

VIDEO GUIDE

Ruling expected as video artist

Art gallery wins sex video court case

Morality vs. art

INSIDE: ELECTRONIC TOTEM
IDERA
CONFUSED
VIDEO FEMME
NICARAGUAN VIDEO

Artist appeals to court

By DOUG TODD
A controversial video exhibit will not be shown at the Vancouver Art Gallery.

By DOUG TODD
An internationally-known Vancouver artist is going to court to force the Vancouver Art Gallery to show his exhibition featuring frank sexual discussions.

He doesn't want to offend any more of the VAG's thousands of new members, some of whom were scandalized by a few items in the opening exhibit in the new gallery.

Such a pity. The gallery had the opportunity to be a bit daring challenge the local art community to be innovative and different.

When the Vancouver Art Gallery moved into the... the Vancouver Art Gallery into the magnificently refurbished old courthouse building, we it had come of age. But it we were mistaken.

director Luke Rombout has Vancouver isn't grown up to be allowed to see a video exhibit including explicit discussions of sexuality, prepared by four Vancouver artists, which was premiered in Toronto last November.

After advertising the show in its calendar as "provocative, entertaining, humorous and moving,"

Morality vs. art



BUT IS IT ART?

THURSDAY, FEBRUARY 23, 1984

Video too explicit, VAG cancels show

Video too explicit, VAG cancels show

defends his work

Show cancellation shocks city artists

Artists want gallery boss fired for spurning show

Gallery faces court fight as VAG trustees urged to apologize

ROMBOUT IS RIGHT, court told

TV exhibit not art, court told

No one can win gallery-Wong dispute

Director Rombout: 'I realize I am in a no-win situation.'

Director Luke Rombout's decision...

when we consider what the gallery has put on show in the past

TATTLETAPES

THE REAL SHIT HIT THE FAN THIS TIME with VANCOUVER ART GALLERY DIRECTOR LUKE ROMBOUT abruptly cancelling/censoring **CONFUSED: SEXUAL VIEWS** Since Feb. 22, 1984, this outrageous action has instigated an explosion of controversy like this city has never seen — in many ways about time and timely although unfortunate for the **CONFUSED** producers: **GARY BOURGEOIS, GINA DANIELS, JEANETTE REINHARDT & PAUL WONG** the specific incident has only been the tip of the iceberg or rather icepick that has driven in the wedge, factionized the arts community, and has brought to a boil the traditional arts versus the media arts, the activist versus the complacent artist, the politicized, the non art for art's sake, and the avante-garde — a discussion long overdue in this city. The active and the politicized (**WESTERN FRONT, VIDEO INN & UNIT PITT**) wasted no time jumping onto the band wagon and turning it into a bulldozer further driving through the wimps in the middle: i.e., **CURATOR JO-ANNE BIRNIE DANZKER** and similar mindless artist types, critics and gallery directors. **THE SUPPORT SYSTEM** was quickly identified as were the issues and the offensive was taken, a hit list drafted, the artillery manned and the ammunition purchased IF YOU'RE NOT PART OF THE SUPPORT SYSTEM then you're probably on the hit list we know who you are, we've got your name and number and we've got time on our hands WATCH OUT it could happen when you least expect it legs can be broken for as little as \$9.95

PRINCIPLE STRATEGIST: **SARA DIAMOND, CORY WYNGAARDEN** with legal counsel **PETER FRASER** organized the brilliant public humiliation of **LUKE ROMBOUT (LUKE THE PUKE, DUKE RAMROD)** at HIS annual general meeting on March 22. The precision by the Roberts Rules of Order offensive was intelligently and rationally delivered by the generals: super lawyer **LEO McGRADY**, writer **BOB AMUSSEN**, artist **DAVID McWILLIAM, ROBERT MINDEN**, businessman **BARD PALMER**, collector **CLAUDIA BECK** and member at large **JOHN WARREN** the public flogging of **LUKE** in front of his board wore through the gallons of deodorant put on for the evening performance — gallery dregs, patrons, and donors were quivering to the point of rattling their diamonds — the victorious 3 to 1 'votes' for the motions presented by the generals was a devastating blow to the status quo — **PRINCIPLE SUPPORTERS: POGO SAGE, DAINA AUGAITIS, JEANNIE KAMINS, SYDNEY SHADBOLT** and **PAULA LEVINE** were so elated at the slapping that they danced to dawn. . . . behind the scenes strategist: **KENT TATE, KATE CRAIG, ALVIN BALKIND, GLENN LEWIS** and **KAREN HENRY** revelled over champagne cocktails not once but twice as a bon voyage to Glenn Lewis who immediately departed for his extensive sojourn to France A bevy of video curators filed through town to take in a piece of the hot action: **CRISTINA RITCHIE** of **ART METROPOLE**, the most diligent previewer **ROBERT FLAHERTY** from

the **NATIONAL GALLERY**, **RENEE BAERT** of **TELEVISION INTERFERENCE**, **RENE BLOUIN** of the **MUSEE D'ART CONTEMPORIAN (Montreal)**, **STEVE POZEL** of **MERCER UNION**, writer **VARDA BURSTYN** and **LEICA RICHARDSON** of **KWANTLIN COLLEGE** and monumental supporter/**VAG** Curator **SCOTT WATSON** have all declared Luke Rombout's allegations of **SEXUAL VIEWS** being 'not art' as **ART** When it rains it pours as evidenced by **SHAWN PREUS**'s tape on the make which promises to be anything but dry. more versions of the already overly **CONFUSED** includes **COLIN GRIFFITH**'s **Confused: On the Make**, **STOKELY SEIP**'s **Confused: The Controversy**, and **SCOTT WATSON**'s proposed **Confused: The Book**, and photographer **CHICK RICE**'s interpretation of **THE APOTHEOSIS OF PAUL WONG** more than hot is the poster by **JOE S. AVERAGE** for the **STREET CULTURE** Video Series that includes the works of **ARDELE LISTER, DARA BIRNBAUM, BOB HARRIS, JOHN SANBORN/KIT FITZGERALD, DCTV, KIM TOMCZAK, LeVIDEOGRAPHE, REIKO KANAZAWA, SKIP-PING BLUMBERG, MARTHA ROSLER**, and **MICHAEL GOLDBERG** who, with **MIHATO** is beyond hot with the birth of their daughter . . . all our congratulations, but was the birth videotaped retroactive ala early 70's style????? **AMAZING**, absolutely incredible jet-lag **JEANETTE REINHARDT** finally has the **VIDEO OUT** catalogue out. . . out . . . out and out.

EDIT

Within the last few weeks in Vancouver we have had to deal with censorship and lack of ethical conduct by the Vancouver Art Gallery. We have seen the artists from this city gather and work together around issues that are important to them.

One important issue involved in the *Confused/Sexual Views* is the legal problems facing the producers. As artists we have to protect ourselves legally with contracts, sharing problems and concerns with each other. In the legal case of *Confused/Sexual Views* it is interesting to note that Paul Wong has legal counsel and has to pay for it himself. The curator Jo-Anne Bernie Danzker has legal counsel and has to pay for it herself. But the cause of it all, Luke Rombout, has legal counsel paid out of the Vancouver Art Gallery's pockets.

Whether Paul Wong sues the Vancouver Art Gallery is not the important issue. The important issue to us as producers/artists is to learn what we can from this. For the next issue I would like readers to send in thoughts and experiences with legal issues/contracts that may be of benefit to others. We will also try to cover the legal issues in the *Confused* case.

In this issue we have a review of Mike MacDonald's *Electric Totem*, Video Femmes' Ten Year Anniversary, as well as regular features.

The ideas and suggestions of you, our readers, are important to us. Please do not hesitate to drop us a line.

Remember that we pay for reviews and articles. If you have unsolicited material and are planning to meet a deadline, please let us know in advance, if possible. Copy deadlines are April 15 (May issue); June 15 (July issue); September 15 (October issue); and November 15 (Dec. issue), 1984.



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IDERA FILMS

IDERA: Not just a film resource

by Jeannine Mitchell

They don't make much noise about it, for reasons outlined below, but Vancouver's International Development Education Resources Association (IDERA) maintains a small stock of videos along with their well-known film collection.

Available for an average rental fee of \$25 to \$55, depending on the financial status of the renter, IDERA's videofilms all touch on some aspect of international development, from class struggle in Central America to the technological revolution in Europe.

Low rental fees are granted to "small" non-profit organizations, such as individual schools, union locals, and community groups. Universities, trade union centrals, and other large non-profit organizations pay the higher fee.

If your group is really anxious to keep down the costs, it can obtain six or more videos free of rental fees during the summer by joining IDERA (\$25 annually), running a video series, crediting IDERA in the publicity, and keeping track of attendance records.

That \$25 membership fee isn't necessary for organizations renting videos in normal circumstances, but it does give access to a number of services. Soon to be added to the quarterly clipping service, film catalogues, and a newsletter is a computer database on development issues. (Individual memberships go for \$15 a year.)

IDERA audio-visual staffers say they have no plans to publicize or place a higher emphasis on videos in the foreseeable future. "There's not much interest from the public, compared to films," explains Joe Tannenbaum. "Certainly we intend to get more in, but at this point, most of the videos we get are previews for films we're thinking of buying."

Other staffers mention video-inhibiting factors such as the easier availability of film from distributors (who prefer selling film to video) and the fear of pirating.

There are certain areas in IDERA's scope that are not represented by videos. For example, IDERA hasn't got a single video dealing with development issues in Africa, despite a very good selection of films on the subject. The Middle East and South America are also unrepresented currently by video.

Tannenbaum says IDERA does not purchase videos with categories in mind. "We play it by ear according to what topics are current, what's available, and so on," he explains.

However, Central America is well-represented by videos, and there are scatterings of videos on topics ranging from the massacres of Cambodia's Pol Pot regime through family violence in North America and projected work-force changes due to computerization.

Unfortunately, IDERA does not maintain a separate video catalogue, and one must hunt to discover its entire video selection. (While researching this piece, I discovered that several videos were available but not listed anywhere, and several others were listed only in literature outside the catalogue.)

The following list may smooth your efforts in dealing with IDERA. Should you be told a certain video is not available, double-check with promotional literature as well as the regular catalogue, check with other staffers, or ask the staff to look up the pink cards in their master rental record book. (This is not to suggest that IDERA is disorganized — merely that they get so few video rental requests that they are less familiar with video stock.)

On the bright side, you shouldn't have to wait long — if at all — to get your hands on a particular video.

Here's the list — as of February, 1984:

Button, Button: A Dream of Nuclear War
Cambodia: Year One
A Common Assault (family violence)
El Salvador: Another Vietnam?
Guatemala: Personal Testimonies
Healthy Business (drug companies in Third World)
The Last Epidemic: Medical Consequences of Nuclear War
A Matter of Taste (food multinationals)
New Technology: Whose Progress (part 1 & 2 combined)
Obligations — Part One (international banking)
Obligations — Part Two "
Reality of Media — Part One (news agencies as multinationals)
Reality of Media — Part Two "
Right To Fight (fight for affordable housing, with Headlines Theatre)
A Rule of Thumb (wife battering)
Seeds of Revolution (Honduras)
A Sign of Affection (wife-battering)
Silent Death of Cambodia
A Veiled Revolution (Islamization of women in Egypt)
Women Under Siege (Palestine women in Lebanon)
Year Zero: Silent Death of Cambodia
 (Note: Coming soon is **Cultural Insurrection** (57 minutes on Nicaragua).)

Some of the videotapes are ½", but most come in ¾" and tend towards VHS. Videos can be previewed free at IDERA's office, as long as you phone ahead to pre-arrange a screening. IDERA is just off Broadway, at 2524 Cypress Street, Vancouver. Their phone number is 738-8815.

NEW FILM IN IDERA'S COLLECTION

EL COMPA CLODOMIRO

Animated, 16mm, colour, 1981-83, Nicaragua/Argentina/Mexico, 26 minutes, five parts, produced by Cine Sur and Cine de la Base. Available from IDERA on videotape.

Compa Clodomiro and the Economy (14 minutes)

Compa Clodomiro explains the difference between the economic system under Somoza and the one under the Sandinista government. It also explains what happens to the production surplus under Somoza and the way the Sandinista government is handling the economy (taxes, people's property, private property, co-ops, etc.)

Compa Clodomiro and Work (3 minutes)

Compa Clodomiro explains how men and women in pre-history began to differentiate from animals by working and by constructing instruments necessary for their survival and organization.

Compa Clodomiro and the Division of Labour (3 minutes)

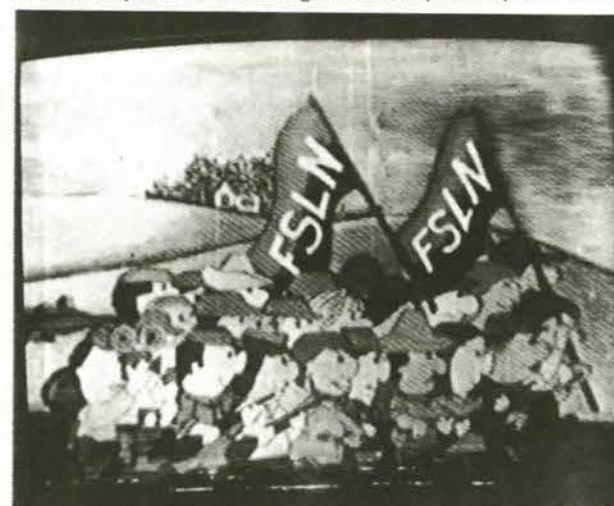
The "compa" explains how men and women started to organize in communities, how a surplus was created, and the division of labour within these groups.

Compa Clodomiro and the Exploitation of Labour (3 min.)

Compa Clodomiro tells us what happened once the communities were organized, how other communities make the surplus their own, and how they use somebody else's labour creating at the same time the division of labour. It shows how money was created as a means of exchange and the start of commerce and the development of capitalism.

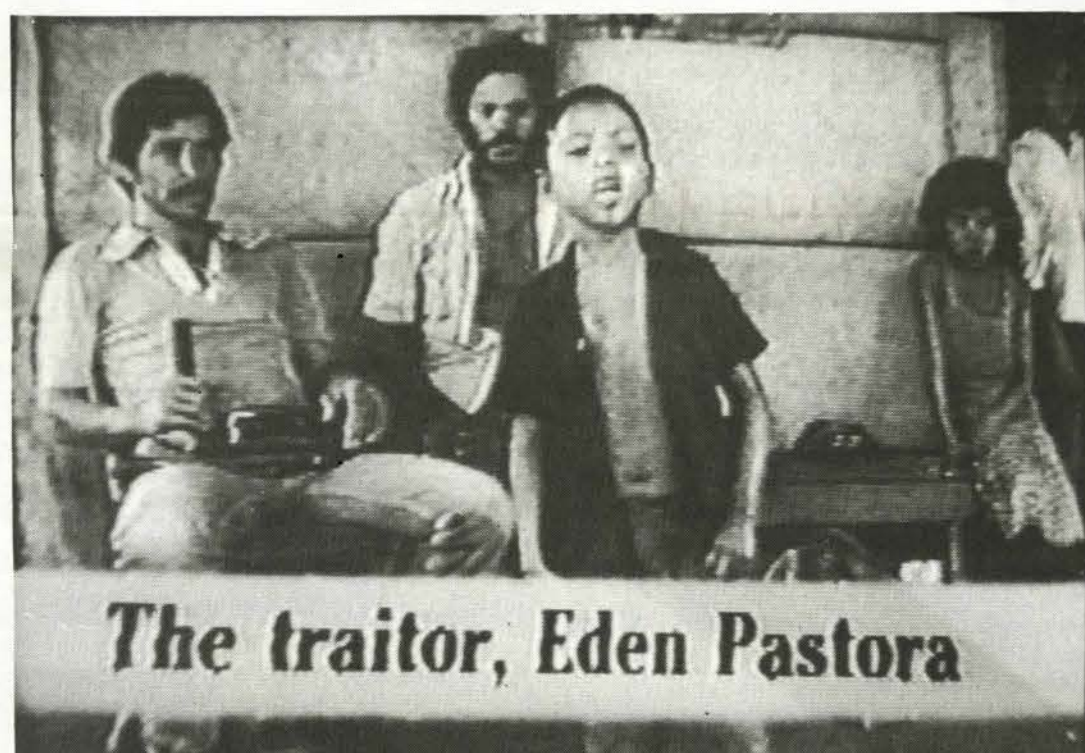
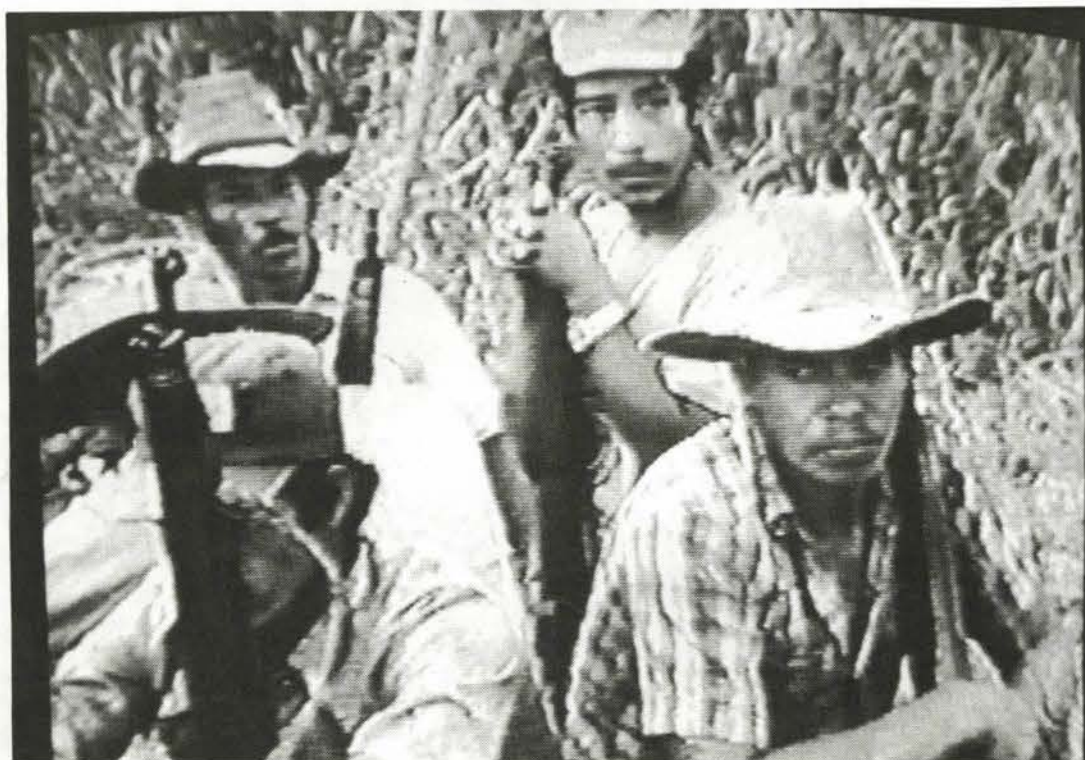
Compa Clodomiro and Capitalism (3 minutes)

Using a mixture of animation, documentary and animated photographs it explains the meaning of capitalism. Through Don Buchon's copybook factory, Compa Clodomiro presents an average case of capitalist production.



ARTISTS CALL

AGAINST U.S. INTERVENTION IN LATIN AMERICA



MANZANA POR MANZANA 35 min, colour, 1983

a video documentary by Mary Anne Yanulis, Eric Shultz and John Greyson. Made in the northwest farming district on the Honduran border, the tape explores the roll of collective farms, the agrarian reform program, and the mass organization in rebuilding the country plus how the resources and energy of Nicaragua have had to be diverted to defending the borders against the U.S.-backed Contras.

Distributed in ¾" and ½", VHS or Beta, Spanish or English for \$50 (\$245 for institutions) through John Greyson, 700 Spadina Avenue, Apt. 3, Toronto, Ontario M5S 2J2, or through Video Out, 261 Powell Street, Vancouver, B.C. V6A 1G3.

TIEMPO DE GUERRA 18 min, colour, 1983

a video documentary by the Nicaragua Solidarity Networks. Made in San Francisco as a news brief for the Nicaraguan Government about the Contras living there. The Contras are members of former President Somoza's National Guard of Nicaragua.

Distribution information available from Nick Vertoni, 1912 Channing Way, Berkeley, California, 94703.

MANZANA POR MANZANA

by Jeannine Mitchell

The conflict between art and rhetoric can be a continual trial to the cultural worker, kind of like having a 24-hour continuously blinking neon sign adjacent to your motel window.

Another distraction comes in the form of insecurity and/or guilt when the political artist crosses from the familiar camp of the oppressor into the camp of the oppressed. One can become a little too eager to please in recording the subject, and artistic judgement is compromised.

All this is by way of sympathizing with the makers of the rhetorically-burdened *Manzana Por Manzana* (Acre by Acre), shown as the main production at the January 22 Western Front event, "Artist's Call."

Technically good, *Manzana Por Manzana* has its breakthrough moments — times when we glimpse the resignation, humour, and sheer guts of Nicaraguans living in the isolated and beleaguered northern province of Esteli.

The production collective (Mary Anne Yanulis, Eric Schultz, and John Greyson) wisely focussed on Esteli as a symbol of continued Nicaraguan defiance of U.S.-backed persecution. Esteli has been a key target for CIA-co-ordinated terrorist attacks, as it is both a key agricultural area and handy to Honduras. Leftist sentiment among the predominantly peasant population has always been strong in Esteli, which was meted out exceptionally heavy military punishment by the National Guard of ex-dictator Anastasio Somoza. This focus seems to have helped the collective organize their material.

What the people of Esteli have had to suffer in their struggle for peace and a decent living standard should make us weep. Unfortunately, despite obvious talent, this collective missed the chance at producing a moving documentary.

Problem number one was an excess of talking head content. Problem number two was who did the talking: bureaucrats, in the main. Problem number three was the film's lack of depth, resulting primarily from problems one and two.

As a result, the production often slipped from documenting the struggle of Esteli into giving a coherent but unexciting rundown on the local organizational structure of the Sandinista government.

Still, politically-oriented artists should find this video interesting — for its strengths, as well as for its weaknesses.

Organized almost seamlessly into three segments, *Manzana Por Manzana* experimented with the translation technique of maintaining the original Spanish of the speaker at low volume while simultaneously playing a louder volume spoken English translation. I'm still unsure how well this works. I found it distracting at times, but that may be because I wasn't used to it, or simply that the

MANZANA POR MANZANA/TIEMPO DE GUERRE

Reviewed by Jeannine Mitchell

sound levels were a bit too close together. It is a fresher approach than relying on subtitles and avoids the fade-out problems we sometimes encountered in the other video of the evening, *Tiempo de Guerre*.

"Acre by Acre" was the first segment and focussed on the difficulties faced by Esteli region farmers who must, in effect, hoe with one hand and keep a ready rifle in the other. We saw good shots of co-op farm areas and also of people in the area. But the emphasis was on the analysis provided by local bureaucrats — an editorial choice that gutted the potential impact of this section.

Incidentally, not one speaker in this section was female. Watching women hard at work in the background of some of the shots, I waited to hear their story. It was left untold.

"Block by Block" took us into town with fine market, street, and cafe scenes. Editing was tight, and there was a lot to be gleaned in the brief introduction.

All too soon, however, the camera swung back toward the tired faces and tired clichés of local organizers. Balance improved, as this section offered a few female voices, and children received more attention as well. But all we saw of the mass organizations portrayed here was a rhetorical surface of raised fists and clapping hands.

The last segment was "Defence," which tied the town material in with the farms of Esteli. This was largely an improvement over the first two segments. There were some delightful shots, particularly of children, and much more of the verbal content was interesting, as most of the speakers were ordinary people.

In fact, the blunt warning to terrorist 'contras' by a middle-aged recruit to the people's militia, "I'm going to let them have it!" raised a laugh from the audience of eighty, presumably for the refreshing contrast her language made after endless lines like "organize the peasants", "we work with total unity", and "the State is supplying the solution". . . almost all of it coming from bureaucrats, of course.

Later in the segment, a soldier spoke eloquently about his experiences and his will to fight on, though I hated to see the shot marred by the fact that he was allowed to keep his head incongruously bowed down during his speech.

The video ended with a burst of fine human interest shots, and the credits were rolled against an entertaining background performance of theme music by a boy's string band. Once again, we were reminded how powerfully moving *Manzana Por Manzana* could have been had the collective pushed past the bureaucrats and taken us into the background for an in-depth look at the daily fight for survival in Esteli. Maybe next time. . .

TIEMPO DE GUERRE

Tiempo de Guerre, another collective production, certainly has its fine moments. Due to editing and focusing problems (content focussing, that is), it also has the flavour of a soup spoiled by an excess of cooks.

This video is based on San Francisco street demonstrations for and against U.S. intervention against Nicaragua, as well as spontaneous street interviews with demonstrators and passersby.

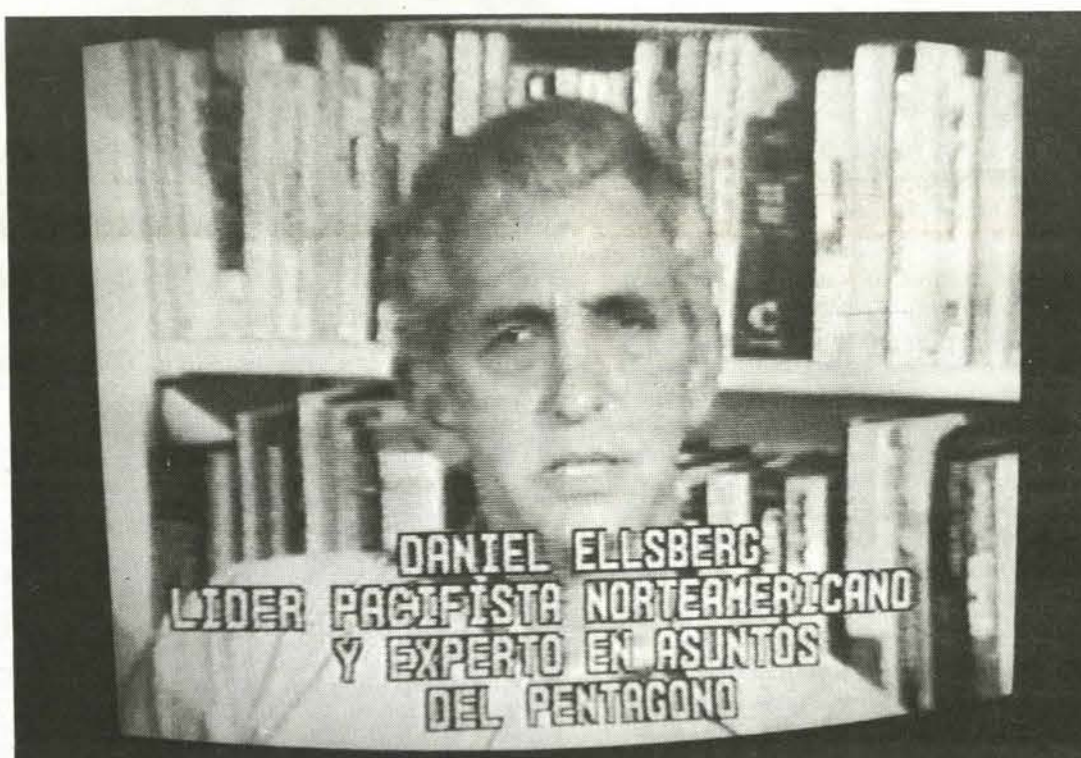
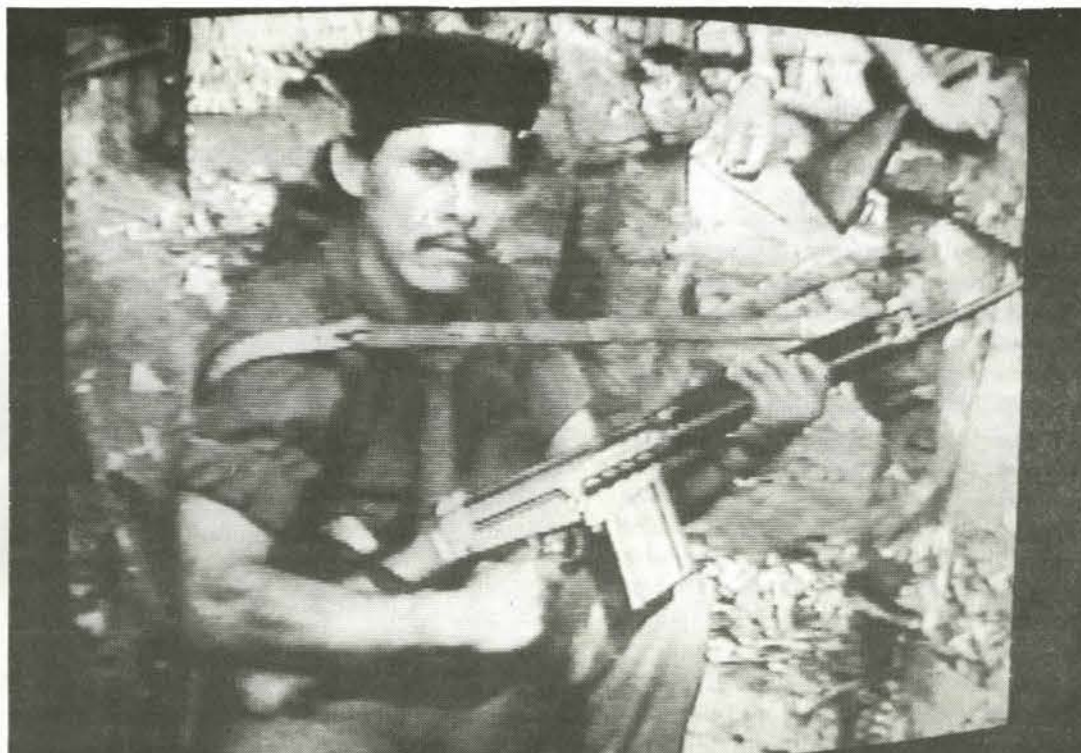
By maintaining deadpan restraint while chatting up wildly reactionary Somozistas and other anti-communists, the interviewer provides us with a lot of laughs.

Intended originally as a news brief for the Nicaraguan government, *Tiempo de Guerre* offers the points of view of both left and right on the U.S. intervention issue, although it must be admitted that the leftists come off as being primarily rational, while the rightists come off as being primarily idiots. (This may be a case of art imitating reality, however. . .)

Despite its bright moments, though, *Tiempo de Guerre* should have been edited to pick up the pace. It is also hampered by an aimless ending, which seemed anticlimactic after we'd been put in such a jolly humour.

P.S. — all right, maybe it does seem petty, but a seagull will not do as a dove substitute. If there is someone this hopeful on your video collective, vote him/her down immediately. Especially if the shot in question is your finale.

Still, it's worth seeing *Tiempo de Guerre*. Laughs are a rare commodity for leftists, these days.



"ELECTRONIC TOTEM"

Reviewed by Julie Healey

by Mike MacDonald

Is television a more effective way to communicate native culture than the printed medium? Video artist Mike MacDonald's "Electronic Totem" installation at the Video Inn (February 9th to 15th) appears to have been conceived from such a premise.

Using the visual form of the totem pole, MacDonald constructed his electronic simulacrum using five 17" video monitors piled one on top of another with two smaller 6" monitors becoming the wings of the totem pole. Each monitor displayed a different set of visual images that changed throughout the duration of the one hour programme with the exception of the two 'wings' whose images remained consistent: the flight of eagles and flight of the artist himself who views the landscape, like an eagle, from the windows of an airplane.

Mike MacDonald is a Micmac Indian who has spent many years wandering through the rural and remote communities of British Columbia with his video camera collecting footage about Indian culture in the environmental context in which it has survived millennia. The images in "Electronic Totem" span hundreds of miles of coastal British Columbia: the Nass Valley, the north coast, the central coast, the west coast of Vancouver Island, the Skeena, and the Stikine.

The first half of the programme told of the Tahltan people of the Stikine. We were introduced to Tahltans at work and at play, and we saw the wild and beautiful landscape that these people inhabit. One monitor had traditional Indian dancing that has a rather interesting story attached to it. It seems that the singer, a grand old lady by the name of Eva Carlick, had to cancel at the last minute due to sustaining a broken arm, so her daughter asked MacDonald to play the videotape he had made the previous year. The dancers danced to the videotape; danced to the electronic Eva Carlick: a ghost of TV past. And this was again videotaped; a representation of a representation. Television establishes itself as tradition.

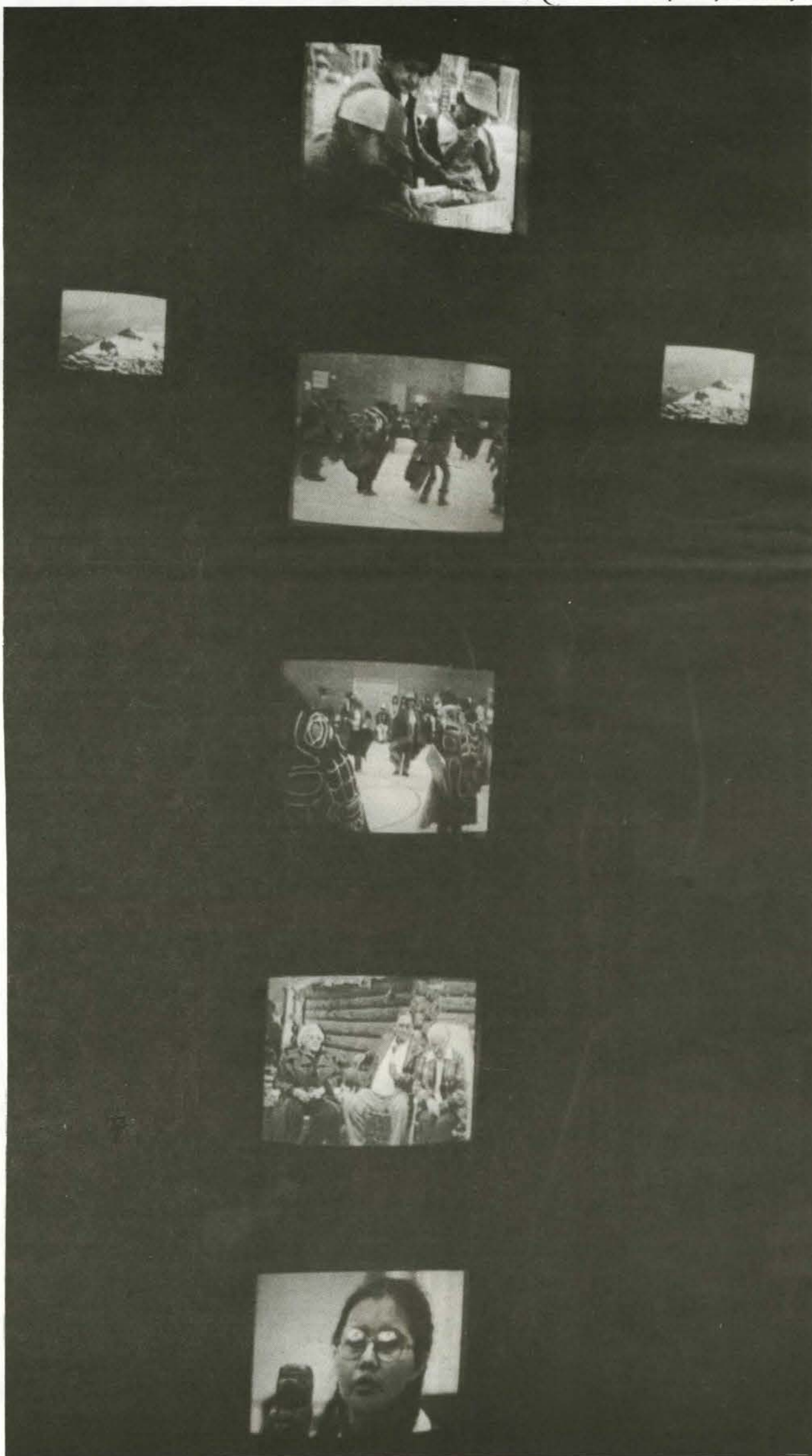
The second half of the programme wound its way through rural British Columbia to Vancouver. A fifteen minute segment on one monitor documented the 1981 women's occupation of the Department of Indian Affairs, during which we were listening to music by Buffy St. Marie and an Inuit woman named Nilak Butler, both of which blended easily with the visuals. There was also music by John Lennon and Jackson Brown that, to me, seemed somewhat inappropriate and out of context, reflecting only the artist's nostalgic attachment to the pieces rather than adding anything meaningful to a holistic vision of the native experience.

On a purely visual level, "Electronic Totem" was very successful, its images being very seductive and evocative of a whole different sense of being. I felt, however, that its audio component was somewhat insubstantial in comparison. Throughout the programme the audio belonged to the images of the second monitor from the top of the 'pole.' At many times this seriously detracted from the overall impact in that it forced the viewer to focus too much attention on the second monitor, with the mute images of the other monitors taking on a secondary level of importance. It was somewhat disconcerting to see images of dancing and images of nature while only hearing, for example, the voice of a woman speaker at the Department of Indian Affairs. Had an attempt been made to mix in the audio components that belonged to the other images, the effect would have been total sensory stimulation. A textural layering of sounds would have allowed the piece to rise to that transformative level that was expected but never fully achieved.

Overall, "Electronic Totem" was an ambitious if not commendable attempt at imagining a synthesis of traditional and post technological contemporary culture. In traditional Indian society, the totem functioned as a medium for telling the story of a family. Mike MacDonald's video totem was similarly employed as a story-telling mechanism, imparting ideas and images of the rich cultural diversity of British Columbia's native people. In the words of the artist, "the television camera is just a new kind of chisel to tell the same old stories."

Mike MacDonald's installation affirms a belief that the medium of television can indeed have an alternative function: that it can be a truly effective tool of communication. This is perhaps best evidenced in the words of a man from New York, who, after watching the programme, was heard to declare, "I used to make jokes about Indians. I didn't know they had culture."

photo by Julie Healey



CLEAR ABOUT CONFUSED

By Sara Diamond



photo by Karen Henry

Paul Wong Defense: The following article summarizes the issues, strategies and demands of the Paul Wong defense campaign. The first section describes the issues as I see them; the second and third are the demands and strategies as developed by the defense committee.

THE ISSUES

1. Content: Above all, the installation was cancelled because of its content: an open and in-depth exploration of contemporary sexual mores. The VAG's director, Luke Rombout, judged this issue too hot to handle; he feared criticism from the "public."

Yet, the debate around how to represent sexual experience as an artist, the difference between exploitative and non-exploitative sexual imagery, the relationship between explicit and symbolic language in representing sexuality, has emerged as perhaps the central debate within the critical and art-producing communities in Canada in the last year. Paul Wong's *Sexual Views* was a major contribution, in practice, to that critical discourse. The decision of the VAG to cancel this show, in which there was no explicit visual representation of sexual acts, and in which a wide variety of sexual practices and experiences were discussed, is a major blow to developing a new understanding of sexual representation. It is a clear message to artists that they must not: (1) criticize the dominant imaging of sexuality in this culture; (2) refer to alternative sexual experience such as lesbian, gay, or assertive female heterosexuality in their work; (3) produce explicit work (in this case, formally: semi-documentary style and aural references to sexual experiences) whether it be about sex or about other social issues; and expect gallery recognition.

While this was not a case of censorship by a government agency, it is nonetheless a decision by a public body to censure a work of art dealing with sex. What is in fact true is that the VAG should, as a major cultural institution, engage in the attempts to develop an alternative to the current imaging of erotic and sexual life within the culture. The decision not to engage lines up too closely with the Ontario Censorship Board's censorship of *Message From Our Sponsor, Not A Love Story*, gay male and lesbian publications, anti-fascist films like *The Tin Drum*, as well as the closure of *In The Dark* by Lisa Steele and Kim Tomczak for fear of censorship and public criticism. It is instructive to note that work such as Paul Wong's, which could be appropriate for basic high school sex education ("Listen, Kids, this is what's possible, this is what works, this is what's fun and this is what can go wrong and the consequences, etc.") gets bounced, while Red Hot Video (gang rape, incest, kiddie porn) flourishes down the street. The cancellation fits into a growing institutionalization and conservatism on the part of official galleries, a process which corresponds, in turn, to a rebirth of right-wing morality crusades and repression.

2. The Responsibility of Public Cultural Institutions

This issue requires artists, critics, and curators to think out the role which they see for galleries such as the VAG: to understand the relationship between the artist and the gallery and the relationship of the gallery to the public.

A public gallery has a responsibility to engage in critical debates about contemporary culture, as well as housing work by historically recognized artists. The fact that a gallery has such an extensive funding base and centralized technical, curatorial, and public-access resources should make it more open to taking risks, to offering a wide variety of cultural experience to the community in which it resides. As well, a large public art gallery should engage and represent the local artistic community, providing stimulus and public access. Art production is culturally specific as well as informed by the dominant realities of art history and mass culture. There is cultural value in a gallery fostering its relationship with a local art community, rather than, in the path of the VAG, creating a climate of distrust and alienation.

Galleries hold tremendous power relative to artists. Being "shown" at a public gallery means a broad spectatorship of one's work, critical response, a better chance at future funding, other showings and sales. The gallery, however, both in practice and in principle, is not doing the artist an altruistic favour by showing her or his work. It reaps benefits in terms of recognition, an enthused public, and funding from successful curatorial efforts. Without the artist, the gallery is a void — the gallery must not be an end in itself but a vehicle for contemporary art works. Of course, this is not how public galleries tend to function. In fact the gallery holds the upper hand: the ability to "make" and support artists or the ability to refuse and, as in this case, even more damaging, to cancel.

Confused, Sexual Views was cancelled three days before it was due to open, after weeks of extensive publicity by the VAG. The gallery functions as an employer, commissioning the artist to produce the work or as a business, buying the work for the public. In both relationships, the gallery must be made to act with integrity. It must live up to its contractual agreements with artists, both verbal and written, and provide adequate resources for artists. The cancellation of *CONFUSED* represents a gross violation of decent working conditions for artists.

There is no question that directors and curators have the right to make programming decisions, but this is balanced by the need for a broadminded exhibition practice. Criteria, available for public scrutiny and input, is essential.

What is truly outrageous in Rombout's actions is the notion that the public required protection from this work. The installation was already restricted to those nineteen years of age and over. Patrons would be warned that the work dealt with sexual issues and could choose whether or not to view it. If there was concern about sexual imagery then the VAG should have organized a panel on sexuality and representation to coincide with the installation. This would provoke and channel debate, not suppress it.

That this is a public institution is particularly crucial. While fully supporting state funding of the arts, it is important that public policy and money not be used to control the direction of art. Artistic freedom is essential if art is to play a dynamic, constructive, and humanizing role.

3. The Current Regime at the VAG

Rombout is not, in reality, protecting the public. He is, rather, protecting himself and the VAG from criticism: criticism not from the art and critical community, for they are for the most part outraged by his decision to cancel *Sexual Views*, but from the VAG's many corporate sponsors, conservative government funding bodies, and a tiny minority of reactionary patrons. The Vancouver Art Gallery has gone big time, housed in new surroundings, with a broad public following. Unfortunately, its director seems to be enunciating the lurch to the right so evident in British Columbia's government. Somehow, policies which cut funding to birth control information centres, women's health services, counselling for children, women and families in crisis, support for incest victims, cut thousands of jobs, curtailed workers' rights, and eliminated human rights for large sections of the population seem to fit hand and glove with a decision to suppress Paul Wong's work. Censorship flourishes in a time of reaction: *Sexual Views* is a victim of politics, not art criticism.

4. Video as Medium

One of Luke Rombout's excuses for the cancellation of *Sexual Views* was that it was "not art." This is a trying assertion on several levels. A semi-documentary, installation format fits squarely into the rubric of fifteen years of video art. Many recognized video artists have used interviews as either part or all of an aesthetic and/or social statement. The language of video has referred to

and assaulted mass media formats such as the interview and talk show to elicit a variety of readings, be it critical, personalized, or sociological. The formal language of *Sexual Views*, the interview, allows the work to function on various levels: it emphasizes multiplicity, it makes the work as much about talking about sexuality as about sexuality per se, it forces attention because the subjects are real people, not actors. In summary, there is a conceptual function to the format of the installation, one which Luke Rombout has clearly missed. The artist in question has used interview and semi-documentary material in much of his previous work: work shown and endorsed by the VAG in the past.

The director's statement is either a subterfuge or shows a total lack of understanding of video art. In either case, his integrity as director of a major cultural institution is seriously in question. His criticism of Paul Wong's work becomes a de facto attack on video art in general.

To conclude: the issue has moved far beyond personal support for Paul Wong's current or past work. The fight against the VAG's cancellation is an assertion of the art public's right to view and discuss work about sexuality and social issues. It affirms the gallery's responsibility to function in a principled way towards both artists and the public, withstanding political pressures from friends in powerful positions.

THE DEMANDS

The following are the key demands in the Paul Wong defense campaign:

1. The Vancouver Art Gallery must issue a public apology to Paul Wong and his co-producers. The cancellation itself and the statements by the VAG's director have damaged the artist's reputation and presented his work in a distorted way. The VAG's relations with local and other artists will be strained until artists can again trust the gallery's integrity.
2. The VAG Board of Directors must take appropriate action by any means at its disposal, up to and including the removal of Luke Rombout as director, to redress the actions of the VAG.
3. Ongoing consultation between the VAG and the local art community must be instituted to insure that the gallery represents local cultural endeavors, as well as its international contributors.

THE STRATEGIES

The VAG must not be allowed to emerge from the cancellation without a major reconsideration of its policies. Only an extensive public critique of Rombout's decision will underline the ongoing necessity for artists to define and control their own subject matter and presentation.

1. Publicity/Pressure Campaign

The Vancouver Artists' League letter should be endorsed by artists, those working in other cultural areas, artists' organizations, academics, parallel galleries, curators, gallery-goers, human and sexual rights groups, feminists, in fact, by all those concerned with the issues in this campaign. Please forward the letter to the VAG Board of Directors. Send copies to the Paul Wong Defense Committee c/o Satellite Video Exchange.

It is important for VAG members to let the gallery know that you are dissatisfied. Telephone or write the gallery.

2. Boycott

The defense committee is calling for a boycott of the Vancouver Art Gallery by all Canadian and international artists. You are encouraged to refuse any offer by the VAG to show your work. Let Luke Rombout know that his decision is an affront to all artists and that we will not be denied basic respect. A successful boycott will exert pressure on the VAG Board of Directors to reverse Rombout's decision. We ask all participating artists to contact the Paul Wong Defense Committee.

3. Salon de Refuse

We plan to organize an extensive exhibition of work dealing with institutional censorship in Vancouver. The salon would incorporate work by Canadian and international artists, including those boycotting the VAG. It will involve presentations on topics such as censorship, sexual representation, the function of the gallery, etc. This will be a statement by artists against the VAG's regressive policies.

4. Sexual Views

Art galleries and art communities are encouraged to bring *Sexual Views* to their city. This will make a clear statement that the VAG was wrong in judging the installation as unfit for public viewing.

SEXUAL VIEWS AN INSTALLATION

CONFUSED 1983-84

CONFUSED is a project that has culminated in the creation of three separate works: The Performance, The Videotape, and the installation "Sexual Views."

Producers

Gary Bourgeois
Gina Daniels
Jeanette Reinhardt
Paul Wong

Director

Paul Wong

Sexual Views

Installation Design: Paul Wong

Editor: Paul Wong

Assistant Editor: Joe S. Average

Video Camera: Colin Griffiths

Video Lighting: Michael Raycevic

Photography: Jim Jardine

Technical Assistance: Patrick Ready

Technical Facilities: The Video Inn

A Western Front Video Production commissioned by the Music Gallery assisted by The Canada Council.



BRAD

"I'm a sucker for a dry sense of humour . . . the difference between sex and love is a guilt free feeling . . . I don't think I've met anyone that I've fallen in love with, but I've fallen into sex many times, sex keeps happening . . . love is hard to find . . . twice a week seems to be the average . . . in the woods, it's quiet . . . an element of risk of being caught."



CORRY

"When I was 18, I sort of came up with this strange kind of short reason, which was I couldn't respect a man that couldn't dominate me and I would never be able to get along with a man that could dominate me, so I had no other alternative but to be with women."



GINA

" . . . I found out differently and was surprised . . . I don't know if that's something particular to an individual, that was a great revelation to me, but that's not the sort of orgasm I prefer. . . I think I prefer a combination of penetration and clitoral . . ."



ANDY

"feminine, I think of a hand tending a garden, clipping flowers, painting . . . I'm extremely happy when I see women doing traditionally male types of work. . . I would like to be a woman, the same as I am with a vagina, breast . . . chances are if I was a woman, I would be a lesbian"



BRUCE, ELIZABETH & ANYA

"we're striving to maintain some sort of environment for mutual satisfaction. . . also for growing children . . . a relationship you're having with a child you take more seriously, you don't just run off . . . I'm not pressing or persistent in my affections . . . we're both passive . . . it's a fluke that we ever got together."



DOUG

"I have sex about 6 or 7 times a week, 5 of those would probably be with myself . . . with a magazine or some such thing . . . I got a blow-job on a back of a city bus once in Ottawa, it was just fantastic . . . it was very exciting, there weren't many people on the bus, but enough to make it thrilling . . ."



JEANETTE

"I lost my virginity while high on mushrooms . . . I gave my first blow-job when I was really high on coke . . . it was so hilarious . . . the guy was so high . . . he couldn't get a hard-on . . . I ended up feeling terribly let down . . . I like to be completely aroused . . . like through oral sex and then be penetrated."



ANNA

"I'm a single mother, Jason is 10, Brad is 9 . . . we've been on our own for seven years . . . I didn't know what love was at 14, I mean I was just in love with the thought of having someone with me all the time, to care and to share . . . I guess by having a child, I would have someone . . . I didn't believe in abortion."



CHICK

"any object, person, or beast or flower that has a kind of beauty . . . really ethereal . . . my sexual orientation is where I seek out that beauty . . . it's difficult to live in a modern world and even more difficult to find happiness . . . erotic . . . is a certain delicacy . . . sense of serenity, a calm. . . it's what is exuded from them that my spirit can touch . . ."



GARY

"My second sexual experience was with my current mate Gina . . . she was everything that I has hoped to find in a woman . . . the ultimate aim of sexuality beyond producing children is to negate the intellectual ego faculties in a person and enable them to get in touch with their primordial centre . . . When I first started exploring homosexuality, I was interested in how a female must feel having sex with a male . . ."



JEANIE

"it has to do with the maturity level . . . I have a preference for older guys, I have a better time with them . . . older guys know what they want . . . Pornography . . . it shouldn't deal with children, that is perverted, that is something really gross . . . I like by back scratched, my legs rubbed, my feet rubbed . . . I'm at the age where I haven't made my mind up about a lot of things."



BEV

"I seek sex with strangers . . . it could be anywhere . . . on a midnight flight from San Francisco to New York . . . on an elevator. . . in an alley . . . if a car pulls up either you get in or you don't . . . a shoe fetish . . . I don't like men to wear anything, women I like stockings . . . french cars, german movies, wide shoulders, blue eyes . . . it was the only thing I had to sell . . . in five minutes I had my rent paid."



COLIN

"sexuality to me doesn't mean exclusively sex . . . to have sex does not determine your sexuality . . . she had an orgasm that was beyond any female orgasm that I participated in, her legs went straight up . . . totally straight up . . . an electrical feeling . . . I got the charge . . . I was in shock . . . I knew that's what it was going to be."



GARY & GINA

"We're a very sexual married couple . . . if we had a relationship outside the two of us they could be with another man or a woman or both at the same time . . . one of the reasons why I'm inclined bisexually . . . is that I feel an equal amount of love towards both my parents."



JOCELYN

"if you're into water sports, if you're into rubber, if you're into nine people, if all nine people are willing . . . well why not . . . it's perverted to talk about your sex life in terms of what you did last night, who you did it to, what you went through or whatever . . . I like one night stands where you meet someone you've never seen before . . . it's automatic, it's electric, you never have to talk about it . . ."



JOE

"I'm trying to be asexual . . . I don't mean to make it sound like a hobby . . . I get real bored with people quickly when I'm involved sexually with them. . . . I find few women that I find attractive that I would like to have sex with and I find very few men attractive that I would really like to have sex with . . . I guess I'm choosie. . ."



MARLENE

"7 years old . . . I had the unfortunate experience of being a victim of a child molester . . . this man exposed himself . . . I was curious so I went to find out, my sister ran in the opposite direction . . . 'come on little girl, come here I have something to show you' . . . I ran up the stairs, went under the bed and giggled . . . my mother was at her wits end . . . the lingering smell of someone in the bed . . . I like to throw myself onto the bed after someone has left and lay against the sheets."



SARA & KELLIE

"we went with one boy each, we decided to trade, we traded boys . . . I got bored, I wasn't into it and suggested that the girls go together and the boys go together, it seemed perfectly natural to me . . . at that point I realized it wasn't o.k. . . since I've come out I've been exclusively lesbian . . . in a sense a political choice . . . I'm also a socialist feminist and labour historian."



TONY & TINA

"just married, so far it's been great . . . the ceremony was wonderful . . . everything was last minute . . . the dress, the liquor, until today . . . we knew it would come together, the weather was fabulous. . . it was totally love at first sight . . . a complete connection . . . amazing . . . we are made for each other . . . I knew I could live with this man forever."



KATHY

"Marriage is very important . . . I have my dream to get married to a lawyer or a doctor or something . . . have kids and a home . . . it's important . . . your life is awfully empty if you want to stay single all your life . . . hickies make me sick . . . bisexuality kind of turns me right off . . . to me it's rather sick . . . it's not normal . . . it disgusts me . . ."



MICHAEL

"Sex without drugs, you can compare to acoustic or organic sex or sex with stimulants is like sex with a little DDL, a touch of flange, reverb and lots of echo. . . . chinese boys are really hot, blond californian surfers have their nish . . . guys in Trans Ams with tattoos listening to heavy metal on the radio . . . a lot of construction workers give me an erection . . . librarians . . . guys with glasses can be really neat."



TOMMY

"skin touching skin . . . the sensation of touching . . . the rhythm is very slow and very subtle . . . everyone has the potential . . . it doesn't matter the sex of the person . . . it has to feel right . . . I don't have sex much . . . I don't care about sex that much . . . once my dad asked me if I would be interested in having a sex change . . . I said no . . . it was very hard for him because of the way I look . . . the way I am is fine."



WALTER & TERRY

". . . together for six years . . . we like each other one on one . . . it's difficult to find activities that we both want to participate in . . . I like fishing, she likes dancing . . . to go fishing you have to get up early . . . go dancing you stay up late . . . we've had all the problems . . . you get really pissed off and won't have sex for like three days or five or a week because of a little thing."



MARK & DEIDRE

"10 weeks . . . under the table in a restaurant . . . we spend most of our time in bed . . . the longer we're together we get more emotional than just lustful . . . lust is still there and growing . . . catholic upbringing . . . it was very good for me, but I did regret it afterwards . . . there were perverse aspects . . ."



PAUL

"over the course of a summer, she allowed a number of us boys to have sexual experimentation with her . . . she did it all . . . she was what every young lad needs as an introduction . . . it wasn't emotional like we're going to get married . . . purely sexual . . . she was aggressive, she knew all the ropes, she knew how to please, she knew how to get pleased . . . she knew what she wanted, the rest of us didn't . . . it wasn't sex as guilt or sex for gain. . . my sexual preference is probably becoming more confused weekly."



TIM

"I think that the predominant culture is not that interesting, that it is really rigid and that the status quo is inflexible and in fact it's not that intelligent or humane . . . it doesn't allow people many options, so I would not like to see homosexuality as totally integrated into that culture, I would like to see that culture changed and in the process I see homosexuality being less ghettoized."



ZIPPY

"hardcore, triple x movies are hilarious . . . two girls getting it on with me in the middle . . . in one sense I want to say the big jock going out and playing baseball . . . golfing and boating . . . on the other hand I kind of think a masculine guy would be a more open person, they don't have to show off to prove their masculinity . . . a swishing man . . . limped wrist and waving arms all the time I would consider effeminate . . ."

ARTIST STATEMENT

PAUL WONG TALKS TO VIDEO GUIDE ABOUT THE MAKING OF 'CONFUSED'

We wanted to use our individual experiences as the basis of the research. We wanted to reenact, reinvent or rephrase real situations. The project developed on many levels which culminated in Phase 3 which is *Confused: the Videotape*, a 60 minute tape which involves fiction/nonfiction, narrative/innuendo, and with ourselves as the four main characters.

Each phase is video related. The first was the performance which involved a large screen and slides, video, audio, and live performance. It was designed for a formal stage in a theatre context. We wanted to do a big live show just once and we did it on November 4, 1983 at Video Culture in Toronto. The second part was *Confused: Sexual Views*, a multi-channel installation which was to be at the Vancouver Art Gallery, and the third was *Confused: the Videotape*. Each can stand on its own or they can be seen together.

It's not about preaching to the converted or shocking the unconverted. We were not designing it for one particular segment of the population. It was trying to create a context or form that would engage a mix. For instance, in the performance, regardless of a lack of a linear story line, the actual tempo was real show biz, pushing technology and innovation, at the same time having a grasp on popular culture formats so that you could enjoy

sections of the show. You could get off on the pacing of the show. The way we packaged the work no one that I heard of was offended by it (being sexually explicit) because we presented it in a very optimistic and healthy context.

We wanted to make a work which dealt with sexuality in an explicit way which also dealt with the humanistic values and attitudes as well as history and individuals and generalizations. We spent a long time synthesizing our work into workable forms. There are several layers of reading the work: from an intellectual or praxis or theatrical or aesthetic and the sociological. The work presents strippers as a cultural phenomenon, marriage, long term and short term relationships: basically the whole work is about questioning the singular model.

We spent an enormous amount of time doing research. We always wanted to create phase 3, which is the Videotape, which involves the research and everything, all the styles and all the information distilled into that particular work. We wanted to work with fiction/nonfiction; we also wanted the work to be larger than the four characters. A way of getting to the script was to interview people and have them talk about sexuality from their experience and attitudes. In fact, many of them were the stars of the show. The four main characters act out a sort of ambiguous fiction/nonfiction character because we're also a part of the interview series. So we play ourselves and we also play more fictionalized roles represented by the

verite of the interviews.

We initially drafted up a list of the kinds of popular culture stereotypes that we wanted, i.e., a gay couple, a lesbian couple, a raging heterosexual male, a raging heterosexual female, bisexual single, bisexual couple, older people, someone from the religious sector. We also wanted to cover a broad spectrum of people — social as well as sexual attitudes. Unfortunately, the final series of interviews consisted of 27 viewpoints rather than the original 40. We tried to fill the bill with friends and friends of friends who would agree to be interviewed and who also would be fairly articulate. We were very concrete about what we wanted and we wanted people to be very direct. We were quite surprised that so many people refused us. We were even more surprised that we couldn't find any older people willing to talk to us. We were refused by the older generation. I think that reflects the way sexuality is represented in society generally.

We also couldn't get a gay male couple to talk to us. The lesbian-feminist community is much more politicized than the gay boys community. We did go so far as to place a classified ad in the personal section of a couple of newspapers. We got quite a response but none of us felt like following through on them. It was so weird talking to people we didn't know, and they didn't know what we were after, and we didn't know about them. It was a bizarre situation. So we never used anyone who replied to the ads.

Continued on next page.

Continued from page 9.

So it's not comprehensive. It's quite specific based on the juxtaposition of the 27 subjects and who they are, what they have to say, and how they present themselves on camera.

"dispel their own myths and develop others"
— CJOR interview

They cover a broad enough range of preferences to represent a faction of sexual consciousness. They are definitely 27 portraits. If you only see one of them it says that particular uniqueness. If you see two of them, they oppose or support or juxtapose each other. If you see three — it goes on and on.

"I am ultimately overwhelmed by a sense of the dignity and honesty of the people who face me. I am impressed by their desire for truth, their vulnerability, their willingness to risk. I am also surprised by recognizing myself in them, by the underlying morality that links us all, by the hopes and compassion that we share."

— Jo-anne Birnie Danzker, VAG curator, Feb., 1984

We had a topic sheet which covered everything from perversion to abortion, pornography, religious background, to socio-economic position, to what was your first sexual experience. Each question was open to individual interpretation. For instance, "sexual experience" could be seeing their parents have intercourse, or their first orgasm, or first intercourse, and so on.

"At every point in history artists have isolated disturbing truths, shattered our illusions, questioned our values and revealed us to ourselves. At such times we, as viewers, experience discomfort."

— Jo-Anne Birnie Danzker, Feb., 1984

The discussion of sexuality is surrounded in so much mystique, so much taboo, so much history, that most

people even with their mate or closest friend don't discuss sexuality the way that they do in the interviews, regarding general as well as specific sexual practice. We're trying to create the atmosphere of honest dialogue — someone giving you the most intimate, funny, or tragic sexual revelation and you as the individual viewer — the unconscious digestion and questioning of that information will alter a person's attitude, open them to other alternatives. It's getting people to be less dogmatic, less rigid. It might trigger memory or repressed feelings. We wanted to present choices rather than models, so that things are based on more than the old rules.

The art of sex has always implied some sort of gain — trust, so-called love, companionship, money, title. People have never dealt with sex just for enjoyment, based on sexual electricity. We assume that sex between consenting adults will be clear, but it's always more complicated than that. There is guilt in all areas, we hold ourselves in roles. We become all masculine or all feminine, heterosexual or homosexual, dominant or submissive. Bisexuality is a broader choice, but we've never been taught to think and act in that way, developing sensitivity for a broader set of possibilities.

"One of the roles of the artist has always been to reveal truths through visual images — to isolate realities that we might not normally perceive, which then transform the way we see the world and ourselves."

— Jo-Anne Birnie Danzker, Nov., 1984

Art is a specific context for engaging an audience. This work pushes the edge of a social/political aesthetic stance. The work is about perception — individual and social. It's an analysis of media and culture, theory and practice. It plays with our notions of real and unreal. It is a direct revelation of all the elements.

"the tapes themselves had no aesthetic merit, could not be

placed in the context of 'visual art' and were therefore inappropriate for showing at the gallery . . . The material might be found highly contentious by gallery viewers and might be considered to be indecent."

— Luke Rombout, VAG Director

"Rombout maintained that exhibiting the work would 'irreparably' harm the VAG 'by alienating the vital element of its constituency, namely the general membership.'"

— The Globe and Mail, Feb. 27, 1984

"Marvin Storrow, the VAG's lawyer, said there is also a question as to whether Confused: Sexual Views is art, adding that a public exhibition of the work might violate parts of the Criminal Code dealing with public indecency."

— The Globe and Mail, Feb. 27, 1984

"The director thinks that exhibiting Confused: Sexual Views will cause some controversial criticism of the VAG — that is what he thinks is inappropriate. The courage to defend art, even if it is controversial, has come into conflict with good taste — in this case, the desire to have the VAG present a 'clean' image."

— Kate Craig, Western Front

This work is not about appropriateness, not based on marketability, and it is not decorative. The issue here asks is art a complacent career or should contemporary art address and be part of a discourse. Relevant art probes, pushes, and is activist. It creates for the viewer a different way to look and perceive.

ARTIST FAILS TO GET INJUNCTION

"Mr. Justice Kenneth Meredith said that he found that there is a serious question to be tried, but that the injunction sought by Wong would satisfy the artist's claim in a final, rather than an interim way, leaving nothing to be tried."

— The Globe and Mail, Feb. 28, 1984

Confused 1983-84 has received financial support from the Video Office of the Canada Council, a commission from The Music Gallery (Toronto), co-sponsorship from the Western Front (Vancouver), and additional assistance from The Video Inn (Vancouver).

VIDEO

Profile

New York Women in Film is a professional, not-for-profit organization founded to create a networking and educational forum for women working in film and television. NYWIF plays an important public role in recognizing and promoting the contributions of women in the entertainment media.

NYWIF is guided by a Board of thirteen Directors elected by the membership at large for a period of two years. The Board executes its responsibilities on a volunteer basis. General membership meetings are held on the second Wednesday of each month at 6 p.m. Location and speakers are announced in the monthly newsletter.

Board members preside over a variety of standing committees that include programming, publicity, special projects, membership, operations.

Activities

General Meetings:

Ten general meetings are held annually. Meetings for members only alternate with meetings open also to guests.

The programming alternates high visibility speakers with panel discussions that address the issues and realities of the industry.

Screenings:

Members' work in film and television and independent films, television documentaries, and features comprise an active year-long screening program.

Young Professional Seminars:

Twice a year, NYWIF sponsors Young Professional Seminars to provide information and guidance for younger members of the profession who are not yet eligible to join the organization.



- An organization for professional women in film and television
- An informational and networking resource for its members
- An educational forum for all women in the film and television industry
- A champion of women's achievements in the film and television industry

Annual Christmas Luncheon:

NYWIF's principal annual fund-raising event. Each year a prominent figure in the industry is asked to attend as the honored guest speaker. Open to members and guests. Past speakers have included: Pauline Kael, Robert Benton and Arlene Donovan, Dustin Hoffman, and Reene Schisgal.

Roster:

NYWIF publishes a yearly roster listing members and their professional credits. It is available to members at no cost and to film and television professionals for a nominal charge.

Newsletter:

The monthly newsletter reports on the organization's activities, industry news, and members' accomplishments. It is sent to members and others interested in the organization.

Workshops:

As part of its education program, NYWIF offers small workshops exploring in detail industry topics to the membership.

Group Health Plan:

NYWIF members are invited to participate in a group health plan with major medical and dental benefits.

Membership

Qualifications:

Women with a minimum of three years of professional experience in the film and television industries in one or more of the following categories are eligible for membership: Agent/Management, Animator, Attorney, Below-the-line Personnel, Business Affairs, Casting, Designer, Development, Director, Distribution, Editor, Educator/Lecturer/Librarian, Film Program Administrator, Journalist, Marketing, Musician, Producer, Production Executive, Public Relations, Publicity, Sales, Story Editor/Analyst, Writer.

An applicant for membership must be sponsored by two members in good standing who are familiar with the applicant's work. Applications are approved by the Board of Directors.

Applications & Dues:

Qualified applicants must apply by writing to NYWIF, P.O. Box 652, Ansonia Station, New York, N.Y. 10023. The initiation fee is \$75, annual dues are \$50.

VIDEO



Palais Liechtenstein
Fürstengasse 1
A-1090 WIEN
Tel.: 0222/34 12 59

MUSEUM MODERNER KUNST

represented in large international shows (documenta, Zeitgeist, etc.) in recent years.

The exhibition will also attempt to counter-balance restorative trends which mark the art production of the early eighties and are also responsible for the neglect of a number of expressive modes and directions that evolved at an earlier stage of contemporary art.

With this in mind, the exhibition will provide space for a wide variety of art media, including the field of new technologies.

The concept of the exhibition comprises the following approaches:

- the critical reflexion of political and social reality in an

Museum d. 20. Jahrhunderts
Schweizergarten
A-1030 WIEN
Tel.: 0222/78 25 50



artistic context.

- the study of reality produced by the media, its signs and functional contexts, the decoding of conventional perception, the experience of time and space, with special attention given to an extended, also subversive, use of art media and expression.
- the presentation and mise-en-scene of a subjective reality ('beyond the principle of reality') in the realms of imagination, fantasy, and wish.

The exhibition will be accompanied by film days, video showings, performances, symposia, and concerts. A separate contribution will deal with architecture by women. A catalogue of the exhibition is planned.

VIDEO

For September/October, 1984, the Vienna Museum of Modern Art is planning an international exhibition with recent work by women artists. This exhibition is largely financed by public funds. It will be held by the association 'Frauen '84,' which was founded for this purpose. There is the prospect that the exhibition will later be shown by other art institutions in Europe.

This show will carry on with a tradition established in the seventies, that is, an exhibition concept focussing on women's art, while at the same time, it will represent women's contribution to current art trends.

Both aspects take on an even greater meaning if one considers the fact that work by women has been under-

LA VIDÉO FAMEUSE FÊTE

ou les 10 ans de Vidéo Femmes

VIDEO FEMMES IS CELEBRATING ITS TENTH ANNIVERSARY THIS YEAR!

Ten years of video production on women issues. Ten years. . . young and old at the same time! Video Femmes is actually, with Women In Focus, the oldest feminist video collective in Canada. Along those ten years, Video Femmes' reputation has grown far beyond Quebec frontiers. The collective productions are now distributed in France by the Centre Simone de Beauvoir and in Great Britain by Circles of London. Some of our productions can also be found in English-subtitled versions in Vancouver, distributed by Women In Focus.

In the last two months, Video Femmes' energy was mainly devoted to the tenth anniversary Festival that took place from February 22 to 26 — a very special edition of the yearly Film and Video Festival that has, in its seven years of existence, always received a warm welcome from the public. The members of the collective, though, wanted the tenth anniversary to be more than just a film and video festival on a larger scale and planned a multi-disciplinary event that included the talent of artist-friends of varied disciplines.

Among the many activities were a forum on Women and Film, dance and poetry performances, a cabaret show, an installation (the Labyrinth) using elements of Video Femmes' major productions, and an exhibition of women artists in co-operation with parallel gallery La Chambre Blanche (mentioned in *Video Guide's* last issue), and, of course, many film and video premieres attended by the producers, among them, Doris Chase.

No wonder with all this, Video Femmes' tenth anniversary turned out to be a major cultural event in the region. But this is not the end: the installation may go on a tour of the province, and, of course, many new productions are to come this year.

FOR THE RECORD

Festivals

1973

The first film festival organized by women, "La Femme et le Film" ("Woman and Film"), took place in eleven different cities in Canada. In Quebec it was held on the University campus.

1974

In order to make videos and films by women accessible to remote communities, a tour of the province with a cine-video bus was organized.

1975

Creation of "Cine-video-ec," allowing the team of "Women and Film" to present productions and audio-visual services to groups of women in order to prepare themselves for International Woman's Year.

1976

The "founders" Helen Doyle, Nicole Giguere, Helene Roy set up video training workshops and do their utmost to become "useful and almost indispensable" to the development of the feminist movement in the Quebec area. Several community productions are being made in St-Jean-Baptiste district.

1977

This is the breakpoint. The centre "La Femme et le Film" is able to materialize its wish for collective autonomy. We set up our own place and purchased playback and production equipment for our exclusive use. The first feminist productions were created that year: "Une Nef . . . et ses Sorcieres" by Helene Roy, "Chaperons Rouges" by Helen Doyle and Helene Bourgault. Five evenings on the topic of the condition of women are organized (and well attended) at the National Film Board.

1978

We go on building up our strength. This year was marked by our first film and video repertory organized by women, and the setting up of a distribution network throughout the province of Quebec. We set up video viewing at the cafe "Chez Temporel." Then comes "our struggle for survival." We build up strength, new energy is being poured into our team but — our bank is running dangerously low.

1979

This year sees the second film and video Festival and becomes a tradition. Our fans will certainly remember that it took place in the Chevaliers de Colomb Hall! Nothing too good! Some of us fly off to France for an unforgettable training workshop on feminism and communications.

1980

Our festival takes place at the Bordee Theatre. New productions appear. Helen Doyle and Nicole Giguere shoot "C'est pas le pays des merveilles" in 60mm. You might think that we did not do anything else during the year of 1980. On the contrary. Whom do you think was taking care of the distribution, promotion, animation and all these daily little tasks which have been ours for the last ten years?

1981

Taking opportunity of the Premiere of "C'est pas le pays des merveilles" we decide to include films in our already important video distribution network. And using our "feminine logic" we take up a new name: from "Centre La Femme et le Film" we become "Video-Femmes." The festival moves on to the National Film Board and we publish a second repertory.

1982

The sailing goes on smoothly for the collective. In a record time "Tous les jours, tous les jours, tous les jours" is produced for Radio-Quebec. Several promotions and public showings of recent productions are scheduled in Quebec City and Montreal.

We tour Abitibi, the region of Saguenay/Lac St-Jean, and the Lower Mainland with our most recent films and videos. Unforgettable — they will be remembered for a long time!

1983

A year rich in productions: "Point Final" by Johanne Fournier and Nicole Giguere, "Comme jeunesse se passe" by Michele Perusse, "C'est pas parce que c'est un chateau qu'on est des princesses" by Lise Bonenfant and Louise Giguere. Side by side with the annual festival, something new takes place: the organization of a first video art event at the Galerie du Musee. Also some trips: to New York for a video workshop, to Paris to a "Video Femmes" and to Brittany.

1984

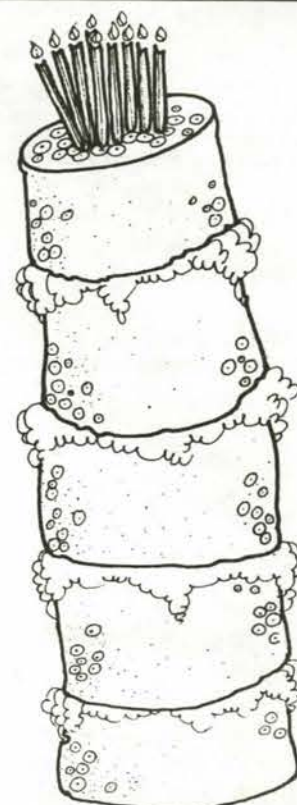
After organizing our 10th Anniversary, we think it's time to take some vacation, come up with some genial productions, win the lottery, move, or travel or open up a franchise in Seychelles Islands or in Alaska. Do you agree? For more information. . . or suggestions, please get in touch with us.

N.B. We do not mention, of course, our parallel and/or private lives. Through these years, there was the Bal des Sorcieres, the first really great feminist celebration in Quebec City, the collaboration on a series of feminist radio shows at CKRL "Marie m'a dit," the forming of the Pink Power orchestra, the movings of some of our team members to Montreal and Rimouski, multi-collaboration with the Folles Alliees, and many, many more — too numerous to mention!

translation by Genevieve Boutry

Write for catalogue of productions or more information:
VIDEO FEMMES
10, Rue McMahon CH 3875
Quebec, Quebec
G1R 3S1

Tel: 692-3090





SCANNING VIDEO SCANNING

POLLUTION CONTROL NEW SERVICE FOR INDEPENDENT MUSIC

POLLUTION CONTROL is a service organization recently formed which provides independent *only* records and cassettes to college and community radio stations. All types of music will be distributed.

Formed by Pennie Stasik and Mark Edwards, music directors at WCSB-FM in Cleveland, POLLUTION CONTROL is focused toward increasing public awareness of the existence, availability, and accessibility of indie music. The central concept of PC is to bridge some of the gaps that may exist in communication at the independent level on a national scale.

POLLUTION CONTROL will also publish a Newsletter with information on artist and station members in the service as well as a Catalogue listing recorded material to be distributed to record stores.

Stasik and Edwards are seeking to build the PC network and are looking for both radio and label members, and record stores concerned with serving alternative radio listeners.

For more information contact:
POLLUTION CONTROL
1725 E. 115th St.
Cleveland, OH 44106

NORTH AMERICAN TELEVISION INSTITUTE
April 10 - 13, 1984
Madison Hotel
Seattle, Washington

Seminars on editing, directing, scripting, lighting, and management and more.

For more information write:
Knowledge Industry Publications
701 Westchester Ave.
White Plains, NY 10604

DISTRIBUTE

VIDEO ARTISTS: The Olympia Media Exchange Call for Student/Independent Video



OME would like to exchange compilation videotapes for mutual public screenings. The objective is purely exposure and support of alternative collective action. This is a non-profit venture. Help break the Video Vacuum.

Contact: Jeffrey Bartone c/o
The Olympia Media Exchange
TESC, CAB 305
Olympia, WA 98505
(206) 866-6000, ext. 6001

Call for Submissions

A JURIED SCREENING OF STUDENT VIDEO FROM ACROSS

CANADA

TO BE HELD IN TORONTO
AT THE ONTARIO COLLEGE
OF ART / APRIL 23-24

TORONTO

ELIGIBILITY:

*ONLY ENROLLED STUDENTS MAY SUBMIT TAPES TO THIS SCREENING.

*SUBMITTED TAPES SHOULD BE FINISHED PRICES ON EITHER VHS OR 3/4 INCH FORMAT.

*SUBMITTED TAPES SHOULD BE RECEIVED BY THE ONTARIO COLLEGE OF ART NO LATER THAN MARCH 23 1984.

FOR MORE INFORMATION PLEASE SEE YOUR VIDEO DEPT.

THIS SCREENING IS SPONSORED BY:

ONTARIO COLLEGE OF ART STUDENT COUNCIL

ONTARIO COLLEGE OF ART: EXPERIMENTAL ARTS DEPT.

CURATED BY THE ONTARIO COLLEGE OF ART'S VIDEO CRITIQUE SEMINAR

CANYON CINEMA

Supplement to Catalog 5

Canyon Cinema operates as a "no profit" co-operative distribution center for independent filmmakers. A \$3.00 donation is requested to help defray the publishing costs of the catalog.

2325 Third Street, Suite 338
San Francisco, California 94107
(415) 626-2255

ATTENTION!

Producers of video and audio tapes

Spectro Arts Workshop is inviting tape makers to submit tapes for the Resource Area Video and Audio Tape Library.

The library will consist of as wide a variety of material as possible, artists, independent producers, groups, musicians, bands, and internally produced audio and video tapes from the workshops at Spectro.

The contents of the library will not be for sale but visitors to Spectro will be able to view or listen to video and audio tapes within the Exhibition Space adjacent to the Coffee Bar. There will be an accompanying catalogue detailing tapes with supporting material about each production. (VHS and U-matic playback is available.)

Limited funds are available for the purchase of artists' video so tape makers should submit work for possible purchase or open access lodging within the library. (Tapes that are lodged in the library remain the property of the artist and can be removed at any time.) There will be extensive publicity of tapes regionally and nationally and the Resources Area will be screening a program of supportive video screenings each month.

It is hoped that the Resources Area will be a public platform for a wide base of work produced both regionally, nationally and internationally and that this will encourage a greater production, discussion, and promotion of video and audio materials.

Tapes should be sent to:
Belinda Williams or Jon Bewley
Spectro Arts Workshop
Bems Court, Pilgrim Street
Newcastle-tyne, NE1 6RM England

CAMBRIDGE DOCUMENTARY FILMS

A non-profit filmmaking and distribution organization. Alternate media resource for libraries, schools, universities, and organizations working for social change.

write for catalogue:

Cambridge Documentary Films, Inc.
P.O. Box 385
Cambridge, Massachusetts
02139

BOOKS

INCITE

INCITE is a visual art magazine, produced collectively by working artists. INCITE tries to create a dialogue for art and art practice by creating a context, within which art can function as the artist intends. INCITE supports artists who are working in areas of political and social change, and with an understanding of art practice as a responsibility.

INCITE is located at 379 Adelaide St. W., Suite 301, Toronto, Ontario, Canada M5V 1S5 (416) 362-0371. Subscription rates: (6 issues per year) personal: \$10, institutional: \$20, outside of Canada please add \$3.

THE HOME VIDEO BOOK by Bruce Apar and Henry B. Cohen

A "factual and well-conceived introduction to basic video...explains the medium in easily understandable terms further clarified by many photographs and drawings..." *Video magazine*

"It would be wise to consult it before purchasing that first camera and recorder." *Popular Photography*

144 pages. 6 x 9. 58 black-and-white illustrations. Index.
ISBN 0-8174-3990-0. \$14.95 (cloth)
ISBN 0-8174-3991-9. \$8.95 (paper)

WATSON-GUPTILL PUBLICATIONS
1515 BROADWAY, NEW YORK, N.Y. 10036

EVENTS

1st FESTIVAL NACIONAL DE VIDEO

From the 11th to the 16th of June we are celebrating in Madrid the 1st National Video Festival. It will take place in the Circulo de Bellas Artes (Centre of Fine Arts). This centre is used for all cultural activities in the plastic arts, music, theatre, and cinema. It has 20,000 square metres, 2,500 of which will be reserved for the Festival.

This Festival, the first that will take place in Madrid, will consist of a national contest for Spanish artists and the exhibition of foreign video-tapes in selected cycles. There will also be an exhibition of Video Installations, Video Performances, and many other activities.

We are very much interested in receiving your catalogue and your video tape renting conditions.

The Festival has only a cultural purpose and will be non-profit.

Paloma Navares
Directora Comité Organizador
Circulo de Bellas Artes
Alcala 42, Madrid 14
Spain

WOMEN

CALLING ALL WOMEN FILM PRODUCERS:

A MAJOR INTERNATIONAL EXHIBITION OF FILMS PRODUCED BY WOMEN IS PLANNED FOR MID NOVEMBER 1984 AT ROBSON SQUARE MEDIA CINEMA. THE COMMITTEE SPONSORING IT IS PLANNING TO INCLUDE SOME NEW LOCAL WORK. PLEASE CONTACT WOMEN IN FOCUS FOR MORE INFORMATION

Call For Submissions THE WEST
A regional Issue, Of Photo Pipeline



Send your 8 1/2"x 11" ready-to-xerox text/photos/collage for inclusion in the Photographers' Union's West issue of Photo Pipeline. Send submissions to: Pipeline Project, c/o The Photographers Gallery, 236 2nd Avenue S., Saskatoon, Sask. S7K 1K9. DEADLINE: April 6, 1984

the FILM & VIDEO Seminar of the Northwest

Post Office Box 1068
Seattle, Washington 98111
(206) 682-1210

Film and video artists from a five-state, two-province region are invited to submit films and tapes to the 17th annual "Best of the Northwest" competition sponsored by the Film & Video Seminar of the Northwest.

Works must have been completed since January 1, 1983; be 30 minutes or less in length; and in 16mm, 35mm, 1" or 3/4" format.

Entries are due at regional centres at noon on April 13. Works are juried by four panels in two rounds of judging; awards are presented at a screening of winning works on Friday night, May 11, 1984, at the Seattle Centre Playhouse.

For further information or an entry form, call:

- in Alaska, Idaho, Montana, Washington: David Schulman in Seattle at (206) 324-8071.
- In Alberta, British Columbia: Dave Maddox in Vancouver at (604) 685-8143.
- in Oregon: Bob Zurcher in Portland at (503) 224-3835.

NETWORK

PARALLELOGRAMME ANNPAC/RACA

NATIONAL OFFICE/SIEGE NATIONAL
The lease to our present office space expires December 31, and Head Office will be moving to 204 Spadina, First Floor on November 15.

IMPULSE MAGAZINE The Culture of Nicaragua

The upcoming issue of Impulse Magazine will be devoted entirely to the cultural work of Nicaragua, including essays, fiction, poetry, testimonial texts, theatre work, photography, and drawing. The fiction and poetry will be published in both English and Spanish. Each section of the magazine will have a short introduction; the whole will be an anthology of the cultural work of revolutionary Nicaragua. There will also be biographical notes on the writers and artists. Works by A.C. Sandino, Carlos Fonseca, Tomas Borge, Sergio Ramirez, the Popular Poetry Workshops, Claribel Alegria, and many others will be included.

Though there is a surfeit of media coverage on Nicaragua and Central America in North America — most from the United States — it has been almost impossible to read texts or view photography and artworks produced in Nicaragua. We hope this issue of Impulse will contribute to an introduction to Nicaragua's cultural theory and production.

This edition of Impulse will contain no advertising: we rely on your donations to help meet production costs. The cover price of Impulse is \$4.00. The format is 64 pages, glossy, 11" x 11". Advance orders will receive a 10% discount, and all donors of \$25.00 or more will be listed on the final page of the magazine.

500 copies of this issue will be donated to the Ministry of Culture and the Association of Sandinista Cultural Workers for distribution in Nicaragua.

Impulse Magazine
471 Richmond St. W.
Toronto, Ontario, Canada
M5V 1X9

ARTISTS CALL FOR TAX MORATORIUM

Ottawa, 3 February 1984 — Tax assessment of artists was the highlight of the Canada Council Arts Advisory Board's first meeting this week.

The AAB is a new board of 14 distinguished Canadians in the arts: Joclyne Allouche (Quebec), Anthony Brown (Ontario), Hermenegilde Chiasson (New Brunswick), Linda Gaboriau (Quebec), Peter Harcourt (Ontario), Karen Jamieson-Rimmer (British Columbia), Linda McKnight (Ontario), William Miller (British Columbia), W.O. Mitchell (Alberta), Albanie Morin (Quebec), Betty Oliphant (Ontario), Ezra Schabas (Ontario), France Theoret (Ontario), and Jean Vallerand (Quebec). The Board elected Albanie Morin, video artist and activist, as its Chairperson.

Since it was established in 1957 the Council has sought the advice of Canadian artists, formally and informally. The AAB evolved from the earlier Arts Advisory Panel, which began in 1965.

The AAB unanimously approved a motion that Revenue Canada declare a moratorium on all its current tax investigations of Canadian artists. The resolution will be presented to the Canada Council at its March 1984 meeting.

The Council has asked to appear before the next session of the House of Commons Standing Committee on Communications and Culture, to present its views on tax issues of concern to Canadian artists. Touche, Ross & Co. was retained by the Council to help prepare a brief on Revenue Canada's current tax assessment practices, as applied to artists. The brief will be presented at a hearing of the Committee, and copies will be available from the Council's Communications Service.

VIDEO POOL INC.

2ND FLOOR 89 PRINCESS STREET WINNIPEG
P.O. BOX 2702 WINNIPEG CANADA R3C 4B3 (204) 949-9134

The Canada Council

Notice from the Canada Council
Please be advised that there will be two Video Production competitions in 1984. The first deadline is April 15, the second is December 15. The August 15 competition will not be held due to a lack of applicants during summer months. This information should correct that previously sent about the Video Section.

Denis L'Esperance Media Arts Officer (Video)

255 Albert Street
Post Office Box 1047
Ottawa, Ontario K1P 5V8
Toll free: 1 (800) 267-8282
Ottawa: 237-3400
Telex: 053-4573

255, rue Albert
Case postale 1047
Ottawa, Ontario K1P 5V8
Sans frais: 1 (800) 267-8282
Ottawa: 237-3400
Télex: 053-4573

WCSB — DIVERSIFIED COLLEGE RADIO STATION IN CLEVELAND

WCSB-FM is a 1,000 watt college station in Cleveland, Ohio. It is a highly diversified station with a strong independent focus, playing music of all types. Programs include World Music, Hardcore, Blues, Jazz, Heavy Metal, Avant Garde, Early Classical, Western Swing, Irish Folk and Bluegrass, Reggae/Roots, modern Pop/Rock, Funk/R&B, and eight different one hour Ethnic Shows.

WCSB operates at full capacity (24 hours each day of the year), in stereo, and is cassette capable.

Please direct all music and/or correspondence to Music Directors Pennie Stasik, Steven Polk, or Mark Edwards.

WCSB 89.3/FM
Cleveland State University
University Tower, Room 956
Cleveland, Ohio 44115
(216) 687-3523

GLOBAL

The Austrian section of AICA, the International Association of Art Critics, will hold a symposium and exhibition on the subject

ART AND MASS MEDIA

The exhibition, which will show international examples of artists' works in and for the mass media (print media, radio, TV), will open on the 5th of April 1984 and last until the 22nd of April. The symposium will be held on the 6th and 7th of April. Both events will take place at the Palais Palfy in the centre of Vienna.

The Austrian section of the AICA invites artists to contribute documentations/visual material, audio-cassettes and videotapes of projects for and in the mass media as well as singles. The deadline is the 29th of March.

AICA
Harald Sterk
1050 Wien
HamburgerstraBe 20/11
AICA
Heidi Grundmann
Wiedner Hauptstrasse 37/69
A-1040 Vienna

RESOURCE

VIDEO GUIDE

Satellite Video Exchange Society

is completing a study on videotape. Please take a few minutes to answer the following questions:

- What kind (brand name) do you use?
- Does any brand seem better than another?
- What problems, if any, do you have with the tape brands you have used?
- What size tape do you use or have you used?

We would like to hear from people with recorded tape which is over 8 years old:

- What shape is it in?
- How was it stored?

If any of the information you supply is used in our report on Videotapes you will receive a year's subscription to Video Guide in exchange. So please include your name and address with postal code. Thanks for your assistance.

The 6th Tokyo Video Festival

by Michael Goldberg

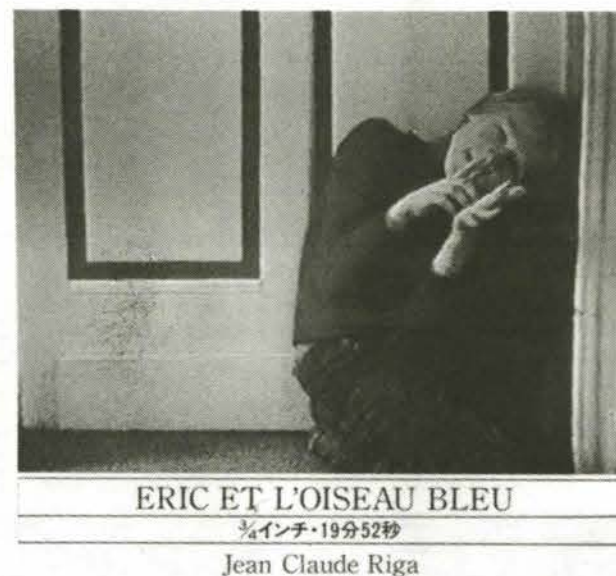
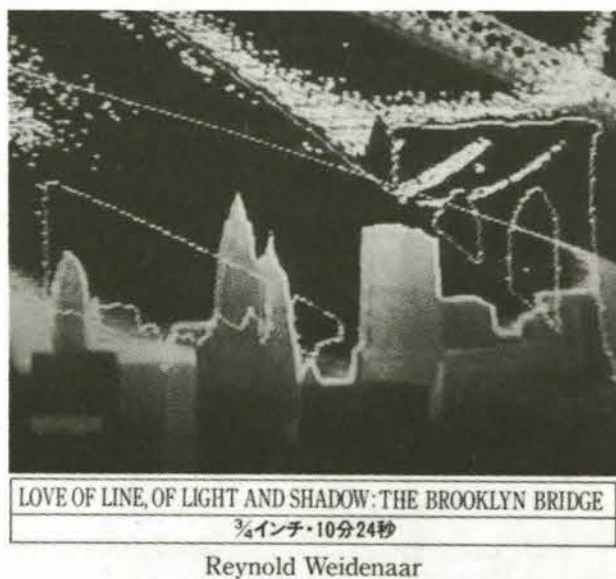
Winners have been announced for JVC's 6th Tokyo Video Festival, one of the largest competitions in the world. A total of 1,176 entries were received from 18 countries: 651 from Japan, 288 from the U.S.A., 73 from France, 57 from the U.K., 46 from West Germany, 15 from New Zealand, 8 from Italy, 6 from the Philippines, 5 each from Australia and Cyprus, 4 each from Finland and Austria, 3 from Canada, Denmark, Sweden, and Malaysia, 1 from Thailand and 1 from Kenya. Although all formats are accepted (tapes must be under 20 minutes), VHS dominated with 51.9%, $\frac{3}{4}$ " U-matic a whopping 42.6%, Beta tapes 5.4%. 48 of the 611 VHS cassettes were on the small "C" size portapack standard.

Several years ago, Canadians decided to boycott the Festival when "blanket clearance" of copyright had to be signed over to JVC, to be used as it wished. This has since been dropped from the form, but Canadian interest remains slack. Copies of all nominated tapes remain viewable on request at VIC-Toranomon, the main public showroom, and winners are played continuously on several monitors for a number of months after the awards ceremony. JVC has never abused artists' rights. The only area of contention for Japanese video-sakka ("authors") is that winning tapes are broadcast on Japanese TV numerous times without the producers hearing about it from the Festival. This has not prevented them from submitting new tapes yearly.

One grave problem has intensified this year. Two manufacturers now sponsor competitions, and deadlines fall almost simultaneously. There is an "unwritten rule" that they do not want the same tape to be submitted to more than one festival here. The official reason is that each wants "first broadcast rights" in Japan. Several younger established artists were excluded from one or more competitions when it was discovered, by chance, that the very same edit was entered. One tape nevertheless got honorable mention in two; Robert Red-Baer sent different versions of edited footage, with a bit of cross-over, and won \$1,000 (plus equipment from National/Panasonic) from each of three competitions (including Video Culture Canada), plus mention for another in a fourth festival. This is not yet a problem for producers abroad, as only the Tokyo Video Festival reaches everywhere. But the few foreigners living in Japan who do video are in a bind. Hopefully, this will somehow be cleared up by this Fall.

For the first time this year, judging of finalists in the Tokyo Video Festival was avowed to be almost impossible. Each judge had his/her own favourite, and a consensus seemed unattainable. Each tape was strong in its own way and of a totally different nature from one another. The judges were candid about this dilemma during presentation of awards. Most are media artists, recognized in their own right. It is to their credit, and that of the sponsor, that their honesty was so evident.

In the end, first prize was awarded to Reynold Weidenaar for *Love of Line, of Light and Shadow: The Brooklyn Bridge*, featured in a previous issue of *Video Guide* (Summer 1983, Vol. 5 No. 3). The JVC President Award went to Akio Wakamatsu of Tokyo for *Oto No Nai Haha No Ichinichi* (A Mother's Day Without Sound). It documents the interaction of the deaf parents with their hearing children and shows the variety of gadgets they use to make a normal life possible. Jean-Claude Riga of France placed in the "Works of Excellence" category with *Eric et L'Oiseau Bleu*. It is an interpretive documentary of a physically handicapped child. Mr.



Baer's *Kisha, Kisha, Doko E Yuku-no* (Train, Train, Where Are You Going?) also won here.

A separate category exists for videotape exchange or correspondence, something that *Video Guide* and its parent Satellite Video Exchange Society has encouraged for over ten years. Only 54 entries fit this loosely defined category, so we encourage our readers to send tapes which are appropriate to the next competition. Last year a computer art "Love Message Exchange" got the winners a free trip to Japan. This year, winning their second award in so many years were Chieko Yamagami and Chieko Ishii for *Cooking Letter*. In it the husband tries to learn a recipe which his wife has taped of herself on home video. It's a humorous way of putting across a subtly feminist situation. Last year he videotaped his daily *Housekeeping*, while she was on a tour of women's groups along the west coast of the U.S. and Canada. Their voice-over comments are revealing, yet relaxed.



For information about the next Tokyo Video Festival, contact JVC in your own country, or write to:
Ms. Junko Yoshida, Public Relations
Victor Co. of Japan
1, 4-chome Nihonbashi-Honcho
Chuo-ku
Tokyo 103, Japan

1983 VIDEO SCHOLARSHIP PROGRAM (JVC Japan)

Two foreigners residing in Japan were recipients of production grants in this second year of this program. With no government support for video art and with production facilities not readily available in Japan, JVC decided on an innovative private scholarship competition for which it has set aside ¥5,000,000 (approx. \$25,000 Canadian). Over half of this is given "in kind," i.e., tapes and hardware loan, but A-B roll editing is available at VIC.

Susan Derges is a British artist researching computer graphics as an extension of her "reverberation" series of sound-generated patterns. Her extension of this into video imagery won her a scholarship. Wolf Morrison, a German photo-journalist active in the Foreign Correspondents' Club of Japan, will produce a documentary on A-bomb survivors remaining in Nagasaki.

Satoshi Suzuki will follow up friends and their memories from the Second World War. Morihiro Wada is creating a red, green, and blue piece on "scanlines." Mao Kawaguchi's piece probably won't end up like its fuzzy description in the press release, but judging from his previous tapes and live events it is sure to be interesting.

VIDEO ART IN HONG KONG

by Michael Goldberg

The first Hong Kong INTERNATIONAL VIDEO ART exhibition was held December 10-13, 1983, in the towering Hong Kong Arts Centre (excellent Dim Sum on the 4th floor). Director Michael Chen of the Pao Sui Loong Galleries says in the introduction to the catalogue it is "not planned as an annual event." But once the four-day event was over, he was pleased to admit that "the show was innovative and that it should have been planned long ago." Indeed it was an unexpected success, both with the press and the public.

The exhibition was "risky" in that it devoted about 1/3 of the space to young, local artists, many of them showing tapes for the first time. Thanks to a video workshop conducted by German artist Barbara Hammann, under the initiative of the Goethe Institute (also located in the Arts Centre building), numerous artists completed works just before the show. At least one two-monitor work by Edward Lam was shot during the exhibition, in the Gallery, which added healthy energy to the pre-recorded installations and playback pieces. Two artists, Jim Shum and Danny Yung, had been actively doing video since 1981; in fact their *Video Table* was one of the most successful in the show. Its well-paced imagery of a slowly-turning map of China, a clock face, cupped hands, etc., was fixating, while the sound track asked simple yet provocative questions related to the return of Hong Kong to China toward the end of the century, eg., "Turning right or turning left, is there any difference?" There certainly is. When scenes of the clock start turning counter-clockwise, the second hand seems to stand still... a strong, poetic image.

There were five playback monitors along one wall for tapes from Germany, Hong Kong, the United Kingdom, the U.S., and Japan. My two tapes, shot in Canada and Japan, ended up with the American works, the balance between East and West, PAL and NTSC. (Hong Kong is PAL and requires a variety of adapters for its complexity of electrical outlets.) Aside from the *Video Table* there were two other installation pieces of monitors face-up on the floor. *River*, by Fujiko Nakaya, uses a single tape of flowing water repeated on several screens. (It usually has at least three monitors, but it was impossible to round up enough NTSC equipment.) It gives you the feeling of standing on a bridge, looking down. Placed next to a staircase, one could imagine the water cascading out of sight. Barbara Hammann had three monitors in a row, facing up, the left side of the screens black, the right, white (from a tape playback). Suspended from the ceiling dead centre on the middle monitor is a plumb line, the point almost touching the glass faceplate. When it is swung, one discovers that the weight is a magnet; the patterns it makes moving across the TV screens are subtle and attractive. Children were fascinated with this video sculpture. "First-timers" with no video art experience were delighted with all these face-up pieces, which demonstrates the success of work which purposefully breaks away from the TV viewing experience.



Photos by Michael Goldberg



back row (L to R): Chi-Wing Hui, Garry Wong, Edward Lam, Millie Wong, Lawrence Wong, Jacob Wong, Po-Chi Cheng, Pik-Man Wong, Thomas Chan. Next row (standing): Twiggy Lam, Susie Au, Florine Yun, Sara Law. Next row (seated): Janet Tong, James Wong, Margaret Lee, Tak-Shu Pun. Front row: Arthur Chiang, Joseph Lau.

HONG KONG INTERNATIONAL VIDEO ART EXHIBITION

From the German selection, Wolf Vostell's *Starfighter* and *AAA...AAA* by Marina & Ulay Abramovic drew the most concerted attention. Both "classics" of European video art, their energy level suited the pace and noise level of Hong Kong. The latter is a 14½ minute performance of the two artists kneeling face to face. They slowly build up energy, then say "AAA" again and again, louder and louder, until they cannot physically continue. Vostell's tape precludes a lot of "off-air collage" pieces which have gained favour again in recent years. The hypnotic, rhythmically built up repetition of a "C" battery snapping shut from a TV ad is intercut with Vietnam war newsreel footage. A man covered in flaming napalm is seen over and over again, running toward the camera and collapsing.

Nam June Paik continues to draw new converts to video art with *Global Groove* and *Dom als Medium* ('73 and '72 respectively). Bill Voila's *Hatsu Yume*, the result of a year-long stay in Japan ('80/'81) commanded attention even amidst all the monitors blaring, with its serenity and dreamlike mood.

The unpretentiously shot B&W tape *Yoko Ono in Japan: Let's Have a Dream* done by Kyoko Michishita in 1974 kept young viewers transfixed. I had to keep going up to the monitor and turning the volume down, in deference to all the other works (and the other viewers). That's the main problem with showing works simultaneously, without (expensive) soundproofing or numerous headphones. Mako Idemitsu's *Hideo, It's Me, Mama*, Keigo Yamamoto's *Breath* series, and Kou Nakajima's *Biological Cycle* also held their own in this context. It's strange how tapes which work well in one context may not fare as well in another. A lot of excellent tapes from each country were, quite by chance, ignored by the walk-through audience, at least the times I was present (about half the open hours). If someone with a particular interest sat resolutely watching a tape, the curiosity of passers-by would be piqued. Thus it was that the 75 minute *Video Letters*, sent back and forth between poet Shuntaro Tanikawa and avant-garde theatre director Shuji Terayama of Japan until the latter's death from a debilitating malady, held an audience despite the language gap with the Hong Kong public.

Of the British works, Steve Hawley's trilogy *The Undistributed Middle and Other Fallacies in the Home*, *We Have Fun Drawing Conclusions* (an anti-sexist statement using stereotyped images from children's books), and *Divers, Divers, Can I Have Your Attention, Please* caught the public eye. *Dickler's Whammy* by Mick Hartney came through. Unfortunately, many tapes from England rely heavily on the spoken word, a fact which also mitigated against viewer comprehension in a major show in Tokyo last year.

The initiative for this major international exhibition came from Zuni Icosahedron, an experimental theatre group active in Hong Kong, mainly messrs Yung and Shum. James Wong, another member, who designed the catalogues (Chinese and English) and the installation,



studied at the Emily Carr College of Art (Vancouver) and NSCAD (Nova Scotia College of Art & Design). To my delight, the Hong Kong tapes were neither theatrical nor narrative. Perhaps "conceptual" is too simplistic a label for them, but it is close. Several dealt with the identity crisis of Hong Kong itself, with money flowing out alarmingly due to fear of a takeover by the mainland, but a booming economy. What will happen to experimental theatre and video once the Communist regime administers the island? This lively scene and those talented artists deserve international support, even at this early stage. It is perhaps encouraging that a new Academy for Performing Arts, with excellent video facilities, is to be housed in a huge complex now being built across from the Arts Centre.

I did not have a chance to see all the locally produced tapes. The ones which struck me, aside from *Video Table*, were Edward Lam's *Dialogue of 2 Monologues* and Jacob Wong's *Every Time We Meet, We Heat Up a Kettle of Water*. . . . In the first, the artist twice recorded Susie Au in the Gallery. The first time she quietly repeats "Why. . .", ashamedly, shyly, fearfully, etc., mostly looking down or at the camera. The second time, for the left monitor, she also retorts "Why. . . Why are we here. . . Why has this happened. . ." etc., angrily, excitedly, in folly, and other exergized states, staring into the camera and to one side or at her other "self." It's a fine contrast, with random connections between the two monologues as well as lack of communication. Edward also did another tape I enjoyed. (I think it was he.) In it a man stands still at various locations around town, while pedestrians go through their daily motions. It's an essay on urban pacing. Jacob Wong's tape originates in a basic oriental courtesy, that of serving tea to guests. There's almost always a kettle going in a hospitable home. Even if the pot does not have the same significance for the viewer, the two, real-time cuts of a large, mirror-like kettle coming to a boil, first inside the room, then incongruously outside on the window ledge, are dreamlike in quality.

Credit goes to Barbara Hammann for her workshop emphasis on quality of the artistic idea and eye, rather than on technical proficiency. A few Beta II portapaks are owned or accessed by Zuni members, a good starting point, though limiting in terms of editing, subsequent generations of dubs, effects, etc. They have produced fine works; now they must raise the level of their skill. I am sure that those who continue their video will reach international calibre with consistency, while retaining a Chinese sensitivity and a strong personal viewpoint.

For more information about this exhibition (catalogues are available) and subsequent works by Hong Kong video artists, do get in touch with the following:

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