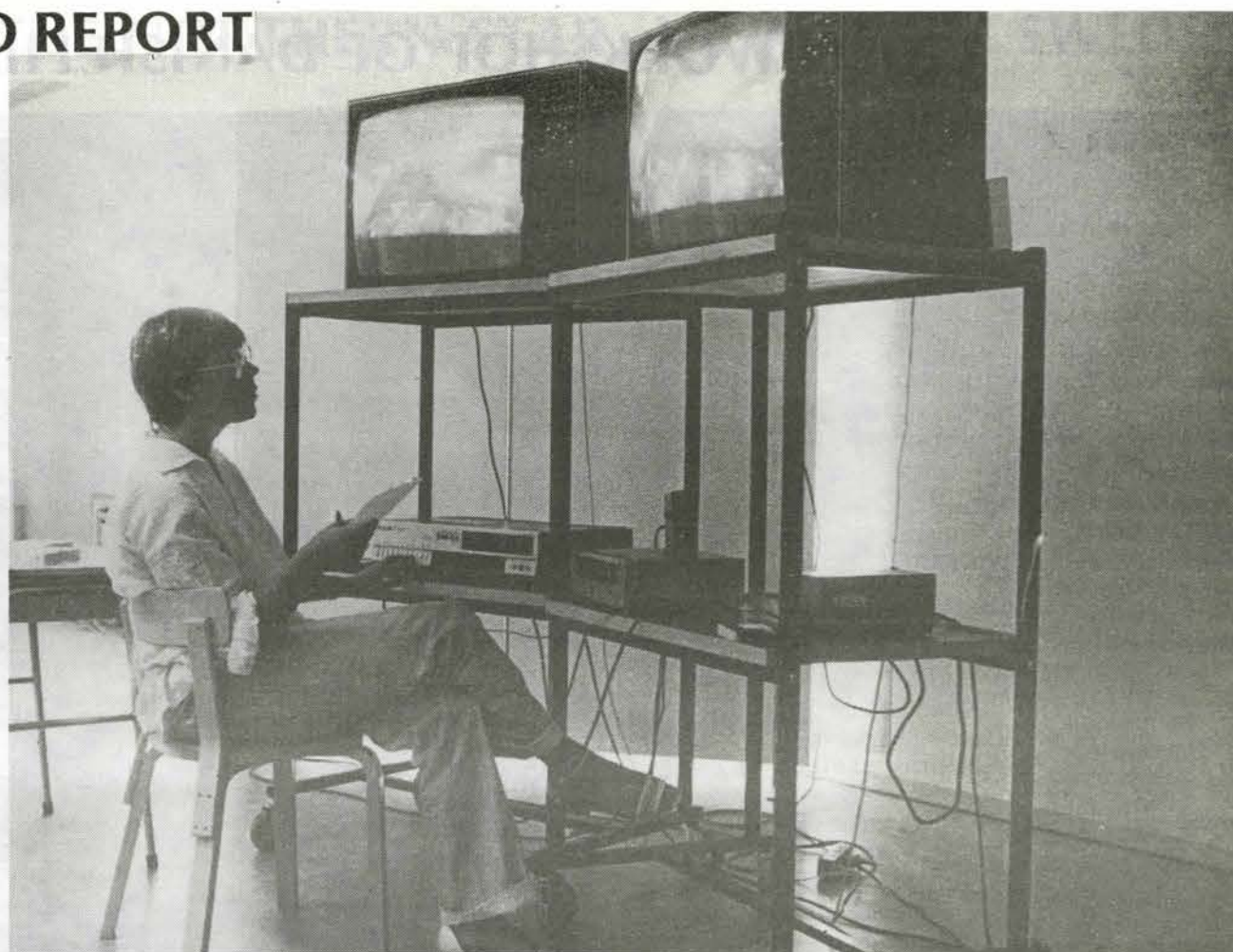


photo by Ronald Nameth

come from virtually all the Scandinavian countries (Island, Denmark, Sweden, Norway and Finland) as well as from Germany and the United States.

The video artists leading the seminar also reflect this international character: Ronald Nameth, an American led the sections dealing with synthesis, image-processing and installations. Marianne Heske, Norwegian led the sections on documents and performance while Theresa Wennberg, a Swede living in Paris, presented selections of French video art.

This video art seminar is just one of a great number of artistic and cultural events that take place in Umea, because of the initiative and energetic work of Bengt Lidstrom. The city is hoping to be one of the first in Sweden to create a media center for community use, and plans are now underway to make it a reality.

In Finalnd, the Nordic Arts Center is planning for a three day seminar in January 1983, which will be the first step in the creation of a permanent media center for

artists from all the Nordic countries. Examples of video art from each Nordic country will be shown, as well as work made internationally.

In Denmark, Helge Krarup of Film-x has been the moving energy to create and show new video and film work. Denmark, in general, has been the moving factor in community and artistic video. The first community film workshop was created in 1970, and video followed not long after. Today, the film workshop is located in Copenhagen, and the video workshop in Haslov. A great many productions and work have been realized throughout the years, and many have even been broadcast by the national Danish Television. Torben Soberg, editor of the Video Journal, is another moving factor in Danish video, as well as being a video artist of great accomplishment himself.

So, it seems that Scandinavian video is touching new levels of energy, and that as more creative members of the community begin to utilize the medium, a greater realization of the full potential of the medium is possible. 



photo by Ronald Nameth

VIDEO WORKSHOP OF DANISH FILM INSTITUTE

About the Videoworkshop Haderslev of the Danish Film Institute, Denmark

The Videoworkshop is one of the two resource centers for filming and video work in Denmark — owned by the state and financed by the Ministry of Cultural affairs and the Danish Film Institute. The Videoworkshop is also supported by the Haderslev Council.

The workshop was established in 1977 to provide possibilities for non-professionals to try working with these mediums; to express themselves in moving pictures without other interference.

Why in a smaller Danish provincial town?

The first Danish film week was held in Haderslev in 1977 and groups of film-enjoying people asked the organizing body how to approach filmmaking for amateurs. And with the constitutional freedom of speech, thought and publishing in mind, a workshop was started in a smaller scale — then B/W video. Freedom of expression means little without a means of expressing oneself.

The Haderslev Council supported the idea with a salary for one person and rooms for the workshop. So Haderslev got the only place outside of Copenhagen.

Who can use the Videoworkshop — Haderslev?

Any Danish citizen over 18 years of age — and guests invited to experiment with the equipment.

Which demands are put on the users?

1. That they have a written application made to the Board of Directors (who are elected each year by the producers of the workshop).

2. That they can explain their idea in a clear and adequate form. You don't have to know anything about video or moving pictures at all.

What forms of support can the Videoworkshop give?

1. Video equipment, sound, lighting and editing/sound mix.

2. Materials, such as video soundtapes, scripting paper and instruction in the use of the equipment.



3. Courses in the use of the equipment.

4. Adviser support — a number of hours help by a professional film/video/sound person.

Who grants the support?

The support is granted by a "5 man" Board of Directors, who are elected by the producers of the last two years at the Videoworkshop.

Does it cost anything to use the Videoworkshop?

No. The Videoworkshop's access is like that of the libraries and the folk schools' gratuitous access for the individual person. However, there will be expenses for the transportation to and from Haderslev. It is possible, however, to search means of partially covering the expenses.

What can the Videoworkshop help with?

1. A complete video production in black & white or colour, sound and light equipment.

2. Sound mixing in a professional studio.

3. Editing of video (U-Matic) with subtitles and still/slide transferring in 2 studios. Colour scope.

4. Part support in forms of lamps, microphones, research equipment, tripods and much more. For productions, there are other ways to get the rest of the equipment.

5. Showing of videoproductions in a videograph (theatre).

6. A handbook library with video literature and periodicals.

7. Contact with other video producers.

8. Contact with the Filmworkshop in Copenhagen, the Danish Film Institute and the Ministry of Cultural Affairs.

9. Questions about video and local TV.

10. Technical assistance for own productions.

11. Viewing of 16mm film productions.

12. Re-recording of slides and stills to video.

13. A copy for distribution purposes of a video program. Produced at the Videoworkshop.

Also: loan of all equipment takes place after application to the Board of Directors; all applicants will receive equal treatment.

Who has used and uses the Videoworkshop?

The 5 sets of equipment and the stationary facilities has, since 1-1-78 been used by 140 production teams, of about 3-5 people each. There have been about 102 full-supported productions started and about 38 part-supported productions. The Videoworkshop can't support more than 30-40 productions every year.

The producers come from all over in Denmark; 1/5 come from the south part of Jutland. The age of the producers lie between 18 and 60 years of age. The producers also come from all community classes. There is also about 300-400 visitors every year. They come because they want to see the equipment, the place, and hear about the Videoworkshop, as well as to see some productions. Some want to start their own workshop.

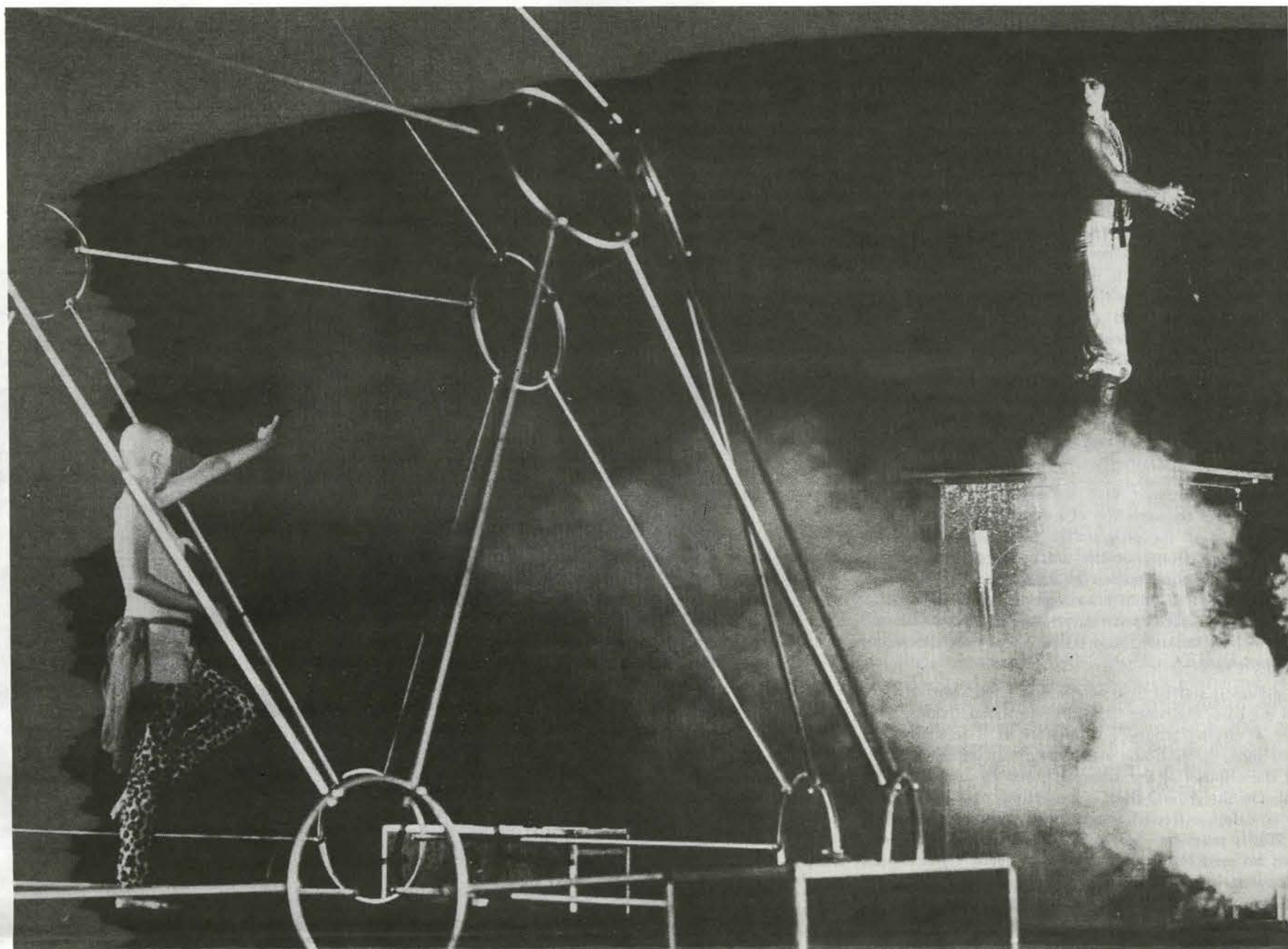
There are courses offered as well as special showings of video and slide productions — all of which are open to all.

One of the activities that is essential is the possibility that artists can work artistically with video electronics — video art or visual tv-picture art. The Videoworkshop collaborates with similar places in Europe and elsewhere.



Det Danske Videovaerksted
Lembkesvej 4
6100 Haderslev
Tlf: 04 - 52 86 95

L'ETOILE DU NORD/THE NORTHERN STAR VIEW FROM SWEDEN



by Marten Lindblom

In general, the video situation in Europe is very different than North America or Japan — both administratively and artistically. This can be seen most clearly in Sweden where radio and TV broadcasting is controlled by a State Monopoly. There are only two TV channels — no commercials. Video is not widely used by artists, but a lot of private individuals have access to home video: Sony U-matic and VHR. These individuals rent videotapes from corporations that import and reproduce films not normally shown on the regular TV channels.

Culture

Our group is one of about 300 groups that work within a special programme initiated by the government in 1974. The purpose of this program is to promote regional cultural activities emphasizing theatre, dance and music, to find new methods of communication and to develop the existing cultural language.

Among the groups, called "free groups", our group is

not working only within Sweden. Our international distribution has been extensive and it is in our international work that we have encountered the use of video. We have found this exchange of videotapes to be a useful means of developing new contacts, especially with more distant countries.

The Disentanglement

In Sweden everything is regulated, including the use of video. The regulations, however have not been drawn up and for the past few years the government has been working on a disentanglement for the use of video. This work is slow, and until the results are ready the production and spread of video is limited. We believe, however, that in a few years we will have a clear and positive special program dedicated to creative artists.

Tax

The government has taken a first step by enforcing a

special tax on all videotapes in circulation and a similar tax on sound cassettes for the purpose of piling up money for creative production.

Awaiting the Regulations

In the interim, individual artists and creative groups are not standing idly by. A lot of videotapes have been produced in Sweden and more will be in the future. Our group has produced about 10 interesting tapes since 1975, mainly documentaries of our performances. We like using videotape to spread information on the artistic work of our group, but most of all we like a direct, live communication whereby a dialogue between artists can flourish.

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INFORMATION ABOUT THE KIJKHUIS

General

The Kijkhuis, established in 1975, is a developing institute the core of which is: the developing of creative processes, relating cultural and social expressions. One of the initial ideas was a permanent presentation of video programmes and films which had no chance of being shown on commercial circuits. The Kijkhuis is part of the non-commercial 'alternative cinema-circuit'. Essential to the Kijkhuis approach is the integral use of different media such as video, film, tape-slide, photographs, posters and brochures together with cabaret, theatre, music, dance and discussions. As an extension of these activities, which all take place in the Kijkhuis, the staff tries to stimulate active and passive use of integrated media in other places: by lending out video equipment and videotapes; by informing groups and individuals how to set up programmes; and by stimulating the development of 'Kijkhuizen' in other cities.

It is important to note that the Kijkhuis was not founded for passive consumption of information themes, and that actions and the programmes taped are mostly initiated by groups from outside. Since May 1979 the Kijkhuis receives a contribution in its exploitation-gap by local government. Further project-grants are given by local government or special socio-cultural funds, and other sources of income include the proceeds from admission charges and the cafe.

The Kijkhuis is staffed by 6 people, full-time. Three of them run the cafe, the other three run all other activities, helped by a varying group of volunteers. It is accommodated in a three-storey house in the centre of the Hague placed at the disposal of the initiative group by a private individual. On the ground floor is a meeting room incorporating a cafe, a free-of-charge video viewing room (seating 20), a platform (for music and theatre), walls which can be used for exhibitions, and a reading table. The nationwide distribution of videotapes is handled on the 1st floor, and the 2nd floor is used for offices. The building also houses the studio, editing room and office of a sister foundation, the video production group 'Meatball'. Though Kijkhuis and Meatball are two different, independent organizations, co-operation between both is intensive; Kijkhuis for instance distributes the programmes made by Meatball.

Video

The Kijkhuis is still the only place in Holland where individuals as well as groups (action groups, community groups, schools) can go to see programmes they choose from the catalogue. The video library consists now of approximately 250 titles, all of which are listed in the video catalogue which is revised once a year. Every month new entries in the library are announced in the monthly 'Kijkschrift'. Some subjects to be found in the catalogue include: third world, documentaries/reportages, history, short Dutch films (feature & documentary), art programmes, education & work, media, justice & criminality, Surinam, feminism. In the viewing room in the cafe, which seats 20, programmes can be seen from noon till midnight, free of charge. It is also possible to book the viewing room on the 1st floor, which seats 60. Viewing here is on reservation and costs 15 guilders per hour.

Distribution takes place all through the Netherlands. Tapes are distributed at cost (25 guilders for the 1st day, 10 guilders for each succeeding day).

Film

Performances are held twice every night with a showing every Saturday night at midnight of a different feature film from the one shown during the rest of the week. An admission fee is charged, and seating is available for 60.

Special Activities

In addition to the regular film (twice every night) and video viewings (on demand) the Kijkhuis also organizes special weeks and evenings on topical subjects in co-operation with socio-political, cultural or local community groups. For example: weeks or evenings on homosexuality, feminism, coloured minority groups (Surinam), prisons (the so called 'Nick-manifestation'), possibilities and use of 8mm film, psychiatry, a Gunther Wallraff evening, a Chile and a China week, and, in general, informational

and stimulating themes about various opposition groups throughout the world (e.g., the independence movement of West-Sahara, Polisario).

The Kijkhuis is one of the initiators/organizers of *Video '81*, an international video manifestation held in Rotterdam (Holland), autumn '81. The Kijkhuis gives shelter to a variety of music groups (pop, jazz, folk) that are not yet known well enough to appear in the classical (alternative) music-theatres, and exhibitions (varying from paintings to posters to photographs) are to be seen a few times per year. In addition to the film activities approximately 6 'Filmmarathons' per year are held on Saturday nights/Sunday mornings. Subjects of a marathon can be: a director, an actor/actress, etc. e.g., Visconti marathon, New American Wave, Joseph Losey. These Marathons are closed with an early Sunday morning breakfast 'in style'.

Monthly the Kijkschrift

The monthly programme of film, video and specials is announced in the monthly *Kijkschrift*, which includes further background information about the films shown that month, new entries in the video library and general articles of interest on film and video. The Kijkhuis started a profound discussion in the *Kijkschrift* about non-commercial re-use of broadcasted television programmes by taping them on video. The need for such a discussion arose out of practical, legal problems in taping from tv.

Special issues of the *Kijkschrift* (e.g., a D.W. Griffith and a Kurosawa issue) are published in combination with special films or events. In May 1980 a manifestation on

homosexuality was held for which a special brochure was published.

Some Figures

The total number of visitors in 1979 was 47,000. Of these, 11,000 people visited films, 14,000 watched programmed video showings, 7,000 people came to visit a variety of projects like the Prison-manifestation or the 8mm festival, and 15,000 came for activities like exhibitions, reading corner, pub visiting or simply to get information.

In 1980 we expect to rent a total number of approximately 1500 videotapes, which is about double the number of programmes that were rented in 1979. Initiatives for new projects like Video International 1982, organizing competitions for film poster design and paying attention to photography in general are examples of activities started up in the last year, which will be continued in the future.

The Kijkhuis is open Tuesday to Friday from noon till 1 am.; the video viewing facilities are open till midnight. Saturday we open at 2 pm, Sundays at 7 pm; closed on Mondays.

Tram 8 or 7
Address: Noordeinde 140
2514 GP The Hague
Netherlands
Phone: 070-651880

(Editor's note: a guilder is worth approximately \$.45 Cdn.)





photo by Tony Van Muyden

REPORT OF THE WORLD WIDE VIDEO FESTIVAL 1982

On September 2-5, 1982, a day longer than originally announced, the World Wide Video Festival 1982 took place in the Kijkhuis in The Hague, The Netherlands.

The intention of the Festival was to give a survey of independently produced videotapes since 1979. It also was the first international video festival in The Netherlands. Or, to quote the NOS-tv newsbulletin of September 2, 1982: "... a remarkable television festival. ... a festival where one will be able to see that television is not only a source of information and amusement, but that video can also be a form of art." The viewers were then presented with excerpts from six video productions that were to have their Dutch premiere in the Kijkhuis festival.

Earlier that day the Mayor of The Hague, Mr. F.G.L.L. Schols, had officially opened the Festival by pushing a button that started a five-monitor video-installation by Belgian artist Marie-Jo Lafontaine, entitled "Round Around the Ring". In four days, from noon till midnight, more than 300 showings were held of the selected tapes in five different viewing rooms. The capacity of these rooms varied between 6 and 65 seats; the total number of available seats was 151. All programmes were being shown on monitors, while the largest room also had the possibility of large-screen projection.

Before all this could take place, the Kijkhuis closed for four weeks, in order to arrange the necessary adaptations for the building to meet the festival's requirements. Besides the work of the regular staff of the Kijkhuis, the World Wide Video Festival has been made possible by the

energetic commitment of a substantial number of volunteers. The help of those who took care of and cooperated with the design, lay out and production of the Festival Catalogue, the selection of tapes, the redecorating and refurbishing, and the actual screening of tapes was essential in making the Festival a success.

The Brandsteder Company, importer of Sony in Holland, was kind enough to put at our disposition all the hardware we needed. Financial contributions, without which the Festival would have been unthinkable, were made by the Department of Culture (CRM), the Prins Bernhard Foundation and the City of The Hague (which subsidizes the Kijkhuis on an annual basis).

For a detailed account of the intentions of the Festival and the way in which the final selection of tapes was made, we refer to the introduction in the Festival Catalogue. Over a thousand visitors attended the Festival and the Kijkhuis was sold out every day. On Friday and Saturday an estimated 300 visitors were to be disappointed because the house was packed. Among the Festival audience were a considerable number of video makers, distributors and journalists from France, Germany, Belgium, Yugoslavia, USA, Canada, Japan and of course, Holland. Representatives of broadcast-organizations were also present. Approximately 30% of the audience came from The Hague itself, 60% came from elsewhere in Holland and 10% came from abroad. The "World Wide Guest Service" arranged for hotel reservations and gave general information on the local restaurants and pubs.

The media — the writing press as well as radio and television — have covered the Festival extensively. The news service was mostly of a general nature: the develop-

ments in video, the coming of age of the medium and its specific characteristics. Relatively little was written in the form of reviews; only a few productions were commented upon in terms of merit or content. One explanation for this lies in the fact that the overwhelming number of tapes made it virtually impossible for any journalist to review them all individually. On the other hand, video criticism is a practically barren field in Dutch journalism as yet and in such a situation it is always safe to restrict oneself to more general observations on the subject. Nevertheless, a few tentative steps towards the development of an actual video criticism could be seen in the daily press. In several foreign periodicals the Festival was announced and articles about it were published afterwards.

A selection of the Festival was shortly afterwards shown in the Shaffy Theatre in Amsterdam and the Cultural Centre in Tilburg. The interest shown by the audiences there is encouraging for the future possibilities for showing independent video productions elsewhere in The Netherlands. A smaller selection of the World Wide Video Festival was then presented in the Prix Italia Festival in Venice under the auspices of the CIRCOM, an international organization which tries to stimulate the showing of independent video productions.

The Kijkhuis, being an institute that shows and distributes video, has included some 40 titles from the World Wide Video Festival in its permanent collection. Part of this collection is distributed nationally, another part internationally as well. Through the Festival and the acquisition of these 40 new titles the Kijkhuis has been able to extend its distribution network in Holland. More and more these productions are being rented out to theatres, art-cinema houses, cultural centres and youth centres for public showings. In addition there are, of course, the "non-public" showings within educational institutions.

The distribution of American, Canadian and Japanese productions is as yet still hampered by the fact that they are made on NTSC standard. Playback facilities for these NTSC tapes are scarce in Holland. This technical problem will be solved in the course of 1983 when the Kijkhuis will have access to a high quality standard-converter which will enable us to convert tapes to the European PAL standard.

The World Wide Video Festival 1982 has enjoyed great public interest. Especially noticed was the generally high quality of the presented works, to which we must add that a great number of very interesting new productions has been brought to our attention already since the selection for the 1982 Festival was completed. It is also important to notice the stimulating effect such an event has on the people who make videotapes, not in the least because of the possibility of distribution that was connected with the Festival.

Considering all this and the excellent atmosphere that was characteristic of the Festival, the Kijkhuis has decided to organize a second World Wide Video Festival in 1983.

WORLD WIDE VIDEO FESTIVAL

The World-Wide Video Festival 1983 will take place September 6-11. Tapes will be shown daily from 11 am until midnight. The WWVF 1983 will focus primarily on two directions in video: the use of video by artists and the social application of the medium.

We hereby invite you to enter tapes for selection. An independent committee will make a final selection from all productions. Artists/producers whose work is selected and screened during the WWVF 1983 will receive a showing fee of 150 Dutch guilders (approximately \$50 US). An illustrated catalogue, in both dutch and english, will be published with general articles on video and descriptions of all selected works.

The deadline for entries is April 10, 1983. The definite selection will be made in the beginning of June. When your work will be screened at the Festival, you will be notified and your cassette will remain at the Kijkhuis till after the Festival. When your work has not been selected, your cassette will be returned to you immediately.

For further information contact:

Stichting Kijkhuis
Noordeinde 140
2514 GP The Hague
The Netherlands
Phone: 070 - 651880
Tom van Vliet, Leo Reijnen



SOMOS LIBRES!?

SOMOS LIBRES!?

Two young homosexual men are living in a country where they feel repressed. Therefore they decide to seek the desired freedom in another country. They set off; during the journey they are faced with a multitude of temptations. When they reach their destination they enthusiastically shout for joy: *Somos libres!* *Somos libres!* Soon, however, comes the rude awakening. Even here, the long sought freedom turns out to be a myth.

On October 15th at 10:45 pm the Humanistisch Verbond will broadcast the video parable, made for television *Somos Libres!?* This is the second in a series of programs made by video artists for television and independently produced by De Appel. Scenario, montage and direction by Cardena, commissioned by the museum Boymans van Beuningen, Rotterdam, on the occasion of Michel Cardena's exhibition, May 1981. *Somos Libres!?* was recorded and edited at the Audio-visual Center of the Erasmus University, Rotterdam.

CARDENA

Excerpts from a talk with Michel Cardena

AS (Aggy Smeets) *Why did you change to video in 1968?*

MC (Michel Cardena) Video is a direct medium. The result is immediately visible. I can't cope with the tension of having to wait. Video allows you to give — in synchronization — multi-levelled information on the different aspects of an event or object. There's also the fact that different spaces can be connected. Video is ongoing process. Besides it does not pollute as much as other technical media. Video is democratic.

AS *What is video for you?*

MC Video is the extension of my libido. Everything in this world is libido. It's the driving force behind everything. For me video is the medium par excellence for giving (visual) information.

AS *I noticed a text on the wall over there 'video is vacation of art'. How do you interpret these words?*

MC Video is something you can play with. Imagine in the future — if the equipment gets cheaper — video will become something like amateur radio: everybody having a transmitter so that every creative person can work with it. However there will always be just a few persons involved in a genuinely renovating creative process. It's like playing chess: millions of people play chess but only a handful of persons discover new combinations, new moves.

AS *What would TV broadcasting of SOMOS LIBRES!?* mean to you?

MC My work can be seen by a broader audience. I am not so much concerned with the issue whether they will be positive or negative about this work. I believe that the more people know about you, including your work, the fuller your life is. If I remain in my studio nobody knows what I am doing — so I don't exist. For me life is communication. I choose to work with video in order to communicate with as many people as possible. So if *SOMOS LIBRE!?* is broadcast I'll have a long orgasm.

AS *Do you intend to alter perceptive patterns?*

MC Normally, yes. However I do not think that *SOMOS LIBRES!?* works that way.

AS *But the absence of dialogue. . . The Dutch TV audience surely is not used to this.*

MC Well we used to have silent film, images and sound. In a way I went back in time. I don't think that I have been really concerned with making experimental images.

AS *To what extent has this project been experimental then?*

MC The working method. I am used to working in my own studio with people who know me and who are familiar with my work. So the issue of time is less important. In this production time was money, so everything had to be done right away. That aspect was entirely new for me. Also for the first time I made a script. I am used to working very much in phases, improvising, more like an organic process. The form is not predetermined. It's like bringing up a child: circumstances do influence a lot. In my working method I can see a certain touch of fatalism. That's how I am.

Normally I do the lighting and camera work myself or with people who have often worked with me. This time the cameramen, the technicians in Rotterdam did it for me. The result was very refreshing and allowed me the advantage of concentrating completely on the images.

AS *For me SOMOS LIBRES!?* is an autobiography 'at a distance'. Does that make sense to you?

MC Autobiographical references run throughout my work. They can be based on an anecdote or a characteristic of mine. All of my work, earlier too, leads, but certainly not always visibly, to my own world, to myself. I represent the personal element in a wide variety of ways: an allegory, a very sober installation, a basic formal investigation, and so on.

AS *How do you think you are different from the average TV program-maker?*

MC I haven't asked myself whether or not this project is acceptable to the public. Not from a moral point of view, but it's not a pre-occupation of mine. I haven't made any concessions. And I don't think I can really talk about what the public wants.

AS *What is SOMOS LIBRES!?* for you?

MC A moralist fairy-tale with many autobiographical elements. Coming to terms with my past. A crossweave of dream and reality. Self-investigation. I'm really worried: all around me I see the revival of repression, bourgeois values, inhibition. Look at the anti-riot squad, the environmental debate, radical conscientious objectors. The Pope! We have to watch out now more than ever before — these ailments can affect you personally, too!

Text and English translation — Aggy Smeets, 1981.

Michel Cardena, born (1934) in Columbia, has lived and worked in the Netherlands since 1962. Cardena, a many-sided and freedom-loving artist, started his career as a painter and drawer. Between 1962 and 1968 he made objects, often using plastic, in which he visualized with a subtle sense of irony, his fascination with colour, space

and last-but-not-least eros.

Cardena's objects appeal to sensory perception. In 1968 he founded Cardena Warming Up Etc, etc, etc. Company. Warmth/heat was — and still is — an essential visual and thematic element of his work. His task: warmth both as emotion and/or physical phenomenon, rendered visible and tactile. Also in 1968 Cardena began to work with photography, film and performance. By chance, in the same year, Cardena became acquainted with video hardware (in Paris). This led to extensive production of videotapes, video-installations and — since 1975 — live video performances.

His professional artistic pursuits include teaching at several Dutch academies.

For detailed information see: catalogue exhibition Cardena, Museum Boymans Van Beuningen, Rotterdam, May 1981.

Artists and Television

SOMOS LIBRES!? is the second in a series of programs made by video artists for television and independently produced by Foundation De Appel. Many artists, especially video artists, are very interested in the mass communication aspects of television. Up to now the doors of the TV broadcasting stations have, with few exceptions, been showing 'closed' signs to productions by video artists.

Video artists and TV program-makers so far have had little or no communication. Consequently there has been hardly any occasion for reciprocal inspiration. TV networks put neither their studios nor their equipment at the disposal of video artists for experimental use.

De Appel endeavours to alter this situation by challenging TV to collaborate with artists. Productions by video artists are generally rejected by Television due to low technical quality. For this reason De Appel enables video artists to make their productions in professional surroundings.

In the critical attitude of TV towards video art the prospective ratings play a central role. For, both thematically as well as visually, artists have a tendency to alter the habitual perceptive patterns of the audience. De Appel is doing its utmost to draw the attention of both national and international TV networks to the video productions of artists, the final objective of this effort being to make them available to a broader audience.

SOMOS LIBRES!? A video parable for television, in which Cardena delivers a warning, in an original way, about dangers (again) threatening society, namely the church, militarism, and bourgeois values.

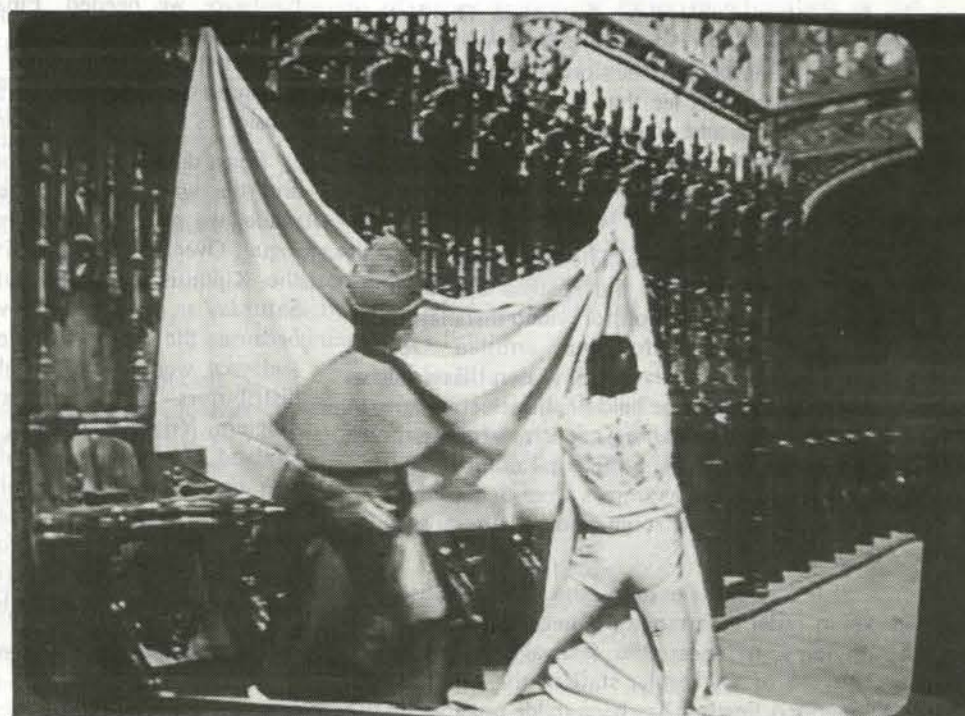
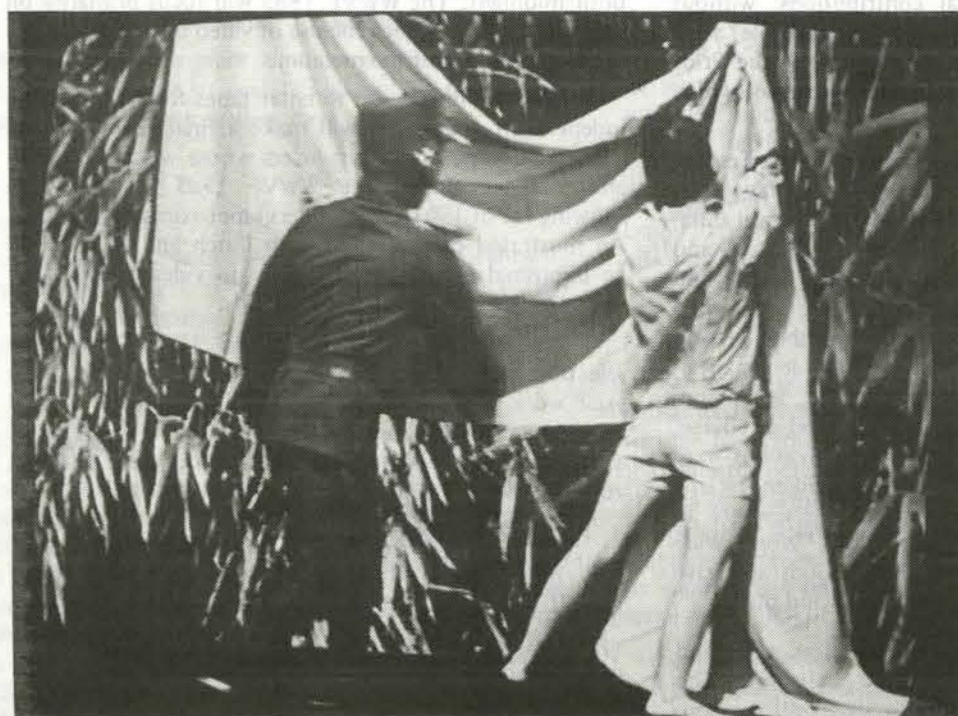
SOMOS LIBRES!? A video parable for Television. 1 inch PAL Standard AMPEX.

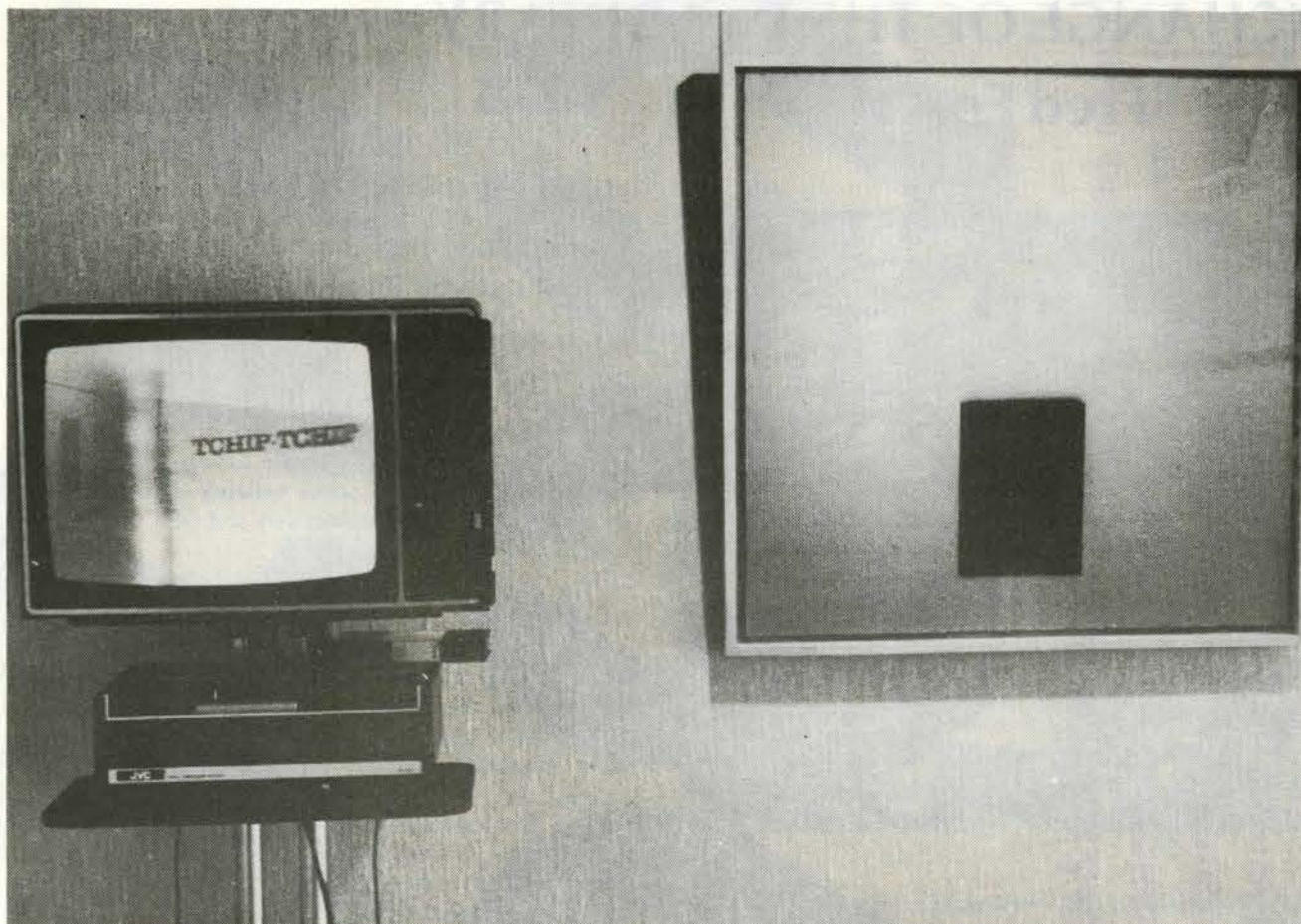
22 Minutes, colour, sound.

Also available in ¾" U-Matic cassette.

For information: Foundation De Appel, Amsterdam. Telephone: 020 25 56 51

Open hours: Wednesday 11-18h, 20-22h and Thursday 11-18h.





Jacques Louis NYST

PHILOSOPHY/INTERVIEW... CUT

I've been accused of being distracted from pretty early on. From my first year of school, the teacher would say to me: "Nyst, you're dreaming". My worried parents despaired: "This boy will never succeed; he can't apply himself." It's true, I was as diluted as milk in coffee. To be concentrated isn't simply to reduce the angle of observation. To fly, birds have to have their wings spread way out. Distraction implies not paying attention. If I say to myself: to draw well, you have to look attentively. Immediately I have to admit that distraction has surely allowed me scope for greater discovery. A workshop in distraction... not seriously. I'm already distracted, and in addition I can't be serious, it's a hopeless case.

In my work there is no intention of derision, mockery, caricature, aggression, anti-art or provocation. Was that the case in the Dada or post-Dada movements? The actors in my books, videos, texts, and photographs are often familiar, even contemptible objects, such as a small coffee pot, a child's toy — a paper umbrella, a doll, a few stones, or more recently a clearing in a field where a clown has come to play a kazoo. The vulnerable, fragile aspects of these objects captures my attention. That's more like what's going on in my work. A moment of attention. If the resulting idea is occasionally coloured with humour, even sarcasm, it's directed mostly at myself. Nothing is important; myself included. Fragility is a fragment of my self-portrait.

The same goes for colour; the transparency of colour is its capacity to speak to us of light. To speak of light can be a subject of conversation. It's my turn to ask a question: is it possible not to talk about it?

Personally, I haven't got there yet. When I'm telling a ridiculous story, or I'm putting so little colour on paper, it's light that I'm talking about.

Dadism and the spirit that moves its most energetic products has perhaps had no other ambition.

WING FOUR SNOW

Chapter 3: the printing press

A white flapping was at the origin of the following encounter. First of all no sound, just like the projection of an alternating and rapid light, or more exactly similar to the wing-flapping of a seagull intrigued by the immobile wings of a park bench.

Approaching, the noise of a machine overtook Wing, four snow. Tac...tac...tac...tac...tac...tac...tac...tac... Since the disappearance of humans, everything functioned much better, especially the machines. Enormous presses from a daily paper printed, non-stop, tons of paper, piled everywhere, the last news entrusted to them.

This message was an anguished appeal, "Fridge, are you there?" — last attempt by the humans to call a truce with the wild cryogenic motor that turned the planet into an Arctic continent. The humans lost.

The planet became as white as the moon, and definitely settled itself into the fourth season. The vanquished humans disappeared, at least from their original planet. One must be careful when speaking of the disappearance of the humans, because it's always possible that a little group, containing at least one couple, succeeded in emigrating to another season.

It's a subject that the stars and the machines prefer to avoid.

All of this happened a very long time ago.

The machines, who have a hard time changing their habits, continued to function unceasingly. Beyond the definite, and even surpassing the definitive, the fourth season tired, and gave way to first a timid, and then a conquering Spring.

The white planet transformed itself into a green planet. The machines kept on going.

Lawn mowers armed with searching heads trimmed the caravan lawns. The metal caravan structures became invaded with moss and ground-ivy. These hirsute igloos, flanked by impeccably groomed squares of grass would have made an impressive spectacle... had there been a spectator to dazzle.

Tac...tac...tac...tac...

The presses encountered by Wing four snow rolled, rolled, repeating: "Fridge, are you there?"

This appeal was printed in vain.

The cryogenic motor had brought the fourth season beyond the definitive. And anyway, a refrigerator can't read.

Today's planetary vegetation is a natural, inexhaustible supply of paper mache, from the daily paper... printed for nothing.

Chapter 4: Dance of the small pencil

Concealed behind a pile of papers, Wing four snow could observe an unusual hi-jinx.

The smooth white surface of the leaves is a mortal trap for small pencils.

Ducks of the steel-billed variety have a sweet-tooth for these little scatter-brains.

First of all, the duck is hidden.

The small pencil, irresistible drawn to the presence of paper, doesn't see the duck. Trustingly, he flings himself, head down, into the encounter with his mortal destiny. Intoxicated by the odour and the sheen of the paper, he begins to dance.

The dance of the small pencil is a spectacle of rare beauty.

He leaps, he twirls, he is radiant.

His gray lead glows silver with emotion.

Wing four snow had never witnessed the wanton expression of such joy. The dance of the small pencil is spontaneous

choreography, impossible to record.

The grasp of the dance makes him lose all notion of care. By the time he gets to the end of his run, exhausted, a steel-billed duck has only to pluck him, and gobble him up.

2 birds sing

J A page of text is at the origin of the birds' song... I'm going to drink a glass of water.

D *That doesn't have anything to do with the birds' song!*

J The text tells a story; a page of the story is the origin of the birds' song.

D *Is the story known?*

J What does it matter, as long as the bird sings?

D *And if the line of the story gets lost? Will the birds' song be interrupted?*

J Sir, my job is to keep the story together.

D *Keeping a story together is a curious job!*

J Useful, sir, because without me, birds wouldn't sing.

D *I had imagined that the song of birds was spontaneous, improvised, and not coming out of a fixed text.*

J Wait. I'll find it. I remember now that different elements are just part of the repertoire. There's: a white hat — a label to plant — a written radish — slates — an all-season rose — some snow — a bobbin of thread — an inky plug — a tractor — some sound and a text.

D *Explain please sir, the thread that strings such diverse elements together.*

J Light, sir.

D *Then tell me, what really happened? What does the story tell? Why did the birds finally sing? At the origin there must have been a thought...*

J A thought... what a lovely idea.

D *Sir, we're not really getting anywhere; make an effort. I'd like to know the story.*

J Oh yes, the story.

D *Sir, did you hear that? There's been a shot.*

J The story has been shot? Then there's a hole in the story.

D *O.K., let's say there's a hole in the story. There's an assassin. Instead of simplifying the text, you add an extra character. Tell me, you haven't forgotten a chainsaw by any chance?*

J Sir, a chainsaw is never by chance! The thread of the story is a tractor.

D *Now there, sir, I don't understand. A tractor would, if anything, scare birds away.*

J But there aren't any birds yet. Let me ask you this question: what is irreversible?

D *Oh... certain clothing... or a calm situation. An agitated situation isn't really suitable.*

J A calm situation... and a calmer situation than that is what?

D *A very calm situation.*

J And an even calmer situation is what?

D *a very... very calm situation.*

J Good, let's imagine the calmest possible situation, nothing is happening, there is nothing to see.

D *A blank, then?*

J Yes, a blank, that's it.

D *But a blank for how long?*

J A blank without time? (sans temps?)

D *A hundred-year blank? (cent ans?) That's way too long.*

J You haven't understood a bit of it. I said 'without', outside of time and not 'hundred', the figure one hundred comes out of multiplication.

D *A blank without... outside... a white-out. It's going to snow.*

J It already has snowed. Everything is white, over-exposed.

D *Can this go on?*

J It's happened.

D *Are there people, sir?*

J Blue shadows like the bottom of an inkwell, and a tree with a small swing hanging from it.

D *A swing for the story sir?*

J You've guessed it; the birds will arrive...

D *And the text, sir? Where's the text? You have assured me that a page of text is at the origin of the birds' song.*

J It's happened sir. It's there; right now on the screen, drawn up with a surprising speed.

D *What does the text say, sir?*

J 2 birds sing 100 x cheep cheep.

Translated from French by Marguerite Emily Beaulieu VIDEO

STOCK EXCHANGE OF THE IMAGINARY

Fred Forest

STOCK EXCHANGE OF THE IMAGINARY, ESSENCE OF THE WORLD

by Pierre Restany

This *stock exchange of the imaginary* is undoubtedly Fred Forest's most ambitious plan to date, although his career is rich in shock-effects and spectacular exploits: the artistic M2, the Hotel Crillon auction, the Sao Paulo March, the Biennial of the year 2000, etc.

This plan is ambitious insofar as it plays thoroughly both on the artistic and the sociological dimensions of Fred Forest's approach. What is the stock exchange of the imaginary? It is the spreading out, at the Centre Georges Pompidou (grand foyer), of a system of storage and exchange of information starting from a basic element, the news item, and then working by means of an important structure of animation aimed at stimulating and pushing on the stream of communication. The starting point is an announcement through the mass media (press, radio and TV): "You've got your news-item? Communicate it! Write or call the Centre Georges Pompidou. . .". From there the entire treatment of the information starts. A staff of press-attaches records the mail on the spot at Beaubourg, enters upon the exchange of the news-item of the day with the public, spreads it by bill-posting and photocopy-dealing. An expert in information treatment takes stock of the situation. Concurrently, the initial announcement is adapted according to the specific character of the medium: a daily newspaper organizes a news-item competition, a radio proposes a talent contest, a TV channel holds an inquiry, etc. On the spot as on the level of the whole country through the media, the public is hence called to participate in a news-item stock exchange.

So why *stock exchange of the imaginary*? Because when Fred Forest thus draws the news-item from everyday culture he tends to reach the "Mana", the Levi-Strauss's "significant surplus", always latent in the collective imaginary. The "significant surplus" of the collective imaginary is precisely the aspect of communication and the personalized quality of the exchange that the mass media do not convey owing to the very fact of their rationalization and specificity and that they thereby render inert as slag within the communication process.

At Beaubourg, everything is made ready for the public to be conditioned to an exchange of information, to give and receive a piece of news, thus "objectified", computerized, retransmitted by TV monitors in closed circuit.

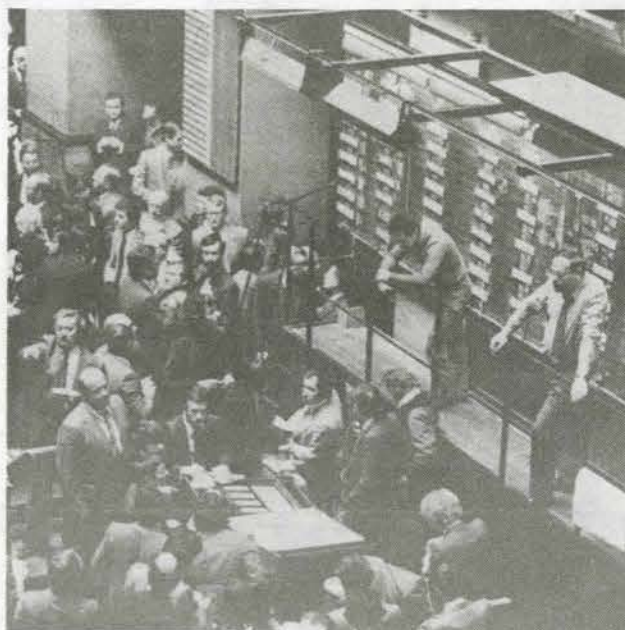
Two circuits, the one manual and other remote controlled, are set up in close connection with one another. The actor-spectator of the exchange may personally come and hand in his news-item at the publicity department, he may also mail it or communicate it through the mass media or by telex.

He may get informed of it by looking at the bills or photocopies or by consulting the computer terminal or the TV monitors. He may participate directly, on the spot, in the choosing of the news-item of the day and he may operate an immediate exchange of news, just as he may do it with the help of the initiatives of the newspapers, radio, TV.

Moreover, this animation at Beaubourg takes on the form of a collective happening, of an installation and of a performance whose goal is to create an active psychosis of solidarity, a feeling of complicity, deep in the daily imaginary which comes in addition to the communication. Being the basic element of the operation, the news-item lends itself well to this alchemy of the thought process, this reciprocal transference of individual fantasies to the collective imaginary and vice-versa. The news-item "itemized" insofar as it extracts a real point from reality and magnifies it in the space-time of an action. The extracted even becomes so present and thereby so central, that all the rest, "news" in general, becomes marginal. And it is the latent poetry of this reversal which Fred Forest is eager to lay bare within the very mechanicality of the exchange process.

This kind of modern potlatch will rightly rouse the interest of the anthropologist amateur or not.

This return to the most elementary aspects of communication and exchange by means of the most sophisticated technology of information, this is the apparent paradox, but also the genuine poetry and the sound betting of Forest, which proves him as much a passionate artist as a rational sociologist. The subject and the object



of this bet are equally worthwhile. The stake is worth the betting: the stake of a cultural game which is the very essence of the world, our World.

WHY A STOCK EXCHANGE OF THE IMAGINARY?

by Fred Forest

A financial stock exchange already exists and has been in existence for a long time. Everyday, radio, TV and newspapers give us reports of its feverish activity through figures, the meaning and the mechanism of which escape the understanding of us, uninitiated. Still, these figures are — so they say — in direct connection with our everyday life.

In order to promote the development of some assets different from those exclusively linked with the frenzy of speculation on capital, it was urgent to create another "stock exchange": the stock exchange of the imaginary. And such an institution was terribly needed. This need is now fulfilled. The stock exchange of the imaginary intends to compete shamelessly, remorselessly, and unscrupulously with the financial markets of New York, Tokyo, Frankfurt, and Paris. . . A stock exchange of the imaginary traced in parody from a pattern which has stood the test of time, but whose purpose is no longer one's own fancy. This "stock exchange" now exists, and you can take part in it. The renewed practice of sociological art in relation to its original concept must assert itself by resting on the notion of simulacrum through open devices of experimentation calling for the interactive participation of the public. The artist conceives and brings into action informational systems and apparatus, communication networks, which he conducts. It is in the realm of news diffusion technique that Man's creativity and organizing faculties have the best opportunities to express themselves. News diffusion techniques have a very specific function in a structured society: they must allow single units to come into contact with each other so that they may auto-organize themselves in open systems of exchange.

Our research is today moving towards new forms of art and communication. The artist can escape neither the conditions of evolution of his own society nor the modifications of his environment on the physical, psychological, and ideological levels. Each action of the sociological artist presupposes his working out and setting up of an informational device to function in a novel way. The active participation of the public constitutes a real component in direct contact with the social reality within the started action. The artist bases his approach upon a relationship established between himself, the others and the environment. The achieved "work" is perceived as a device which has been conceived, programmed and conducted in the heart of everyday reality. This new kind of "work" is called to replace the traditional notion of the work of art linked with the concrete materialization of an object. The new artistic approach gives a greater consideration to processes, functions, and exchanges than to the objects themselves. Given this point of view, the artist's role progresses, inevitably. His former designation

of "producer of objects" (such as paintings, sculptures, video tapes, etc.) drifts increasingly towards that of "consulting artist", supplier of services.

Such a practise also proves to be able to generate symbols — symbols which are embodied — as landmarks on the way of our life, beacons of a living culture daily experienced, and no longer symbols which are consigned in cultural parking-lots under the watchful eyes of museum attendants, and consumed exclusively every Sunday afternoon. This symbolic function of art in the palpable space and the social network is essential. It is determinant of a new conception and of a new practice of art.

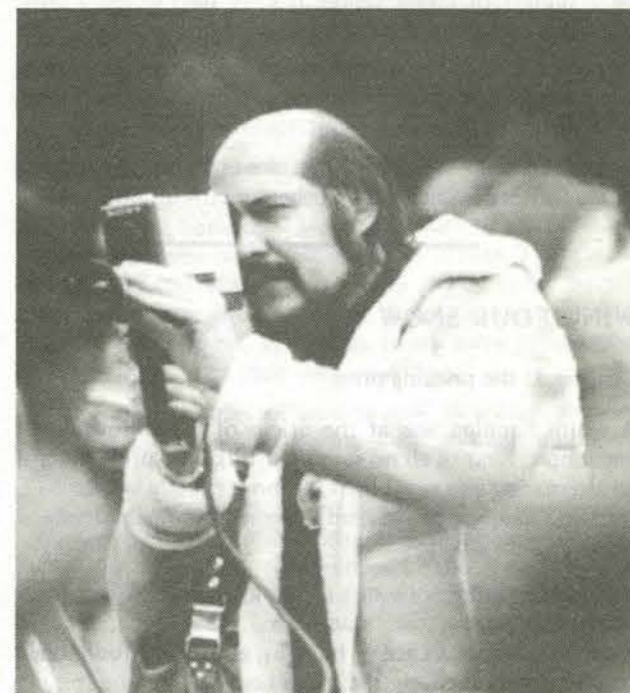
The game, as a free activity practiced for pleasure, is, in a wide sense, one of the fundamental components of human nature and of every artistic performance. Do you want to play at *stock exchange* with me? Nevertheless, this does not mean that art must be a gratuitous occupation without any fixed goals. Art must not either be a mere entertaining activity directed towards fiction and easiness. Art, in any period, has kept up constitutive and organic links with the very environment which produced it. In return, it must influence heavily the environment, the contingent reality, so as to try to alter the way we perceive it, we understand it, and eventually try to change its nature. To this purpose, art (or the game) initiates strategies of action and proposes several kinds of simulation whose reflexive and critical effects encourage awareness. These strategies contribute to renew the social roles, by their connection with reality (i.e., repeating and performing reality when playing). The artist (and his mere power) opposes its image to reality, and the resulting comparison and alienation help to reveal its imperfections.

Culture today cannot only be considered as an instrument of leisure, it must stand out as an instrument of criticism.

Playing, dreaming, and imagining are actions which must be brought into the very world of everyday life. Such a conception of art naturally clashes with some set codes, and because of this, renders the public's understanding of art still problematic. Each action which is truly innovative must break with the established order in some point. The rush of a new language into the familiar realm of art provokes a "phenomenon of rejection" on the part of the general public and demands a more or less long period to get assimilated. With today's inevitable extension of the artistic aims to the field of the social sciences, personal expression tends to become the interpretation of problems more widely involved in politics, society, psychology, and philosophy. . .

Mixing of messages, diffusion, provocation, reception, diversion, simulation, re-introduction of communication into communication showering of news-items, exchanging of bits of dreams and bits of reality: sociological art itself becomes a producer of stock exchange of the imaginary.

Do you want to play at exchanging news-items with me?



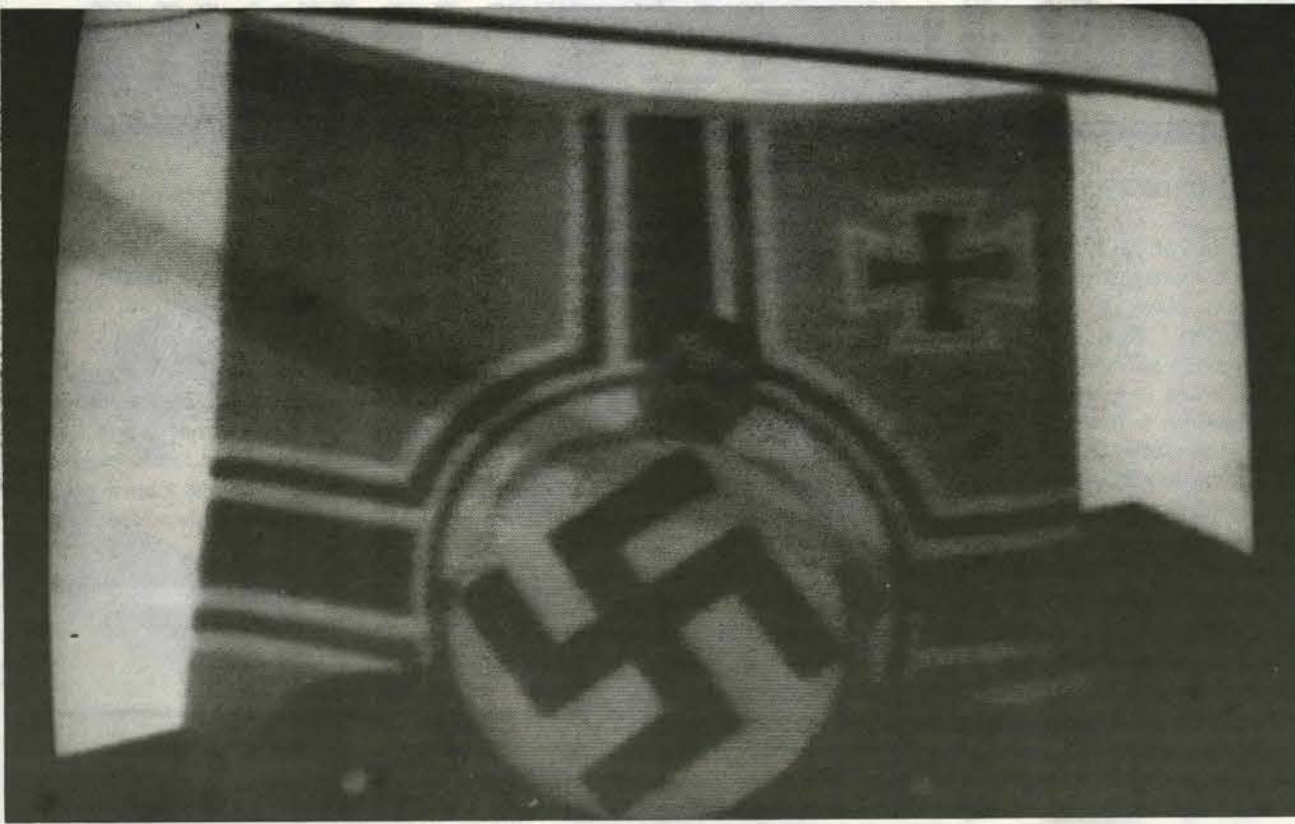


photo by Michael Goldberg

VIDEO ROMA

by Michael Golberg

December 1982 . . . The 3rd "VIDEO ROMA" International festival brought together over 400 tapes and 40 videomakers from England, Ireland, France, Belgium, Holland, Austria, West Germany, Hungary, Yugoslavia, Spain, Italy, the U.S., Canada, and Japan. Alessandro Silj, who organized the festival, and I had the responsibility to preview all the tapes, to work out the screening schedule. In August I had attended the international competition in Locarno, Switzerland, where I saw numerous tapes as well.

VIDEO ROMA does not award prizes, and is one of the few world-wide events which still physically brings together "videoart" makers and "documentary" producers. In both categories (the boundaries between the two are not clear), there was a marked increase in the number of tapes which dealt with right wing tendencies around the globe.

"Unofficial", decentralized, "grassroots", and personal, video lends itself well to reflection on the time in which we live. As both an artistic and social medium, it can better represent "reality" as ordinary people truly experience it than can the mass-media. Less affluent and wide in scope than television, at the very least video allows viewers to focus in on the concerns of the social sphere from which it emanates.

By its very nature, mass-media TV by-and-large ignores emergent or minority movements. The "majority" (truly the sum of many communities-of-interest) thus misses out on many valid and stimulating ideas and experiences. Perhaps if we replaced prime-time television with alternative video productions only, not very many people would watch. It's never been tried. The fact remains that, for those interested in video, it offers much that television does not.

In the last few years I have heard many friends express fears about economic difficulties, lessening of democratic freedoms, repression, nuclear war, etc. It is human nature not to take such talk seriously when it goes on in private, and it is noteworthy when video strongly reflects these worries. Although it is not "official" television, alternative video validates our personal reality and expands the realm of our thoughts. Surprisingly, video dealing with such topics these days is not doing so in sensationalist ways. While only history will teach us the true significance of the emergence of such videotapes, it is important to try and gain some understanding now of the thematic trends apparent in them.

September 22 and *Wo Die Angst Ist, Geht's Land* by Gottlieb Renz, Tamara Cybulski, and Bettina V. Nes are 2 tapes about squatters and their rough treatment by the police. All over Europe, people have protested the unavailability of low-rent housing by moving into old, abandoned buildings without permission and paying no rent. In New York, the city has responded by subsidizing some groups to refurbish such dwellings. In West Germany and Holland, the police drag them out. When one group of protestors was chased into the street, one squatter was run over by a bus and dragged for a distance. People strewed flowers over the road where he died; some police trampled the petals under their boots. German police are not known for their delicacy. One tape also shows a policeman trying in

vain to pop balloons put by squatters outside a window, using his gloves. It is one of the funniest scenes. Sad. There are a number of scenes of police brutality; the squatters use non-violent resistance.

Passt Bloss Auf — ein film aus der kultur von unten, by Medienwerkstatt. This document of West German life "seen from below" was shot with open-reel, black and white 1/2" video. Yet it was broadcast by WDR (national TV), causing quite a stir. It is not a charitable view of the middle class, with street people, young anarchists, theatre people and squatters showing contempt for their problem-ridden society. In a photograph, a street theatre group dressed in plastic costumes is stopped and body-searched by the police. The video producers dupe numerous passersby into acting out a parody on a dog-food commercial, which put me ill at ease. . . have I gotten too bourgeois? There's no revolution going on here, but it has an edge which the "powers that be" surely find discomforting.

Über Holger Meins — ein versuch — unsere sicht Heute 1982, by Gerd Conradt and Hartmut Jahn. This 110 minute tape presents two views of Holger Meins, who died of a hunger strike in prison. To avoid his becoming a martyr, West Germany's top politicians claimed he was a dangerous, mad revolutionary. Their statements, recorded from TV news, are seen to be quite untrue, a cover for government complicity in his death. The other view of Holger Meins, that of a quiet, sensitive man, comes from film footage of him and interviews with people who knew him well. His father desperately petitioned the prison officials to allow in a well known doctor to help his son. The authorities preferred to let him die — "a suicide" they called it. The contradictory views of him intersect in the silent, slow-motion footage of his scream when arrested, full of despair and fear. This videotape is a searing social critique, from a very creative and humanistic point of view. It is a shame that German artists find the tape "too political" and social activists

dislike it because it is "too personal". There was a receptive audience for it in Rome.

La Television Argentina by Marco Bechis, a Chilean living in Italy. Thousands of people have disappeared in recent years in Argentina (as well as other South and Central American countries), killed by right-wing squads. The military Junta is well aware of it, but has allowed the rampage to continue virtually unabated. This videotape consist of an Amnesty International computer listing of the known "Desaparecidos" (The Disappeared). A sports-caster announces, over and over again, Argentina's 1978 winning goal in Soccer's World Cup. This is interspersed with interviews of people in Milan, most of whom are unaware of the wave of murders. It is a monotonous, boring tape, made for a 2-monitor installation piece. But even if watched for only a few minutes, the desaparecidos' horror is felt.

Domitila by Yves Langlois. This Canadian producer followed the visit to Quebec mining and women's groups by a spokeswoman from the Bolivian Resistance Movement. A humble peasant, her personal experiences of poverty, political repression, and armed confrontation are more eloquent than any "on the scenes" coverage of American mass-media, despite the White House claim that "media is too sympathetic to the underdog". In Spanish or French, the tape is unfortunately, visually uninteresting unless you understand what is being said.

Kawthulay: The Unknown Revolution by Porter Bryant. This Canadian artist living in Singapore, has crossed the border into Burma several times with a home-video portapack. His "in-progress" personal documentary shows the day-to-day life (and risk of death) of jungle revolutionaries. They are members of a minority group which wants independence for its traditional territory, Kawthulay.

Aus Liebeskräften by Christina Domkowski-Muhlenbrok. In this videotape, short bits of declassified propaganda film from Nazi Germany are set to contemporary electro-pop music. Like Leni Reifenstahl's "Triumph of the Will", these filmclips make life under the Nazi's seem super-human and awe-inspiring. What inspired the video artist? Reconciliation with the dark past, or confrontation with the present? Nostalgia or revival of extreme rightist pride? Innocence of art, devoid of "political" significance? Though based in "found film footage", it is nevertheless a very well made tape. It is also very disturbing at times, with burning buildings, prisoners of war being paraded before the camera, models of the human body cut into segments like beef, Hitler's compassion with wounded soldiers. Other parts are highly poetic and enjoyable, notably underwater self-defense techniques and roller skating experts. The young Roman audience loved this tape. Why?

Reichland by Peter Wronski. Working with Paul Eichgrun of CBC-TV's "The Fifth Estate" newsjournal show, the video artist gained the trust of the Ku Klux Klan, just nascent in Canada. Allowed to tape secret ceremonies, and with free access to files, they stumbled across a plot to overthrow the Black government of the Caribbean island Dominica. The CBC was skeptical about their discovery and pulled out its support of the expose. Then the police arrested the KKK plotters and found their arms cache. The videotape is a disturbing look at racism today.

VIDEO



photo by Michael Goldberg



SCANNING VIDEO SCANNING

CASH

CANADA COUNCIL BUDGET INCREASES 6.8%

Ottawa, 16 March 1983 — The Canada Council's overall budget will increase by 6.8% in fiscal 1983-84, Council chairman Mavor Moore reported following the March quarterly meeting of the Council. Total budgeted expenditures for the fiscal year 1983-84 will amount to \$77,329,000 compared to \$72,439,000 in the year now coming to an end.

"The artists and arts groups of this country face real hardships during the current recession," the chairman said. "Provincial and municipal arts councils face the same problems the rest of us do, and some of these agencies already have cut their arts support. And private sector contributions are also on the decline. Until the economy regains its strength," he said, "I can only hope that we all hang on."

At the last quarterly meeting in December 1982, Council approved the establishment of its new Media Arts Section, which incorporates the Council's film and video programs. The Council now has added a modest integrated media program to the Section, which will provide support to artists using the new electronic communications technologies as their form of expression. The Council allocated \$300,000 to this program for 1983-84, out of a total section budget of \$2,900,000.

Information on applications and deadlines for the section's programs, including integrated media, is available from Tom Sherman, Section Head, or Francoyse Picard, Film Officer.

EVENTS

FESTIVAL INTERNATIONAL D'AVANT GARDE

F.I.A.G. is an annual festival with an objective to bring together photography, experimental films, video, diaporamas and multi-media performance. We were successful in October 82, and the next Festival is going to take place in November 83 (1st to 30th) in a very big gallery at Saint-Germain des Pres (8 rue de Nesle Paris 6 eme)

Film and video works have to be entered on 16mm or super 8, or 3/4" U-Matic videocassettes, in either Pal, Secam or N.T.S.C. standard. Please contact us as soon as possible.

Frederique Devaux
Festival International D'Avant Garde
B.P. 41
92114 Clichy Cedex
Paris, France
Phone: 713 29 76 or 208 71 57



August 14 to 20 are the dates for the 1983 Festival in Banff, Alberta, Canada. Entries must be made for television and have first aired on television between July, 1982 and July, 1983. Categories include: television features, limited series (mini series), on-going series, drama specials, comedies, social and political documentaries, fine arts, light entertainment programs.

Entries must be on 3/4" NTSC Video Cassettes. Foreign entries not available on NTSC format may submit 16mm print. Deadline is July 15, 1983.

For more information write to:
Banff Television Festival
Box 1020
Banff, Alberta, Canada T0L 0C0
Tel: (403) 762-6248 or (403) 762-6246.

PALINDROMES: ON WOMEN AGING

Palindromes, a group of women artists, is organizing a multi-media art forum on Women and Aging to take place in August-September 1983. This is primarily a chance for women in the arts to use their skills to explore a subject which every woman must come to terms with and to put their personal expressions before the public in order to stimulate discussion and support across generational lines. We need quality human interest and/or expressive art tapes for 3 evenings of video showings in Vancouver. The show is also scheduled to travel in the fall. Artists fees will be paid for each showing. Deadline for submissions is May 31, 1983.

For information contact:
Karen Henry
Video: Women and Aging
Satellite Video Exchange Society
261 Powell Street
Vancouver, B.C. Canada V6A 1G3

NETWORK

VIDEO INSTALLATION 1983 A CALL FOR NEW WORKS

Five new site specific works will be selected and installed for exhibition in October 1983 at the Visual Studies Workshop. Each of the artists whose work is selected will receive \$1,000. Ten additional works will be selected for awards of \$250 each and for inclusion in the catalogue. The catalogue will list names of all artists who have submitted proposals. The exhibition/catalogue will be juried by a panel consisting of: Hollis Frampton, John Hanhardt, and Antonio Muntadas.

Submit proposals by June 1, 1983.

For an application and further information contact:
Nancy Stalnaker Norwood
Visual Studies Workshop
31 Prince Street
Rochester, New York 14607
(716) 442-8676

This exhibition is made possible in part from grants from the New York State Council on the Arts and the National Endowment for the Arts.

THE VISUAL STUDIES WORKSHOP announces a new ARTIST-IN-RESIDENCE PROGRAM for SEPTEMBER 83 to JUNE 84

Photographers, video artists, and book artists are invited to submit proposals for one-month residencies at the Workshop. Eight artists will be selected to receive a \$1,000 honorarium and access to the working facilities of the Workshop. Six of the artists-in-residence will have one-person exhibitions at the Workshop and will be included in an exhibition catalogue.

Facilities at the Workshop include complete black and white, colour, and non-silver darkrooms; video production and post-production equipment; offset letterpress, and bookbinding equipment; and the Research Centre, which houses an extensive collection of photographs, reference books, periodicals, artists' books and information files.

Proposals are due June 1, 1983, and should include a resume, slides, documentations, and a brief residency project proposal.

This project is supported, in part, by the New York State Council on the Arts and the National Endowment for the Arts, a federal agency.

For more information contact:
Don Russell (716) 442-8676
Visual Studies Workshop
31 Prince Street
Rochester, N.Y. 14607

Palazzo Corradini, a public institution which has started to carry on a continuative activity in the fields of contemporary arts and experimental music, is in the process of setting up a program of screenings and a distribution service in our territory of video tapes pertaining to the subjects we are working on.

To this end we would like to receive some information concerning video activity and, if possible, a complete catalogue with terms of sale and/or rental. We shall devote our best attention to every proposal you kindly forward to us.

Thanks, and I hope to hear from you.
Franco Masotti
Palazzo Corradini
Via Mariani 5, 48100 Ravenna
Italia

The N.Y.C. Experimental Video and Film Festival seeks experimental film, video art, hybrid work, and audio pieces for second annual festival in the late spring. All work excluding audiotapes must be in 3/4" cassette format. Contact:
N.Y.C. Experimental Video and Film Festival
331 Smith Street
Brooklyn, N.Y. 11231
Hunter Yoder, Director
(212) 858-3140 May 15 Deadline

DISTRIBUTE

QUESTION OF VIDEO DISPLAY TERMINALS

a 27-minute, non-commercial videocassette production (V-matic, 3/4")

featuring:
James Beal, Dr. Robert Beck, Dr. Robert Becker, William Bise, Dr. Eldon Byrd, Robert DeMatteo, Claire-Marie Fortin, Dr. Russel Jaffe, Dr. Glen Rein, Louis Slesin.

revealing the two yet unsurveyed hazards from VDTs (video display terminal): magnetic ELF fields and electrostatics, which may be responsible for the growing number of pregnancy clusters of miscarriages.

Sales: \$195

Also available:
5-hour edited version of the Learned Societies forum (June 4, 1982) at the University of Ottawa on Video Display Terminals (V-Matic, 3/4"); also available in VHS and Betamax formats.)

highlights: the first time that actual monitoring of new spectra of EM radiation is demonstrated, with subsequent demonstration of remedies and their effects on these spectra. Also discussed are a variety of EM interactions with biological systems. Comes with a transcript of what is on tape.

Sales: \$925; \$875 without transcript

Available from:

Planetary Association for Clean
Energy, Inc.
100 Bronson Avenue, Suite 1001
Ottawa, K1R 6G8 Canada

(613) 236-6265

"TRIAL BY MEDIA"

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GLOBAL

NIPPON ELECTRONICS ART DEPARTMENT

Recognising that independent audiovisual producers have been working professionally for many years, far from the commercial circuits and state monopoly of broadcasting, a number of French groups and individuals have constituted the *Fédération de l'audio-visuel indépendant pour la création et la communication sociale* (Independent Audio-Visual Fédération for Creation and Social Communication). This is merely the formalisation of an existent, diversified movement, strongly rooted in neighbourhoods, municipalities, regions, and constitutes in fact the alternative to media monopolies. In each and every situation, "small-format" video and the professional competence of independent producers were a response to a specific issue or local need.

Ignored until recently by the French government, despite their firm implantation in the social fabric and the media "family", members of the *Fédération* have set up a flexible structure, the aim of which is to make formal presentations to governments and institutions. The *Fédération* will also promote further projects and generate activities in the areas of production, media education, and distribution. It has set up one specialised commission — the CATV Association — responsible for following technical evolution in this area, community channel experiments, as well as government legislation.

The address of the *Fédération* is:
19 bis, rue de Cotte
Paris 12
France
Telephone: 347-1136

MONTEVIDEO

New Address

Beginning on November 15, 1982, the MonteVideo Foundation, video gallery and production centre, was relocated to the Mazzo building in Amsterdam, Rozengracht 114. The production centre and office address is: Bloemstraat 125, 1016 KZ Amsterdam, tel. (020) 23.71.01.

Exhibitions and viewings

The large space of the audio-visual society Mazzo will serve in the daytime as MonteVideo's viewing and exhibition gallery. Starting in January 1983, weekly viewings of video art and experimental film (in cooperation with Holland Experimental Film, also located in the Mazzo building) will be organized. Also, ten 2-week exhibitions are scheduled for 1983. Further information will follow.

Catalogue

MonteVideo proudly presents our new catalogue. This catalogue, in the format of a U-Matic cassette contains over one hundred videoworks from throughout the world. The specially adapted case contains loose cards, full colour illustrated, with a description of the tapes and resumes of each artist. Every 6 months supplements will be released, containing 12 new tapes, all forming an easily referenced card system, essential to anyone dedicated to video art.

This production was made possible by a grant from the Prins Bernhard Foundation. It was designed by Swip Stolk. The price of the catalogue is \$23. The price of each supplement is \$8. (including tax and mailing costs; prices subject to change). To order a copy, send a cheque or money order to:
MonteVideo Bank account No. 54.15.11.726
of ABN Rokin Amsterdam

Please be sure to state whether you wish the catalogue alone or with the next supplement included as well.

SPAZIO VIDEO 2

International Video Show

Five major categories: Video tapes, video performances, video interviews, exhibitions (photographs, publications, posters, etc.), video installations.

Entry on ¾" U-matic or ½" Beta.

Tapes will be returned as soon as possible.

A catalogue will be published. All participants will receive a copy of the catalogue and any other documentation of the video show.

Deadline: May 20th. Tapes, etc. should be sent to:

"Spazio Video 2", Redazione Percorsi, via lungomare colombo 151, 84100 Salerno (Italia). Tapes sent at your expense; returned at our expense.

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BOOKS

The Portable Video Handbook

This booklet is a handy guide that has detailed instructions for shooting, editing, production and post-production. The handbook is 60 pages and has good simple illustrations and photographs. It's particularly useful for an access centre. The text is very easy to understand and covers all you need to know about the basics of small format video production — a must for any video centre. The handbook is available for \$6.50 U.S. (shipping included) from University Community Video, Inc., 425 Ontario Street S.E., Minneapolis, Minnesota 55414. (612) 376-3333. Bulk rates available.

Career Opportunities in Television and Video

by Maxine K. and Robert M. Reed

Now out in softcover for \$9.95 from Facts on File, Inc., 460 Park Avenue South, New York, N.Y. 10016.

The book covers 95 jobs in all areas of telecommunications and video. Each job is broken down into sections. 'Career Profile' briefly covers duties, alternate title(s), salary range, employment prospects, advancement prospects, pre-requisites. Next is a 'Career Ladder' followed by lengthy descriptions covering the position description, salaries, employment prospects, advancement prospects, education, experience/skills, minority/ women's opportunities, unions/associations. Jobs listed even include newer fields such as pay-tv and home video.

How to Enter & Win Video/Audio Contests

Another publication of "Facts on File". This includes a listing, as well as how to enter and win Video/Audio contests. This book is 193 pages packed full of information about contests — 33 categories and over 400 festivals. What makes this book even more complete is its excellent cross-indexing sections. To update or add your festival to the list write:

Festival Publications
P.O. Box 10180
Glendale, California 91209 USA

To order write:

Facts on File, Inc.
460 Park Avenue South
New York, N.Y. 10016
\$6.95 U.S. (a good buy!)

By
ALAN GADNEY

✓ **Facts On File Publications**
New York, New York



news release

NEW GUIDE TO DISARMAMENT MEDIA

One of the key organizers of Europe's nuclear disarmament movement recently said that *The War Game* and other films have played a major role in arousing Europeans to activism on nuclear issues.

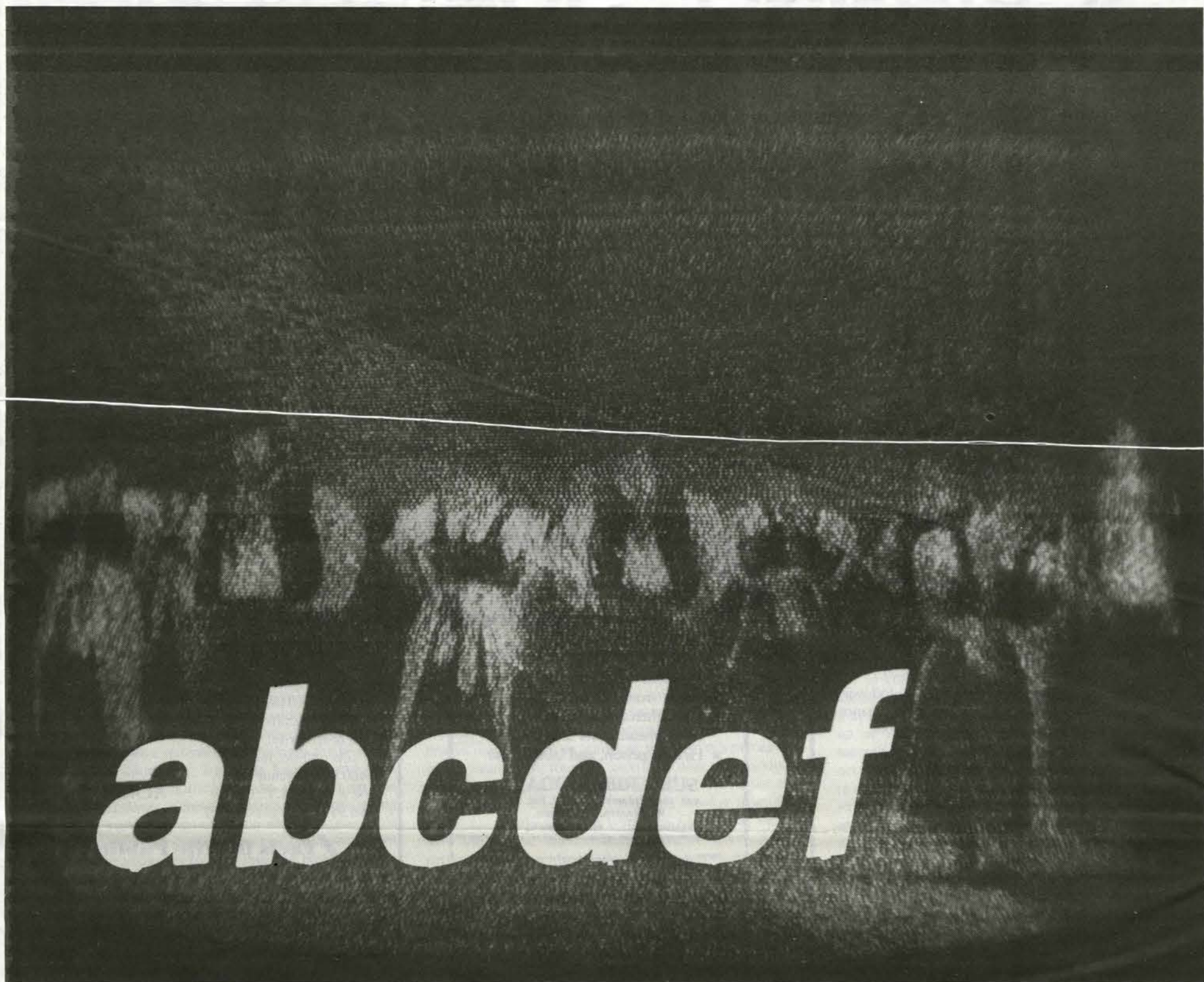
To make media more useful tools in the U.S. and Canada, Media Network has just published a *Guide to Disarmament Media*. The eight-page guide describes 26 films, videotapes and slideshows useful for organizing and educational work on disarmament.

In addition, the guide lists related resources, distributors and low-cost film libraries, and provides advice on how to put on a successful program.

Media Network is a national non-profit organization. It was founded to increase public awareness of how the media define and influence our lives, and to help people who are working for social change to identify and use films, videotapes and slideshows to further their goals.

BEST FILMS ON THE ARMS RACE

We can help you find them. Send \$1 for our *Guide to Disarmament Media* or contact: **Media Network**, 208 W. 13 St., New York, NY 10011; (212) 620-0878.



Miroslav Klivar, born in Czechoslovakia, lives in Praha, Czechoslovakia. In 1955 he graduated from the Charles University in Praha. He began videoworks in Czechoslovakia in 1975. His videoworks have been documented in the following publications: Third open encounter on video, Ferrara, Italy, May 1975; Fourth international open encounter on video, Buenos Aires, November 1975; Art, Artists and the Media, Audiovisuel Center Graz, Austria, October 1978; Factotum Art No. 7, Verona 1979; One-man show in Praha, Czechoslovakia, Institute of Design 1975, Video Situations. Author's books: Miroslav Klivar: Video Dim Art, Praha, 1977; Miroslav Klivar: Video Poetry, Praha 1978.

Klivar is not a fabricator of video images, also not a manipulator of video ideas. His work could be viewed serially, as video process art and as video poetry. All poetry's images can be said to exist not only due to visual context but also due to linguistic contexts. He currently is working with that which is personal visual poetry — with letters and numbers in performances/ body-poetry ao./. For Klivar this is a necessary performance, an investigation. Klivar believes that every human has within him the "point of freedom" or a center of creativity which can be utilized. Klivar sees that video poetry stimulates that creative capability in a person. As an artist, he provokes shock, play, mystery and gut-level emotional reactions in video art. He is against video violence.

MIROSLAV KLIVAR

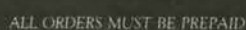
"Audio-Video" is the first international fair for consumer electronics to be held in the Gulf, and is being organized jointly by the Gulf Arab Marketing & Exhibition Company (GAME), and AMK Berlin. This exhibition will also be open to the general public. Exhibitors from Japan, South East Asia, the USA and Europe will be taking part on the new exhibition grounds.



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MESSAGE TO CHINA, Susan Britton

WESTERN FRONT VIDEO specializes in the production of new works by artists. The video archives houses a large body of work, available for viewing by appointment. A video catalogue is on sale; video tapes can be purchased or rented. For further information please write or telephone 876-9343.

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