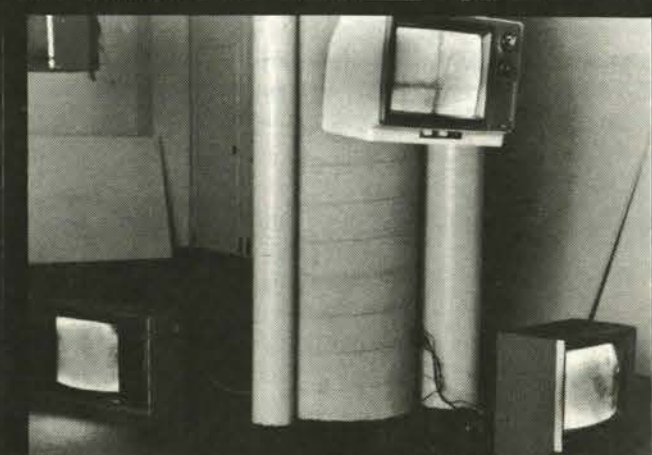
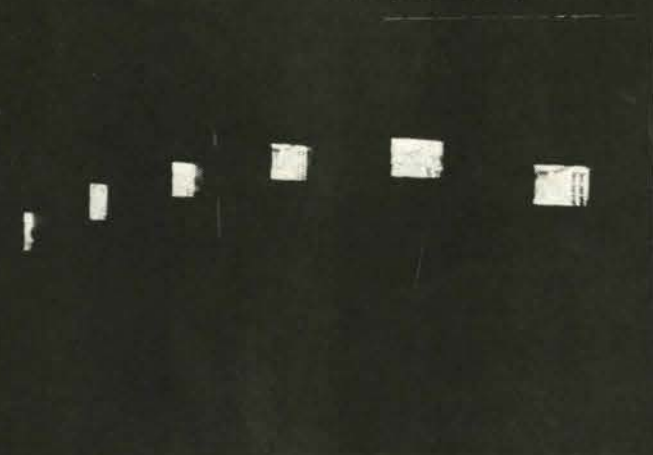
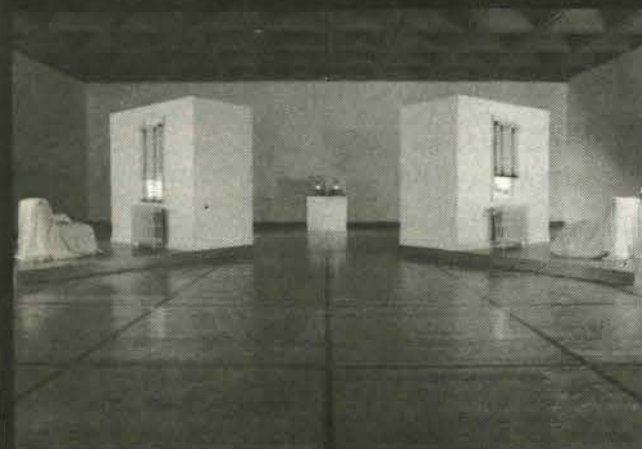
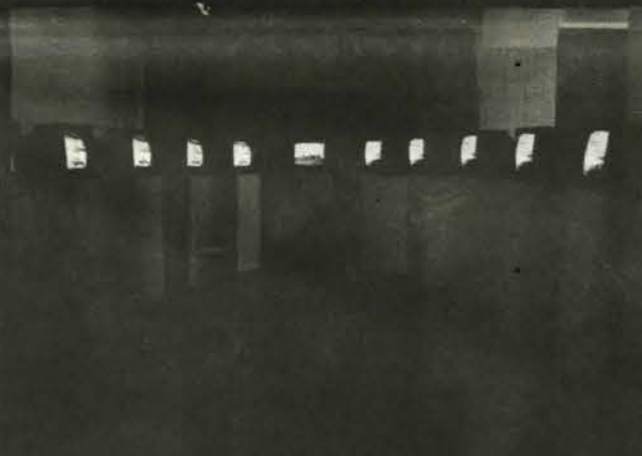
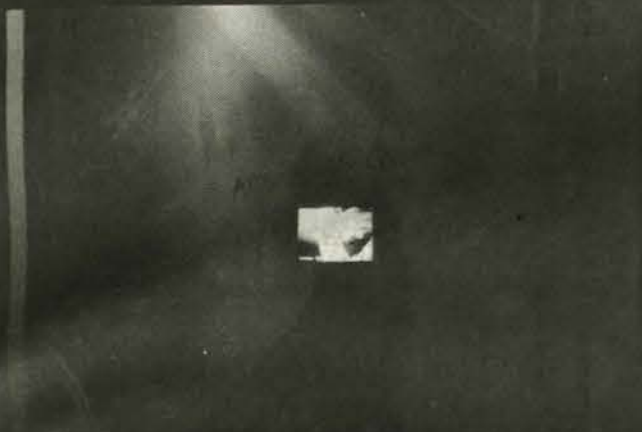
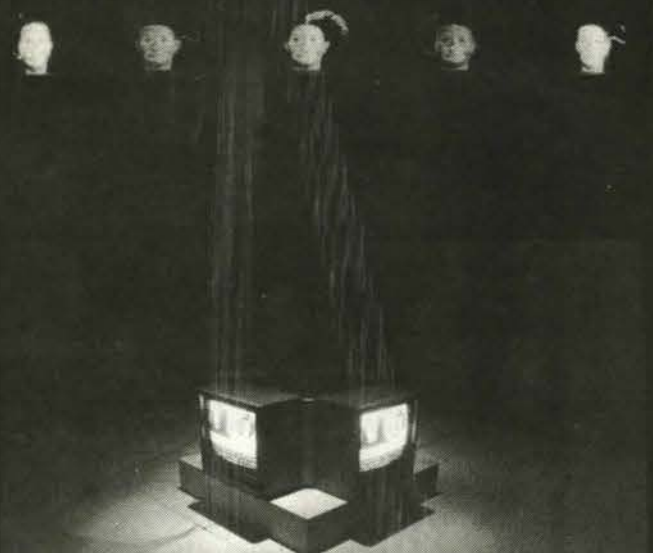


VIDEO GUIDE

NEW YEAR 1985 ISSUE 31
VOLUME 7 NUMBER 1 \$2.00



Video Installations — Video '84

HARDWARE NOTES

ACCIDENTAL ERASURE Be Careful, But Not Too Careful

There are numerous ways that videotapes get accidentally erased, and I thought I'd heard of them all. However, an experience I had at Narita Airport on November 11th taught me a new one.

On ¾" videocassettes there is a red plug or button underneath. If you remove it, the tape cannot be recorded on, only played back. This safety tab is easy to pull out and put back in. In many editing rooms there are lots of these red buttons lying around — in boxes, ashtrays, on the floor. It's as if producers were afraid to throw them out. I do wish tape manufacturers would all design a spot inside the cassette box where the safety plug could be stuck when not being used in the cassette itself.

Nevertheless, the plug method is more convenient than home video (½", ¼") cassettes, where, to prevent accidental erasure, you must break off a small tab. If you wish to use the tape to record again, you stick a bit of cello tape over the hole. Getting the tape off again can be messy, unless you folded the end of the tape over.

I've helped out at many video festivals and juried competitions and am surprised at the number of people who send their tapes without taking out the safety tab. People sometimes even send in their master edit, which I always advise against. Despite the best care (which is not always the case), tapes can get accidentally erased or lost.

Most everyone knows that you should not place videotapes on top of or beside Hi-Fi speakers. Even small speakers can erase videotapes. The magnet field halves ($\times \frac{1}{2}$) in intensity as the distance from the speaker doubles, so don't worry if your tapes are a few feet from the speaker. Even the earth has a magnetic field, so don't get paranoid about magnets. Nevertheless, even the tiny magnets on refrigerator doors are strong enough to erase part of a recording if placed right on top of a cassette. Years ago I discovered that a tape in my bag which I'd placed on the floor of a subway in New York had its signal quality visibly worsened.

So when I recently went to London to edit a videotape on PAL equipment, I took extra care. I placed in my suitcase the 1" original of the computer-animated tape I'd done. The hijacking inspector ran some kind of metal detecting wand over the valise, and I wondered if it might affect the tape.

I wasn't worried, however, because I was carrying the 1" PAL submaster with me in person, in a backpack along with a good microphone, an audio recorder, a Ricoh XR-P camera (for taking photos of PAL video at exactly 1/25th second), and some 1600 ASA film. Naturally, at the passenger check-in gate I asked for a "hand inspection" as I always have. "The X-ray machine won't harm your tape," I was told. "I know," I said, "But I have some high-speed film, and it is a very impor-

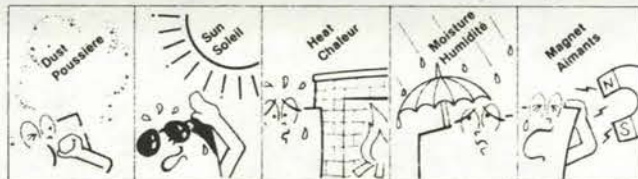
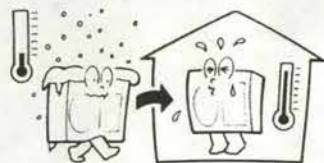
tant videotape. Please check it by hand."

So I walked through the magnetic doorway confidently, and as its alarm started buzzing because of some keys in my pocket, the inspector walked through the archway behind me, carrying my tape. I couldn't believe it! I very rarely get angry, but as my body was being frisked for weapons by the chief inspector, I was literally shaking with fear and anger that the signal on my tape may have gotten erased. "You must never do that," I shouted. "That doorway is an electromagnet." The poor guard was dumfounded: "Oh, I'll take it back through to the other side." "Don't you dare!"

"Don't worry about it," said the chief inspector, "It'll be all right." "It's my specialty," said I, "and I am worried about it." I asked for his name, as I could not read his badge, but he refused to give it to me. When I calmed down, I realized the inspectors were not to blame. It's the design of the security gates at Narita, they told me. It's the first airport I've ever seen where the guards cannot carry or pass hand-inspection articles anywhere except through the magnetic doorway or right beside it. So there is no true hand inspection — it's either X-rayed or magnetised. That's 100% security, all right, but dangerous to video people, photographers, people with pace-makers, hearing aids, etc.

Since I didn't look carefully at the oscilloscope before, I cannot swear that the signal was degraded, but it looks to me as if there's more blue noise in the black than there was before. I hope someone at Narita reads this. Video people, do be careful; and security inspectors, please don't worry so much about video producers' hijacking your 747's.

by Michael Goldberg



EDIT

Our new year's issue brings you a look at the "Video 84" installations from the conference in Montreal in October. My apologies for any mistakes or deletions to the installation section. We did our best in researching the information presented. I would like to thank everyone for their cooperation on this section of installations.

Our May issue will be a special issue. Gregory Bateson developed the concept of ETHOS, "the prevalent tone of sentiment of a people." In this May issue we will explore culture through this "characteristic spirit" as expressed through VIDEO as a tool of grass-roots communication and aesthetic appreciation of culture, and the dilemmas and potential of cross-cultural communication. Articles, ideas, and tapes for inclusion should be sent to Karen Henry, c/o Video Guide.

Video Guide is looking for people interested in becoming contributing editors. You don't have to be a writer — you just have to be interested in getting people to write about video and videotapes in your area. Please write to The Editorial Board, Video Guide, 261 Powell Street, Vancouver, B.C. V6A 1G3.

Our next DEADLINES are February 15, 1985; April 15, 1985; June 15, 1985; September 15, 1985; and November 15, 1985.

Shawn Preus for the
Satellite Video Exchange Society

VIDEO GUIDE

Vancouver's Video Magazine
Volume 7, Number 1 Issue 31

Publisher
The Satellite Video Exchange
(a non-profit society, est. 1973)

Managing Editor
Shawn Preus

Production
Julie Healey
Karen Henry
Jill Kelly
Shawn Preus

Contributors
Maruisia Bociurkiw
Sara Diamond
Marguerite Fournier
Michael Goldberg
Karen Henry
Shawn Preus
Ilmar Taska
Video '84

Photos
Yvan Boulterice
Marc Cramer
Denis Farley
Will Fearn
Skai Fowler
Karen Henry
David Hlynsky
Gerald Minkoff
Shawn Preus
Anders Roth
Paul Wong

Thanks To:
Canada Council
City of Vancouver

CONTENTS

2 **HARDWARE NOTES**
by Michael Goldberg
EDIT

VANCOUVER GUIDE
3 VIDEO INN, Workshop Series

NATIONAL
4 **WORKING THE DOUBLE SHIFT**
a videotape by Lisa Steele and Kim Tomczak
reviewed by Maruisia Bociurkiw
6 **VIDEO 84: OPPOSITIONAL AESTHETICS**
by Karen Henry

VIDEO 84 INSTALLATIONS
8 General Idea, Miguel Raymond, Barbara Steinman
9 Keigo Yamamoto, Stuart Marshall, Marshalore
10 Muriel Olesen, Marie-Jo Lafontaine, Michel Jeffrenou
11 Maurizio Camerani, Mary Lucier, Dara Birnbaum
12 Philippe Poloni, Dalibor Martinis, Gerald Minkoff
13 Ingo Gunther, Servaas, Nam June Paik

GLOBAL
14 **GABOR BODY** — Part II of the Anthology of Seduction
by Karen Henry

16 **SCANNING**

18 **SWEDISH TELEVISION'S "NIGHT EXERCISE"**
by Ilmar Taska

19 **VIDEO CULTURE CANADA**, winners
7th INTERNATIONAL WOMENS' FILM FESTIVAL
MERTENS & MERTENS WORLD TOUR
Letter to the Editor, Correction, Apology

VANCOUVER GUIDE WORKSHOPS

VIDEO INN

SATELLITE VIDEO EXCHANGE SOCIETY
261 POWELL STREET, VANCOUVER, B.C.
CANADA V6A 1G3 (604) 688-4336

NEW MEDIA AND PRODUCTION

INTRODUCTION TO THE SERIES

Video Inn is pleased to announce an exciting spring teaching series. The upcoming eight workshops explore aspects of video production and criticism and the developing new technologies. Our instructors will be Canadian artists who are experts in the application of their workshop area to video and integrated media production. They represent the many forms, visions, and concerns that preoccupy today's media artist. Register now by telephone for individual workshops or the entire series.

Workshops are priced individually. Pre-registration is required. Payment is due by the week before the workshop begins. Pre-registration by telephone to the Video Inn: 688-4336 or 688-8827.

DATA BASING FOR DISTRIBUTORS AND ARTISTS

New Media Workshop

Lisa Steele/Kim Tomczak (V/Tape)

Wednesday, January 2

261 Powell Street

7:30-10:00 pm

\$5.00

This workshop will assist distribution centres and individual artists in understanding and creating data bases. What concepts are necessary in working with computers? How can distributors network with each other using computer technology? How can artists make use of distribution centres more effectively? Information on using and adapting microcomputers, programming, and record creation will be provided.

Lisa Steele and Kim Tomczak are Canadian pioneers in the development of data bases for video distribution and cataloguing. Both are video artists. They have built V/Tape into a dynamic information centre on video art.

Pre-register by phone. No pre-payment required. No limit on number of participants.

ADVANCED EDITING WORKSHOP

Video Production Workshop

Fred Pillar

Sunday to Tuesday, January 20, 21, 22

261 Powell Street

7:30-10:00 pm

\$45.00

This workshop will provide intensive training on the A/B roll editing system. Participants will learn the basic principles and applications of A/B roll editing. We will explore the use of time base correction. Trouble-shooting in editing on the A/B roll system and in basic editing will be discussed. This workshop is a must for anyone who plans to continue in video production, as the A/B roll system is the basis of even simple special effects.

Fred Pillar is a Toronto video artist. He has worked with Trinity Square Video and has extensive skills in trouble-shooting and maintaining equipment. His innovative art work demonstrates an acute sense of editing.

Pre-register by phone. Limit of 15 in workshop. Pre-payment one week in advance.



UNDERSTANDING COMPUTERS: A Workshop for Artists

New Media Workshop

Bill Etra

Saturday & Sunday, January 26, 27

261 Powell Street

12:00-5:00 pm

\$30.00

This workshop will discuss the varying applications of computers in the arts. Description of basic theory, the language of computer technology, computer media, and current and potential uses will be examined. Etra's goal will be to demystify computers for the artist and art viewer. This workshop will provide a valuable context for the practical workshops to follow.

Bill Etra is a graphic artist working with computers. He is a central figure at Vertigo, a computer arts centre in Vancouver. Etra brings both an in depth knowledge of computer technology and a commitment to video art.

Pre-register by phone. Pre-payment one week in advance. No limit on number of participants.

AUDIO FOR VIDEO PRODUCERS

Video Production Workshop

Clive Robertson

Saturday to Monday, February 9, 10, 11

261 Powell Street

Sat., Sun.: 12:00-5:00 pm

Mon.: 7:30-10:00 pm

\$45.00

This workshop will reveal the many exciting uses of audio within the video medium. The relationship between sound and visual imagery within a critical perspective will be followed by a practical hands-on study of audio tools. Music, art, and documentary applications will be included.

Clive Robertson bridges the worlds of audio and video art. His video and performance work rely on dynamic uses of audio as well as visual impact. He is a founder of voicependence, an audio art centre, and is knowledgeable in all aspects of recording.

Pre-register by phone. Pre-payment one week in advance. Limit of 15 people in workshop.

INTERFACING WITH COMPUTERS: A Multi-Media Approach

New Media Workshop

Doug Back

Monday to Wednesday, February 18, 19, 20

Location to be established

7:30-10:00 pm

\$45.00

This hands-on workshop will cover the following bases: controlling video tape recorders with a computer; SMPTE time code, practice and programming. The instructor will demonstrate a program that he has written to control lights with video tape. We will look at: using the computer as an animation controller for video and film; construction of a hardware device to control lights, motors, and video switching for installation art work; programming techniques. All of these applications will be discussed within the framework of how computers work, the software, hardware, and firmware.

Doug Back has been developing and showing his computer-based art creations for several years. His work interfaces sculpture, video, and computer technologies. Back has written extensively on computers in the arts. He teaches at the Ontario College of Art.

Pre-register by phone. Pre-payment one week in advance of workshop. Limit of 15 participants.

A MANY-LAYERED STORY: Narrative Structures in Video

Video Production Workshop

Diane Poitras

Friday to Sunday, March 22, 23, 24

261 Powell Street

Friday: 7:30-10:00 pm

Sat. & Sun.: 12:00-5:00 pm

\$45.00

This workshop approaches video from the vantage point of critical theory. The issue of narrative, that is, how the story is told, the use or lack of recognizable plot within a work, the layering of perception within an artwork are important themes within post-modernist art criticism. Poitras will examine the varied uses and impacts of narrative within the video medium. Participants will view video productions, discuss their own ideas, and respond to the instructor's presentations. We will see whether or not video has reinvented the narrative; contrast the video narrative to other forms; and examine non-narrative video art as well.

Diane Poitras is an outstanding Montreal video artist. Her work has been shown extensively in Quebec and English Canada. Diane has been instrumental in several artist-run video centres in Quebec and has worked to promote the work of women artists. She writes for both critical and news publications. Diane is well-versed with video in Quebec and Canada and with recent critical theory.

Pre-register by phone. Pre-payment in advance. No limit on number of participants.

VIDEOTEX: An Artist's Tool

New Media Workshop

Nell Tenhaaf

Monday to Wednesday, April 22, 23, 24

Location to be established

ONE DAY WORKSHOPS

10:00-6:00 pm

\$15.00 per workshop

These are three one-day workshops on the use of videotex by artists. The workshop will explore the development of Telidon, give a general overview of videotex, introduce page creation through both a theoretical and hands-on workshop, provide a critical perspective on the use of videotex in art production and end with the creation of a collective work.

Nell Tenhaaf has worked extensively with videotex. Her work has shown at Video '84, Powerhouse Gallery, Eye Level Gallery, and in many group exhibitions. She currently resides in Montreal.

Pre-register by phone. Pre-payment one week in advance of workshop. Limit of 5 participants per day.

SCRIPTWRITING FOR VIDEO

Video Production Workshop

Ardele Lister

Saturday to Monday, April 27, 28, 29

261 Powell Street

Sat. & Sun.: 12:00-5:00 pm

Monday: 7:30-10:00 pm

\$45.00

This is a practical workshop on writing scripts for video. Lister asks that all workshop participants bring a script that they have been developing. The workshop will provide the vehicle to move your script into a viable form for production. The workshop will highlight script formats, personal narrative, and other forms, and the possibilities of scripting using new technologies.

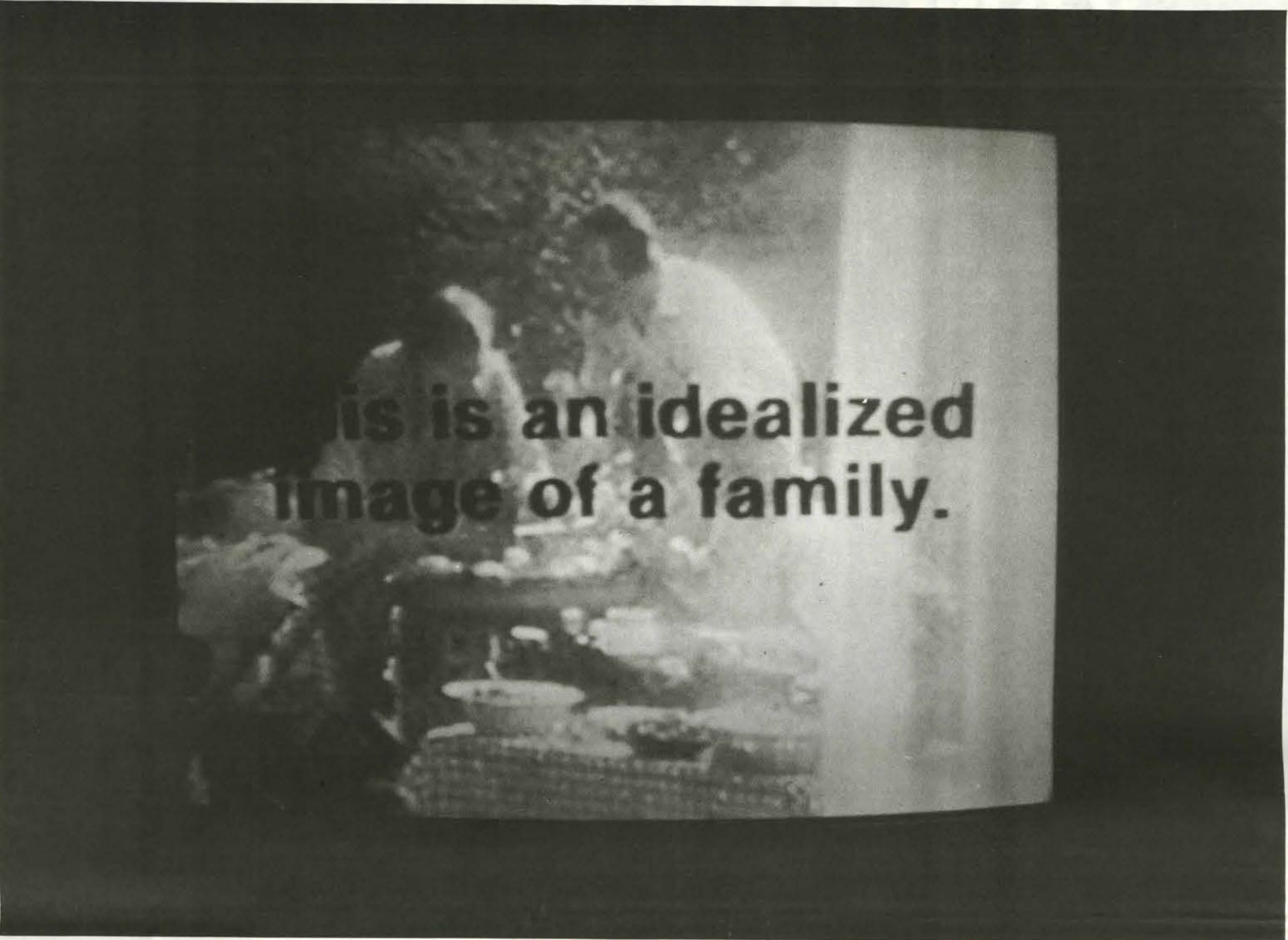
Ardele Lister is a Canadian video artist who currently resides in New York. She teaches video production at the college level. She has produced a series of tapes that rely on complex and dynamic scripts and is currently exploring the use of computer technology in the art video medium.

Pre-register for workshop by phone. Pre-payment one week in advance. Limit of 10 people in workshop.

This series is brought to you with the assistance of the Canada Council.

Sponsored by the Video Inn.

VIDEO



This is an idealized
image of a family.

WORKING THE DOUBLE SHIFT

VIDEOTAPE BY LISA STEELE AND KIM TOMCZAK

reviewed by Marvisia Bociurkiw

"The institution of the contemporary family is the focal point of a set of ideologies that resonate throughout society. The image of idealized family life permeates the fabric of cultural existence..."

Michele Barrett & Mary McIntosh,
The Anti-social Family

It seems as if everyone is evoking the spectre of the family these days, from every position this side of Ronald Reagan. It shouldn't be surprising that the Mulroney government is making good use of family metaphors and domestic imagery in order to make less visible its lack of concern for human needs. We are treated to Brian sadly intoning that "the cupboard is bare..." or Mila on the front page of the *Globe* revealing that she loves being a mother and wife who still cleans sinks and wants to help her husband in his career. There is a long tradition of this sort of imagery within conservative rhetoric, which serves to legitimize the notion that governments, like anyone else, have books to balance; that restraint is a universal necessity; and that families should take care of their own. In this way, welfare cuts, crackdowns on UIC, and cutbacks to cultural funding agencies have long been and continue to be encoded as the actions of a tough but benevolent father-figure.

It is, however, interesting to note how widespread "the ideology of the family"² has become — while the family as a social institution declines. Geraldine Ferraro, the U.S. Democratic vice-presidential candidate, built her campaign upon an image of herself as a devoted mother and wife in an attempt to 'soften' her pro-abortion, pro-liberal, feminist stance. The Pope in his Canadian tour promoted the family as a sort of pre-industrial utopia where reproductive rights, poverty, and repression do not and need not exist. And everywhere, from cereal ads to movies, the family as the central unit of society is an

enduring mirage. It is for these reasons that critiques of the family, coming from a socialist-feminist perspective (which trace its social and economic construction), are necessary and timely.

Working the Double Shift (or: *Changing Politics On the Domestic Front*) by Toronto artists Lisa Steele and Kim Tomczak is a recent videotape which talks about economy, society, and gender as they are located within the family — as both ideology and the artists' own experience. It is a fast-paced, 20-minute layering of media images, music, and unabashed didacticism.

The tape is divided into three parts. The first section functions as an introduction. The "cast" is presented by superimposing titles reading "Man", "Woman", and "The Family" upon the corresponding media images. The use of text intervening into/superimposed onto these familiar TV ad images is used constantly throughout the tape. In this section we are given visual definitions of ideology, propaganda, product, and production. In addition, a quote from *The Anti-social Family* (which was a major influence upon the work) is read, and we are told that "we can change this cast of characters," placing, from the start, the artists in the position of activists and the audience in the position of potential participants in this change.

The introduction is a curious combination of heavy-handedness and humour. This approach works far better in the second section (entitled "Act II: A Phantasy Projection"), in which the proceedings of a post-revolutionary socialist parliament are simulated with the use of footage pirated from televised Canadian House of Commons footage and a mock-CBC narration.

Having introduced the idea of change, or rather the necessity and desire on the part of the artists to not only deconstruct, but also re-construct dominant imagery, this section is, according to Steele and Tomczak, meant to

underline the fact that massive social change will occur only through the working together of a wide variety of groups. A message like this has enormous potential for sounding like warmed-over dogma; however, the artists bypass this danger with the use of well-timed humour. It appears that, in the interests of decentralization, the MP's are voting themselves out of office. (We are never told this directly, so this reading is open to debate.) As the TV camera pans around the House recording the stiff little bows of the MP's, the broadcasters discuss the revolution in the smooth, deadpan voices of TV news. "This revolution has been accomplished by... the peace movement, the labour movement, ethnic and racial groups, the elderly, women's liberation, native and unemployed groups, and (slight pause) gays, and, uh, lesbians..." This section drew much laughter at two very different screenings. What is humorous, of course, is the incongruity: the image of these familiar, impenetrable men is at odds with the language of revolution. The combining of their unyielding presence with this wistful "phantasy" makes us laugh, but also provides a powerful insight into possibilities we rarely consider.

"One of the truly fascinating things about this revolution" drones the newscaster voice, "has been the strong representation of artists... uh, er... cultural workers, I think they prefer to be called. People are ready for — I guess you'd call it — indigenous culture..." As the Artists' Union has made so clear up until now, Canada has been one of the most culturally colonized countries." This 'fact' drew some laughter from the audience; however, at the time of the first screening, the Toronto local of Canada's first Artists' Union was just being formed.

Before the newscasters sign off for the last time (the decentralization of broadcasting and the training of small community groups in communications has meant the loss

of their own jobs), they show us some 'pre-revolutionary' TV ads, critique them, and then play some pirate tapes. These are ads produced by people, not ad agencies. One, by a group of single mothers from Vancouver, criticizes a detergent ad ("You'd think the only thing women ever did was cook and clean; you'd never know women make up 40% of the labour force. . . . Housework is everyone's responsibility!") These examples provide us with the same sense of recognition as the mock-newscast: an intersecting of fantasy and social reality that makes us realize where we stand.

The third and final section of the tape is constructed in a manner similar to the first and is entitled "A Simple Question." A little girl (in fact, the artists' daughter) asks: "Whose turn is it to get up on the morning?" Here, Tomczak and Steele's own situation — a family unit trying to live in an egalitarian manner — surfaces. Further analyses of TV ads apropos of economy, society, and gender are presented. These ads are contrasted with footage of the artists doing their housework, roles intercut into each other so that it is difficult to discern who is doing what. ("Unnatural? . . . Natural?" the titles ask in turn.) This section — and the tape itself — ends with a narration in which the artists state that depictions of their supposedly egalitarian lifestyle are not enough, when influenced so profoundly by dominant media. "We cannot insert ourselves into it easily . . . It is sexist. Heterosexist. Racist, classist, and patriarchal propaganda. Representations of those values dominate. Representations of our own lives are, most often, invisible. Representations of our values are absent. . . ."

I first saw *Working the Double Shift* at a screening at the Rivoli, a bar in Toronto, where it was presented as part of a larger show, "Altered Situations/Changing Strategies," sponsored by A Space and curated by Harriet Sonne. The 150-odd people crammed into the smoky bar seemed to represent a mix of the art world and the women's community (with whom Lisa Steele has long had strong connections); the reception seemed equally mixed. The tape is engaging enough to appeal to a wide variety of audiences, by virtue of its complex yet easy-to-follow structure and its use of humour — which is something that the artists intended. However, it is the aftermath — the sense of new ideas, or empowerment, or difference in perception that occurs when the lights come back on — which I feel is important to discuss. It is difficult to present media imagery in a new and thought provoking manner. In addition to the sheer pervasiveness of advertising in our daily lives, there has been a certain amount of

work done in video and film which re-presents TV commercials and ads. As these attempts have proven, it is not always possible to re-work such powerful images successfully. Presented out of context, the TV ads are laughable; a different and more cogent context is necessary to ensure that one's audience grasps that while the look of these ads may be funny and absurd, their implicit message and their ideological functions are very serious. It seemed to me that for an artworld audience largely unaccustomed to a feminist analysis of media, this tape works on a more informative level than to a feminist audience well versed in the ways that advertising — and the ideology of the family — oppress women. (It goes almost without saying that there are overlaps: feminism has, to some extent, infiltrated the artworld.) One woman sitting next to me at the Rivoli, a single mother of two children, whispered to me: "I know those ads are sexist. But where do I go from there?"

In a conversation with Lisa Steele and Kim Tomczak, I reiterated these thoughts. Their response was very much grounded in their personal experience — both as parents and as cultural producers — and in their sense of the political significance of this experience. "Television is the densest, most formidable, most centralized medium. . . . It's phenomenal how there's been no change in mass media. We did extensive research and were shocked at how little imagery there is of working women, or of single-parent families — even though they make up 60% of all families." They talked about the influence of television on children. "Having a kid means you think about television, because children exist within a heavily TV-influenced environment. TV answers children's most basic questions, and yet, while you can easily find progressive children's literature, no such equivalent exists on TV."

They concede that the tape was not made for a specifically feminist audience, and said that the most positive response to the tape had come from other artists. The heavy-handedness of the tape was part of a conscious strategy to get a message across that they felt had not been sufficiently underlined. "I've never seen propaganda explained in terms of gender, economy, or society," Lisa explained, "and so it's important to have a tape which explicitly does that. Even if it's repetitive, or if people already know it, we wanted to go on record saying it."

Thus, the artists justify their extensive use of television images because of what they term a complete lack of "media self-awareness of gender equality," as opposed to books, magazines, movies, etc., within which alternatives

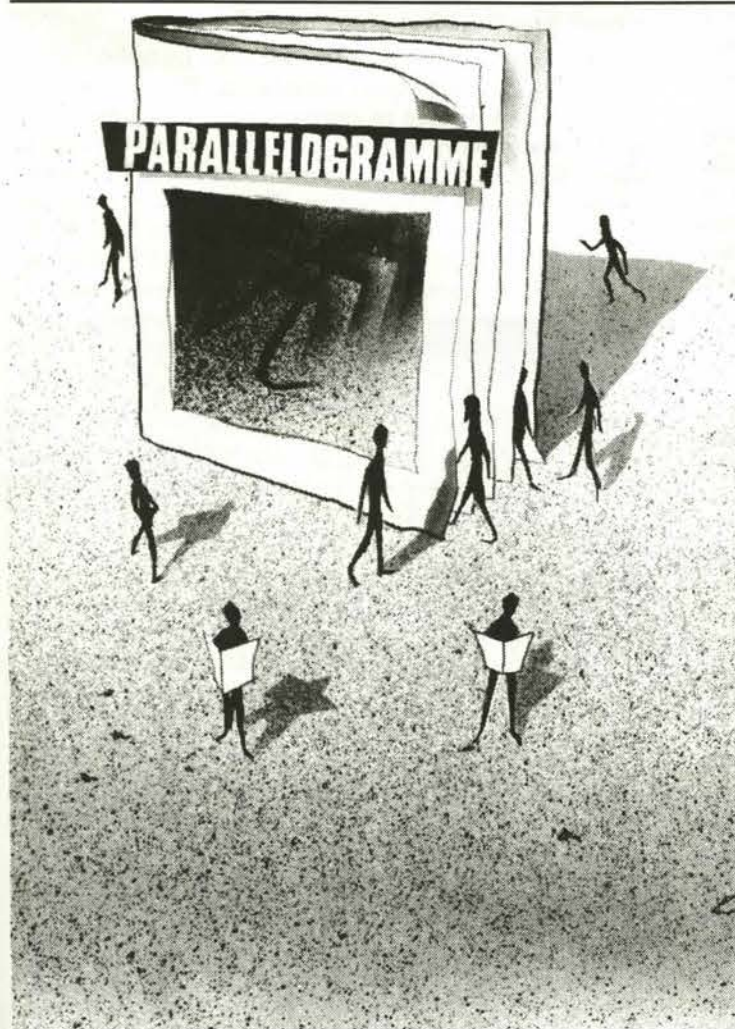
already (in however limited a manner) exist. Their point is well taken. However, these forms convey the ideology of the family skillfully, and a broader perspective in dealing with such propaganda might have made the message a little more far-reaching. There remains for me the sense that the tape, as useful as it is, could have gone further, had more resonance, if the strategies of the second section of the tape, with its skilled use of humour and its sense of vision, had been used throughout. This section works so well because it makes broader connections: it doesn't just say "TV is bad", but also tries to say "here's what could (admittedly in perhaps ideal conditions) be done about it," or "here's what it could, as a powerful means of communication, be saying."

The book *The Anti-Social Family* ends with an entire chapter devoted to strategies for change. It discusses how the basic human needs for affection, security, and sexual love which are met within the family (in what the authors term "an unsatisfying and anti-social manner") need to be addressed within the context of alternatives and in the spirit of collectivism, rather than of individualism. The authors are unafraid to be specific in their recommendations: they ask for the encouraging of variety and innovation within personal life, suggesting, for example, shared childcare, shared chores, and membership rights for children. They delineate how oppressive relationships might be avoided and encourage the merging of heterosexual and homosexual ways of life. They stress the absolute need to "change the nature of work," and for "the revitalization of public life" as ways of making the family less of a fortress, less of an escape.

It is easier to provide strategies within a strictly verbal and theoretical mode. However, it is important that politically engaged visual artists begin to consider ways in which such concepts can be conveyed with the visual and verbal tools available to us. The fifteen-year-old history of feminist cultural production has provided us with enough work that delineates the depth and breadth of women's oppression. A new type of work will hopefully begin to tell us what we can do about it.

Working the Double Shift remains, however, an important work, placed firmly within the tradition of social action video, which is consciously critical of existing forms of cultural production while working towards creating new forms. That the artists plan to distribute the tape widely within educational institutions as well as within artists' networks means that its progressive critique of gender construction and family ideology will be put to good and positive use.

VIDEO



CANADA'S GUIDE TO CONTEMPORARY ART
SUBSCRIBE

\$15 Individual / \$20 Institutions

ANNPAC/RACA, 204 Spadina Ave.
Toronto, Canada M5T 2C2

subscribe
FIVE ISSUES



\$10.00 IN CANADA
\$10.00 U.S. IN U.S.
\$15.00 OVERSEAS
IN CANADIAN
FUNDS

ARTEXTE

ARTEXTE est un centre de documentation d'art contemporain et distributeur de catalogues canadiens d'expositions. Comme organisme sans but lucratif Artexte est subventionné par le Conseil des Arts du Canada et le Ministère des Affaires culturelles du Québec.

ARTEXTE is a contemporary art Documentation Centre and distributor of Canadian exhibition catalogues. It is a non-profit organization funded by the Canada Council and the Ministère des Affaires culturelles du Québec.

art actuel - contemporary art - librairie - bookstore
catalogues - livres - books - revues - magazines etc.
3575, boulevard St-Laurent - suite 303 - Montréal - QC
téléphone: (514) 845-2759

heures d'ouverture / opening hours: mardi / Tuesday -
samedi / Saturday de/ from 12h00 à/to 17h30

VIDEO '84



VIDEO 84: OPPOSITIONAL AESTHETICS

Video 84 accomplished three things: an international festival of tapes, a colloquium on the inability of the movement to define itself, and a major exhibition of video installations with the cooperation of eight different galleries in Montreal. Turnout for the conference was not as great as had been expected, mainly, it seemed, due to a limited response from the locals and Eastern Canada. This had the positive effect of balancing the international exchange, as one's neighbour at the screening might just as likely be from Japan or Switzerland as from Canada or the U.S. The screenings were attended fairly exclusively by members of the Conference — public participation did not seem to be encouraged in the press, though there was some coverage of the colloquium and the installations. This exclusivity contributed to the sense of video enthusiasts being a limited few, a "cult" as Rene Berger (Switzerland) dubbed the group at the Conference.

The Colloquium attempted to address the problem of description. There were primarily three different tactics among the speakers: to become involved in description themselves as if to justify it; to define the problems inherent in description generally, i.e., interpretation, judgement, etc.; and, last but not least, to make apparent the difficulties in defining the parameters of video itself. Is it art? Is it television? What does it aspire to be? Who are its heroes and who have we left out? Where is it going and who does it all benefit? Despite a great deal of chest thumping to provide something solid, the insecurities and identity crises of the video movement were all too apparent. Obviously, to exist we must have a history, but attempts to extricate video from the development of television and an affinity with film seemed to be so much rhetoric. After all, a critical history has hardly had time to develop in the twenty year life span of independent video. Academics, critics, galleries, and networks are just beginning to take serious note of the movement's existence. The history, the heroes, and the aesthetic cannot be defined separately from a larger context of social influence, art, and popular culture, or from the changing technology itself. In time these streams of influence and emphasis may be more clearly defined. For now, a conference such as this brings together producers and enthusiasts whose diverse interests lie in fine art, in TV and rock video, in communication theory and technology, and each brings a different set of assumptions to the discussion.

Attempts to define a common aesthetic melted away before the diversity of attitudes. Only Fujiko Nakaya actually attempted to categorize the movements in Japanese video — a project of ten years of study. Everyone seemed to agree that video could be art (but not everyone agreed it was important). The generally accepted aspect which made it art was its rejection of the mainstream, and its creative restatement of imagery. Video is still in its adolescence, defining itself in opposition. This is a very social definition of art as the creative fringe from which develops the vitality of the critique and the potential for

social/aesthetic change. Much as this definition appeals to the romantic idealist in us all, it gets no closer to a mature description of forms. We have established that video is a social context, peopled by those who love art and independent expression. We do not seem to have enough objective distance to unravel the interrelationships and define the mainstreams of the movement and their varying aesthetic values. This problem of description is indicative of the irony, as Martha Rosler pointed out, of the struggle for legitimacy/acceptance in a context of "alternative" process and philosophy.

One thing is certain, however, the technology has fallen into the hands of artists!

Video Installations 84

The special properties of video are its presence as a form of energy and light, a constant electronic metamorphosis of patterns contained within a structural field. Vittorio Fagone (Italy) likened this field to a literary theory of the window as the fundamental unit of space (in this case, the video monitor). The specific vitality of the developing medium is its free range of possibilities (due to a minimum of social definition), its portability and distribution, and its experimentation with presentation milieus. One of the most playful and dynamic of these presentations is in the form of the "installation" — the designing of space, the range of media definition and influence in a specifically structured environment.

The Montreal art scene was literally studded with video monitors — over 200 — during Video 84 and the rest of October. Curator Andrée Duchaine accomplished a real coup when she managed the finances, the artists, the galleries, and the equipment for 18 installations in eight different galleries. Running around the city to this network of video outposts added an element of vitality to the conference.

Faced with the "problem of description" of the installations, I searched in vain for some guiding distinctions in the lectures. René Berger suggested a categorization of video according to the relation between the viewer and the screen, i.e., bipolar: direct viewing of the monitor, and multipolar: a range of interaction in space. Installations are by nature multipolar so this definition does not go far enough. Some have an inner and outer space, others are a presence to be explored, and still others have a direct stage presentation. Another option would have been to program them in terms of technical machisma, in descending order from 32 monitors (Minkoff) to 2 little ones (General Idea). There is no doubt that some were more seduced by the grandeur of the technology than others. A bank of monitors can be awesome in terms of abstract energy in geometric forms, but these things are subject to questions of access and excess, political and ethical questions not really pertinent to this description. In terms of my task, neither of these possible classification systems presented an interesting challenge. Consequently I devised my own categories. They are:

Metaphorical — in which the technology is used to represent something other than itself. The experience is transposed and reinterpreted through the technology.

Representational — which presents video as video, either as a comment on the use of the technology itself or to provide direct information.

Interactive — which is concerned with exposing the technology and viewer participation in effecting the function of the work.

Aesthetic — in which the nature and potential of the video image is paramount.

These categories are not mutually exclusive. Some works fit under more than one heading, but to facilitate my description I have placed them according to their predominant character.

Eight of the eighteen artists used video metaphorically. Therefore, this point bears elaboration. When I say that the technology is used to represent something other than itself I don't mean to imply that the work is not about video. The fact that the monitor is set in an ideational context implies a transposition of terms and a reflection on the medium itself. Some of these works were more poetically involved with the metaphor while others had a more direct comparison to the actual experience. I have borrowed the literary distinctions "figurative" and "analogous" for these two types.

Video Metaphors

Video analogies tend to be playful. "Let's make it look like a . . ." They rely on the facility of the moving image and sound to create a direct reference to another experience. So, in Miguel Raymond's (Montreal) *Plate-Forme Video* one climbs onto a deserted grandstand littered with sawdust, and a video band strikes up from all around the edges with each monitor becoming a visual instrument of abstract images and colour accompanied by sound. In another reference to sawdust and entertainment, Michael Jaffrenou (Belgium) created a video circus, an electronic updating reminiscent of those little mechanical, staged scenes of a previous era, complete with a red velvet curtain. Striped horses and painted clowns prance and tumble from one monitor to another in feats of successive timing.

Dalibor Martinis (Yugoslavia) installed an invisible boat at Article outlined by 20 video monitors (the video medium?), each presenting a view from the deck, going to and coming from a city on the "HMS Goodbye Halloo." This was a direct environmental re-presentation complete with the sounds of lapping water and distant voices.

In Ingo Gunther's *Deja Vu* a number of monitors were hung from all angles and levels in a large dark room. Images occasionally flared from one monitor to another to suggest a memory almost grasped. Unfortunately, the display was hampered by technical difficulties and a presentation which was presumptuous in terms of space

OPPOSITIONAL AESTHETICS

by Karen Henry

and equipment needed to convey the idea.

The figurative works were those with more poetic depth in which the video was symbolic of the technology in a larger context of thought and feeling. Two women from Montreal, Barbara Steinman and Marhsalore, brought a humanistic consciousness to their use of video. In Marhsalore's installation at Optica the viewer was included within a circle of intimate conversation; the talking heads became real people sharing their emotional experiences, captured and held in a moment's gesture by a computer programmed for the nature of random conversation. The technology mirrored life which is both expressive and chaotic, and the viewer was involved through empathy with the personal disclosure. Barbara Steinman presented one of the more sculpturally intricate and sensitive works in the series at the Musée D'Art Contemporain. In *Chambres A Louer* the monitors took the place of windows, each draped by a venetian blind and with a chair facing each. Two lifelike scenes were reflected at a single point in the back of the room by two beautifully constructed miniatures. One screen showed the actual activity on a street below a window, the other, a succession of still images: one a voyeur, the other meditative, insular. The viewer became isolated in each reality relating through the images to the anonymity of existence in the rented room and, by implication, to the role of television as the connection to the larger world.

In comparison, the two men in this category had much more objective, political-intellectual references for their work. Servaas (Holland) used a pneumatic (forced air) device to control a whip which lashed out from a bastion of TV monitors in *Are You Afraid of Video?* This appeared to be an objectification of the real aggressive dangers of the sexist and violent imagery which showed on the monitors. It was a political attack on the medium which also threatened the bystanders if they were not wary. Servaas showed another work, *Pfft*, which falls into its own category of technical fun — the image of a mouth puckering to blow and a windy reaction from a feather in front of the screen.

Then there was N.J. Paik at the Galerie Esperanza with yet another TV Buddha meditating on technology and social theory. The one-man show included the tape of John Cage and a series of paintings of colour bars with and without TV antennae. Who can resist such specious celebrity? The opening was hedged round by the economic elite much to the advantage of Paik, who now has only the outward appearance of the fluxus anti-materialist ethic.

Interactive Media

I have placed three installations in the interactive category because the relation between the viewer and the work was directly and physically related to interaction with the technology, though each of these works also had a metaphorical context. Keigo Yamamoto (Japan) provided

a platform and Japanese wooden sandals so that the participant not only interacted with technology, but also with culture. The piece involved the Japanese concept of "Ma," the creative moment between exhalation and inhalation, the gap between perceiving and doing. One monitor displayed the feet of an instructor and the other the feet of the participant. The idea was to mimic the movements on the first monitor — a simple game which delighted the school children of Montreal.

This simplicity was in high contrast to the work of Gerard Minkoff (Switzerland) with his bank of 32 monitors. The convoluted rationale for this work involved a mythical reference to Medusa as the source of light and the video image as a mirage dependent on this power which could be cut off by the viewer, the eye of the camera then becoming blinded. There were 16 golden stones in two lines in the middle of the room — a reference to the 16 points in the Braille alphabet for the blind. The piece was a dynamic between the organic presence of the stones and a small cardboard camera and monitor and the grandiose presence of technical light images which dominated the work. The display of non-material forms was also the subject of Muriel Olesen's (Switzerland) installation at Powerhouse Gallery. She and Minkoff often work in collaboration, and the associations were apparent. Olesen used her own image, front and back, projected onto the wall by equipment on swings. Cameras and projectors hung from the ceiling waiting for a participant to effect the balance within the system. This dynamic system mirrored "games of love" where the phallic camera ejaculated through the tube in the belly of the monitor projecting electrons "against a screen which exists only to show its energy."

Representational

This group is made up of those installations which used video in a direct fashion to represent itself or to communicate information in the established format. In this category are the works of Stuart Marshall (England), Dara Birnbaum (USA), General Idea (Canada), and Maurizio Camerani (Italy). Stuart Marshall presented *A Journal of the Plague Year*, a sensitive combination of the personal, historical, and social aspects of homosexual experience. The piece was concerned with presenting the biases and fear tactics perpetuated in the media, particularly the AIDS scare, in the context of the persecution of homosexuals in Hitler's Germany. The video images were used to present evidence — i.e., these people are real, this is the sensationalized press, Flossenberg (where the gays were put to work in the quarries) exists, here it is today.

Giardino Italiano by M. Camerani sculpturally represented a garden of the senses in which tree forms were ear, nose, and eye. The video presented a romantic cat and mouse game in a shrubbery maze. The piece seemed to represent a cliché of ideas and images with repercussions for the video image which can only be sensual through obvious suggestion.

Dara Birnbaum's *PM Magazine* and General Idea's *Expose* dealt with prime time images and surveillance technology respectively. Birnbaum set the monitor in a blown up off-monitor still photograph, so that its position was like one of the isolated diodes of light which make up the video image. The tape loop which showed on the screen used random images and computer effects to elicit the pace and dazzle of prime time. General Idea made its usual pun on art and life with the obtrusive/unobtrusive surveillance monitors at the Musée D'Art Contemporain. The small monitor perched innocently high on the wall outside the men's urinal must have caused some discomfort among male art fans — the image of course was pre-taped but looked potentially revealing.

Aesthetic

In the final category are aesthetic works by LaFontaine (Brussels), Lucier (USA), and Poloni (Montreal). These installations presented the movement and colour of images for their own sake and the composition of monitors in space as part of that flowing visual, experiential energy. I have taken some chance in putting Philippe Poloni in this group because I did not actually see the installation in working order. It was put on hold due to electrical overload at the Galerie Graff. This is one of the difficulties of video installations in art galleries. The display was a window installation with a bank of 24 monitors. My sense was that it was primarily a piece in which the electronic visuals were presented for their dazzling "Super Natural" effect.

Ohio at Giverny (Lucier) was a meditative, elegant, wall installation in which a sensitive and impressionistic camera chronicled the natural life of the Ohio countryside

and Monet's garden at Giverny. The images moved within the frame from concentrated detail to luxurious abstraction, and the motion flowed from one monitor to another or broke into patterns of repetition along the expanse of monitors. Marie-Jo LaFontaine concentrated on the flow of synchronized images in a provocatively sensual presentation called *A Las Cinco de la Tarde*. Her subject was a flamenco dancer richly furled in red. The timing of the dance and music were extended through the technical channels in consecutive images around a circle of monitors. The controlled passion of the dance veiled the artist's cynicism toward her work as the "impossible communication, a destructive exchange."

Peggy Gale gave an excellent account of the impossibilities of objective description. By using these categories of Metaphorical, Representational, Interactive, and Aesthetic, I have prioritized the nature of my own response, attempting to give it some relevance to objective detail. These descriptive tools might not be relevant for the future of computerized classification systems which Rene Berger envisioned — where one might match up gallery facilities and installations by technical coordinates, and curators could access information for shows by subject, number of monitors, spacial relationships, etc. While this type of scientific classification is useful, it is not 'meaningful' description which implies a subjective language and way of seeing. Rather than a 'problem of description,' I see this subjective context as a source of vitality in the exchange which critical and descriptive dialogue requires. Descriptive order in this sense is always open to challenge, as is history and mythmaking.

Technology: the new art medium. Artists have taken this symbol of cultural power and brought it into a developing context of social critique and artistic aesthetics. Despite the insecurities of the movement, the fact of the Video 84 show of installations attests to the growing credibility of this form and the gallery potential and range of financial and technological support possible.

In May 1985, Artexte, Montreal's contemporary Art Information Centre, will publish a catalogue/book celebrating the Video 84 Conferences and Festival. The 264 page publication will include 11 bilingual texts tracing the history of video in each participating country, over 20 conference papers, and photographs from videotapes shown during the festival as well as photographs of video installations presented during the exhibition. This will be a unique, highly visual and informative account of current writing and production in video, indispensable to anyone interested in this art form.

ARTEXTE
3575, boulevard St-Laurent Suite 303
Montreal, Quebec, Canada

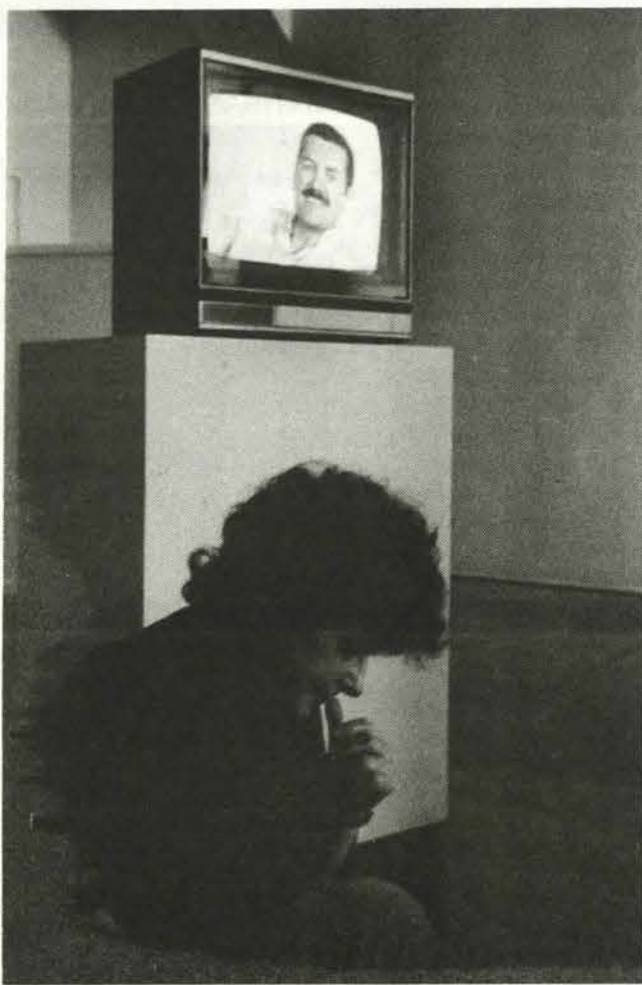


photo by Karen Henry



photo by Shawn Preus

Expose (1984) is composed of three parts. Each part makes use of a closed circuit surveillance camera focussed on a specific point which provides a point of reference for the work as a whole. The first part of *Expose* is in the Museum cafe. Here the camera looks at a work by General Idea called *Poodle Fragment Pavillion* (1984) which is surrounded by visuals from the Museum's own collection. These works were specifically chosen by General Idea, and they all share certain characteristics: the artist is invariably a well-known one and the work has acquired a high monetary value despite the fact that it is not one of the artist's major works. You will note that two of the works in this collection — the original cover from "Refus Global" (1948) and the drawings on the backs of Gitane cigarette packages (1955-1960) — could not possibly be considered as the major contributions by Borduas.

Nevertheless, once integrated within the framework of this museum exhibit they take on a highly distinctive character. The fragment of the "Pavillion" display which the camera focusses on provides a point of convergence for these connotations. The second and third parts of *Expose* both refer to day-to-day activities which we often carry out in a mindless, automatic way. However, the locations where these activities take place are carefully manipulated by General Idea's staging of the work, and they take on a completely different aura. The *Expose* display appropriated three different areas of the Museum for its exhibits — the columns above the cafeteria, the stairway, and one of the washrooms — to reflect three different levels of surveillance: cleanliness, access, and sexuality. We can see here the influence of George Orwell's famous novel *1984* on this installation.

As its title suggests, *Plate-forme video* is made up of an octagonal platform on which are mounted eight video monitors. The visitor must mount up onto the platform to view the work. The images offered by the monitors were filmed by the artist according to a specific plan in order to create a variety of visual themes. He experiments with explosive and implosive forces as well as circular pulses. Once the visitor reaches the centre of the radii formed by the monitors, she/he becomes completely integrated into the work. Given the route taken by the camera which originally recorded them, the images strike the eye of the spectator in unconventional ways. Coming out of a research work into the relationship between sound and image, these images try to create diverse sensations and atmospheric impressions such as city life, a tropical climate, and mental activity.

Miguel Raymond presents a set-up called *Plate-forme video* (1984). Born in Montreal in 1960, Miguel Raymond has studied Communications with an emphasis on Television, at Quebec University in Montreal. He is a member of Video Co-op in Montreal and has collaborated in numerous videographic productions as well as producing his own shows. The film *TV Screen* (1981) which he co-produced with Alain Bergeron is part of the Museum's collection. *Plate-forme video* is, in fact, his first video installation production.

Barbara Steinman's original entry for the Video 84 exhibit could not be completed due to unforeseen circumstances. In its stead she is presenting an unedited version of *Chambres a louer* (Rooms to Rent) (1980-84). Certain portions of this display were shown at the Powerhouse Gallery some years ago. In this work, Steinman explores the ways in which we create private space. "How to define the space of one room. . ." Spilling out of the boundaries of the space of the room she includes, thanks to the use of video, a view of the world gained through the use of windows. The reference to television as also a window on the world is clear.

Barbara Steinman was born in Montreal in 1950. After having completed her bachelor's degree at McGill University, she obtained her master's in Educational Technology from the Concordia University in Montreal. She went to Vancouver in 1974 where she became a member of Reel Feelings (a feminist activist collective making use of video and cinematography), and of Satellite Video Exchange Society. She returned to Montreal and has been directing the Powerhouse Gallery for a year. Her videos and videograms have been on display at the Vancouver Art Gallery, the "Musée d'Art Contemporain," the "Chambre blanche" and the Powerhouse Gallery. She has set a precedent for video artists by being the first person to sell a video installation to Canada Council's Art Bank.

EXPOSE

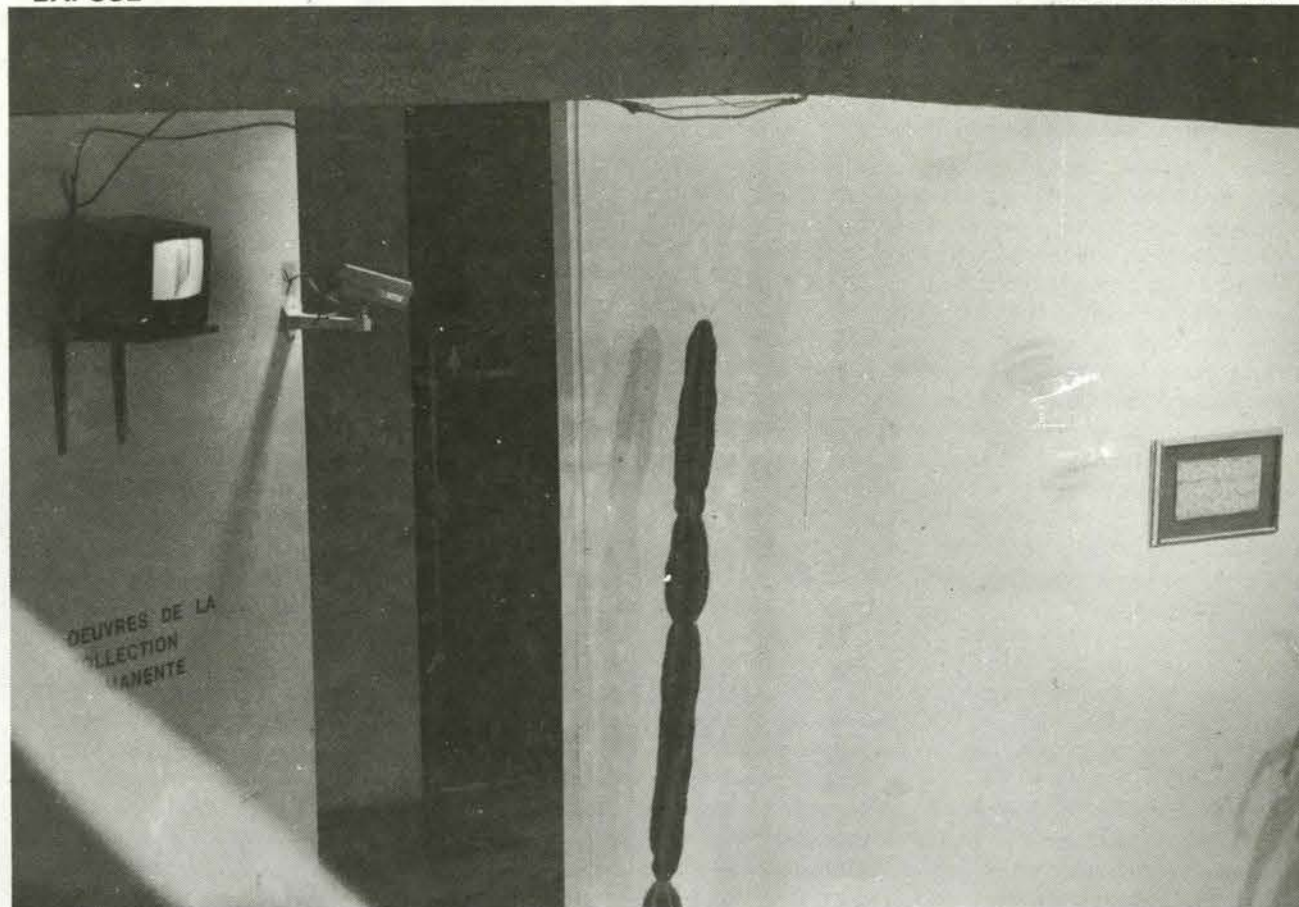


photo by Yvan Boulerice

GENERAL IDEA

PLATE-FORME VIDEO

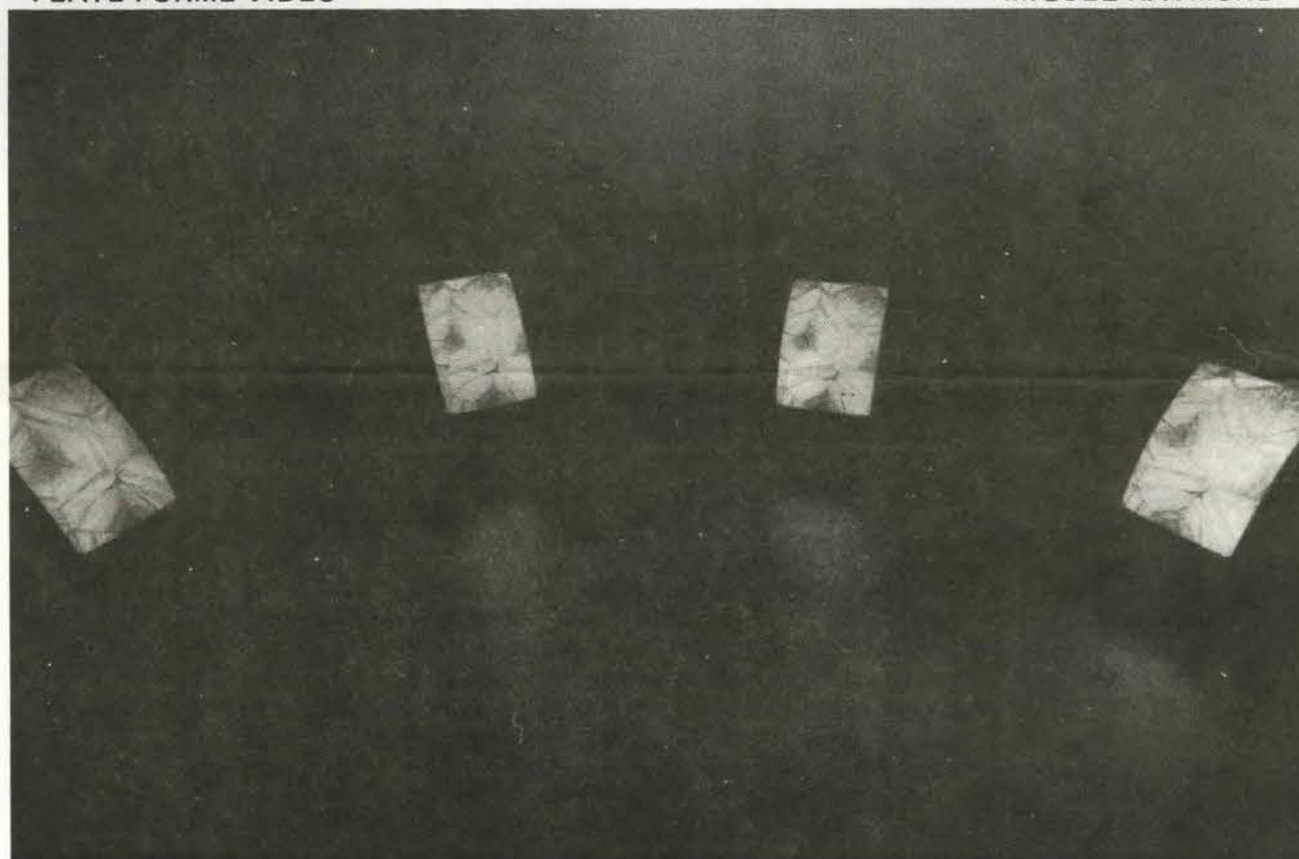


photo by Yvan Boulerice

MIGUEL RAYMOND

CHAMBRES A LOUER

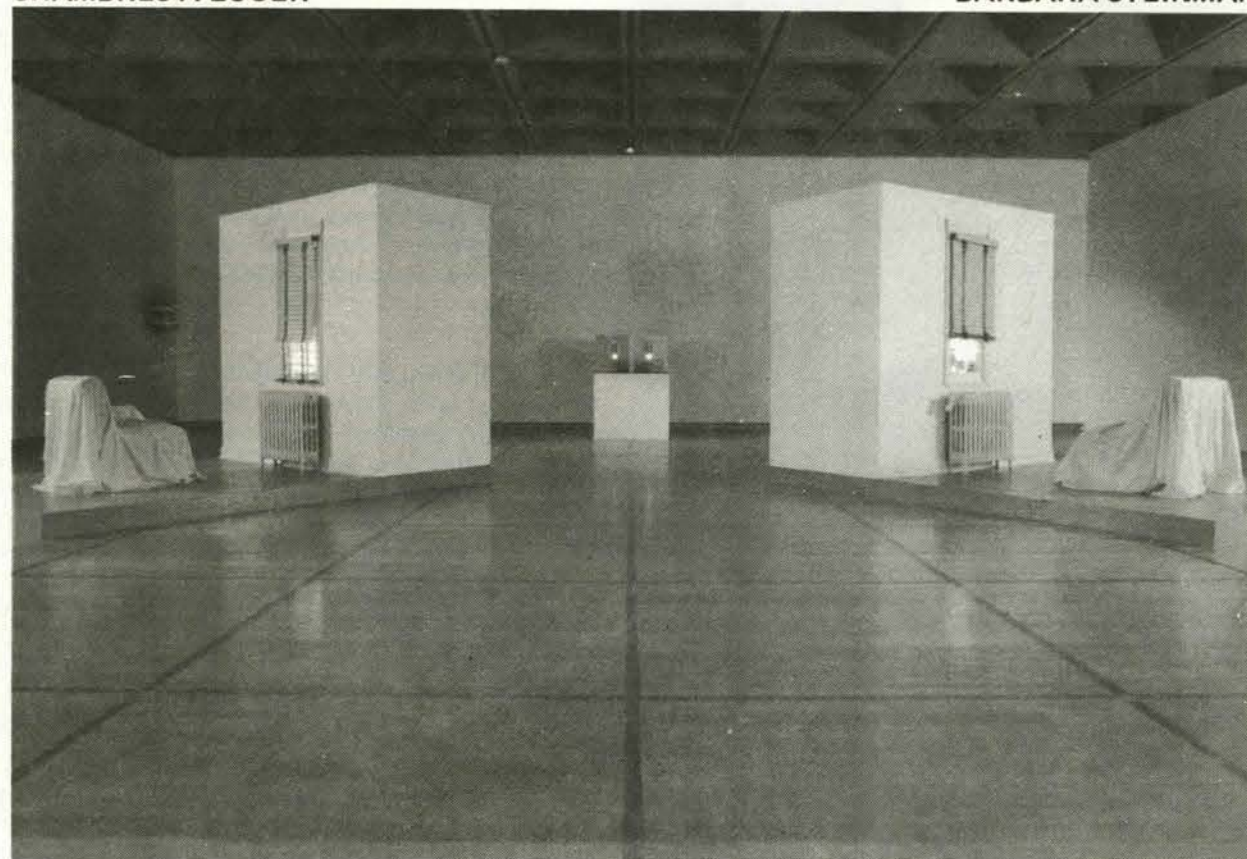


photo by Marc Cramer

BARBARA STEINMAN

A foot work has a bodily expression like looks of a face. The feet sustain the whole body from head to foot. So the expression of a foot work has a great relationship with the rhythm of the loins and the hands' movement.

When a person perceives a foot work and corresponds to it with a foot work, 'MA' (pause in the rhythm), in other words 'KOKYU' (breath), springs out in the tiny time space where the stimulus goes through several nerves such as the optic nerve to start an action. But naked eyes cannot catch 'MA' or 'KOKYU' so easily. Therefore, I took 'the model foot work' and 'the performer's foot work corresponding to the model' in a video at the same time. Then I screened it out on the two monitors at the same time, so that the relationship between them could be made clearer.

Between 'the model foot work' and 'the performer's foot work corresponding to the model,' that is to say, between YOU (the performer) and ME (the artist), there seems to spring out 'KIRYU' (the energy of the body), which is like 'electric field.' In other words, in the place between the frames of the two monitors where nothing seems to exist, there is something internal, which is perceived more by the body than by the eyes. And on the top of that, it seems to be perceived by 'KI' (spirit or energy of the body).

Keigo Yamamoto was born on February 4, 1936, in Fukui City, Japan. Beginning in 1971, Keigo was one of the first Japanese artists to work with video. His conceptual works reflect Japanese culture and sensitivity and, because they are 'non-language', have been accepted internationally.

The reporting of AIDS by the media in general and the medical press in particular has had a devastating effect on the gay community both in terms of its consciousness and its civil rights. On July 3, 1981, the New York Times printed a three column article headlined RARE CANCER SEEN IN 41 HOMOSEXUALS. By the following weekend the New York gay community was gripped by a horrible fascination with its own (fantasized) fragility. By June of 1982 the city council of Columbia, Missouri, had defeated a gay rights ordinance as a result of the argument that gay men are the regular transmitters of disease.

Since the 1970's, the gay movement has begun to effectively resist the imposed definitions of homosexual identity by State, Church, media, and medicine and has constructed a complex support structure for its own new definitions of gay identity. Recently these gay social facilities, arts and leisure resources, radical media, and economic and political units have come under increasing pressure (note, for example, the repeated attempts to silence the gay press — *The Body Politic* in Canada and *Gay News* in Britain), and this has had an associated effect upon the gay identity which those oppositional ideological and political groupings sought to construct.

Stuart Marshall's video tapes, installations, and performances have been presented throughout Europe and the United States. His writings on the theory and practice of video and television have been published in, among others, *Screen*, *Studio International*, and *After-image*.

Album: a question, an investigation, a game, a hope. The stuff our lives are built upon, collected in our memory. The mystery of interaction, gleaned from the imagery, experience, and feeling that form our own albums; the substance of synchronicity. Moving outward in concentric circles to find echoes in others, our subjectivity may take apparently random impressions and weave them into the fabric of our own individual understanding. The same joys and fears that define one person's character can find familiar passage through another's strengths and weaknesses.

(Over a period of several months we worked in individual sessions where the participants talked and I, the mirror, listened as, in varying degrees, they came into closer touch with themselves and, consequently, with others. With each try there was more revealed, more to examine — a learning process for all of us and the basis of our tapes in the installation.)

Working with a computer (collaborative entity and alter-ego), we become sculptor, composer, and conductor of this video ensemble; of the monologue, dialogue, or conversation as one tape starts the instant another stops; a shifting human montage — always changing yet somehow inevitably familiar.

Marshalore is a transdisciplinary artist based in Montreal. Her pieces are composites; sometimes seemingly disparate ideas layered and juxtaposed to create an integration of visual, aural and textual images. Her work has been shown extensively in North America, Europe, and Japan.

BETWEEN SOUND & SOUND No. 1

KEIGO YAMAMOTO

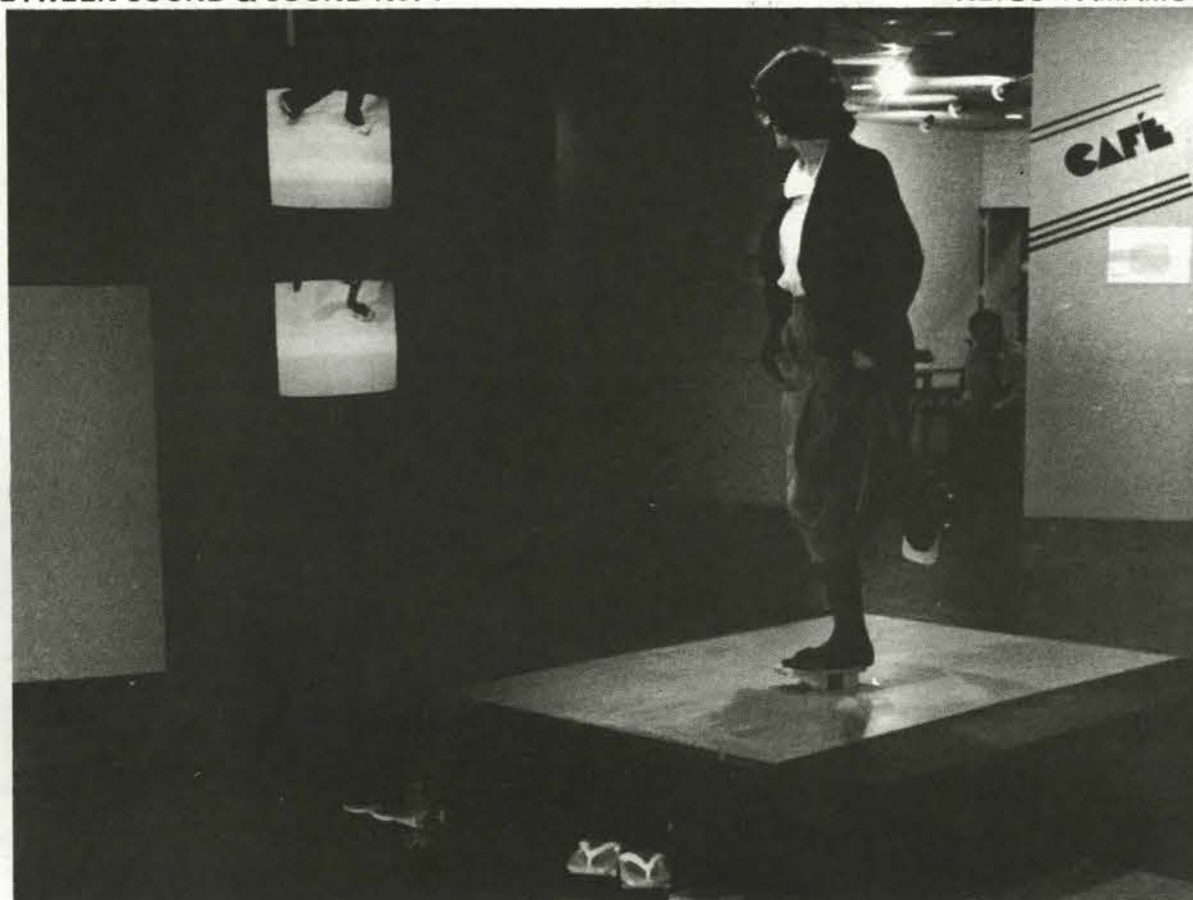


photo by Shawn Preus

A JOURNAL OF THE PLAGUE YEAR

STUART MARSHALL

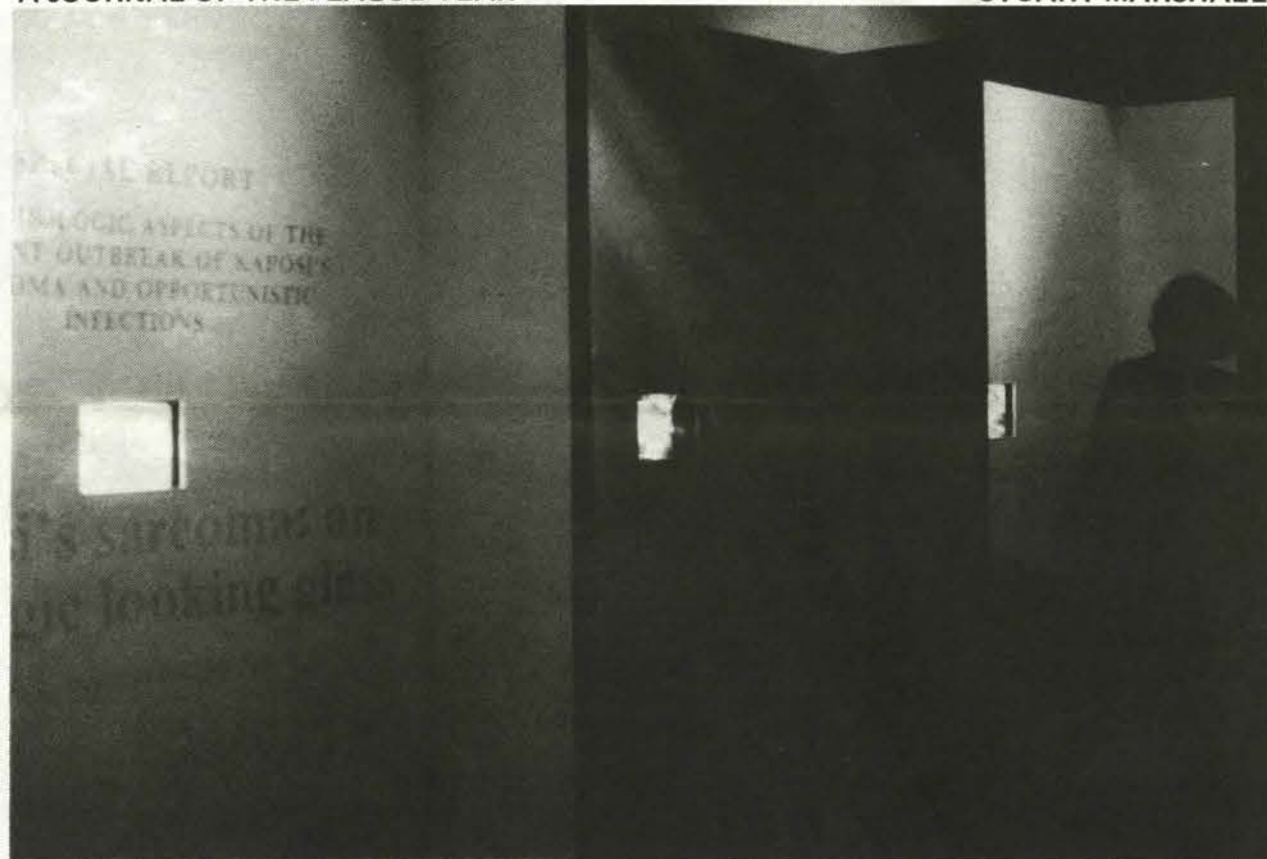


photo by Shawn Preus

ALBUM

MARSHALORE

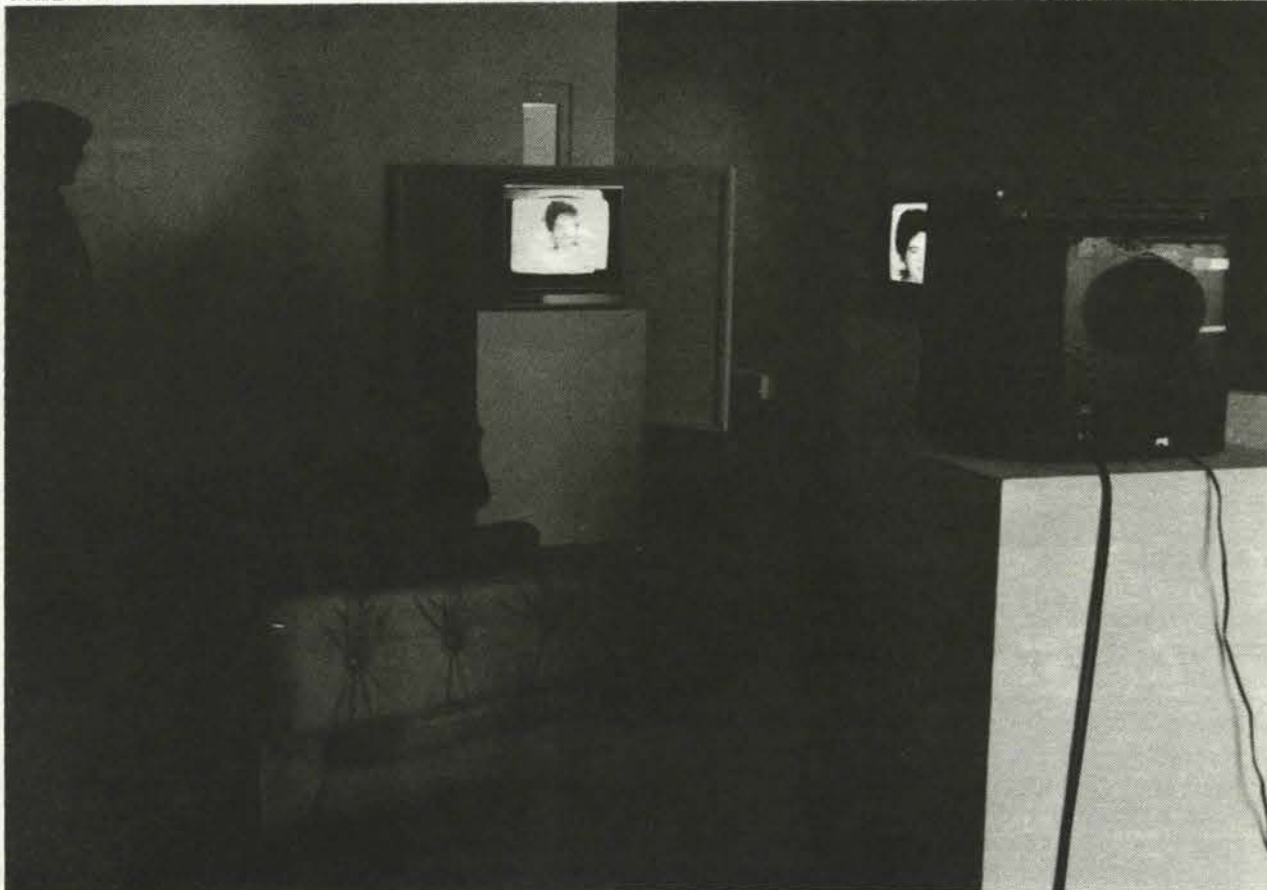


photo by Karen Henry

If the swing seems traditionally linked to games of love, it is because it is hooked to an almost universal tradition of fertility rites, a reactivation of the connection between sky and earth, which are like the two faces of one ambivalent body as is the video circuit. The camera, with its phallic appearance, is in reality a matrix receiving an image, and the monitor, looking like a belly, hides a cathode tube ejaculating electrons projected against a screen which exists only to show its energy.

It is in this way that we can literally speak of open and closed circuits; especially as the image received on the video screen is not a pre-taped image, but is an image inherent to the monitor-camera circuit. One could say that the circuit can be opened or closed by the interference of the spectator who, in this way, becomes active either by coming between the filmed object and the camera or by activating one of the eight swings. The circuit plays on an echo between two slides as points of departure: in one, I am sitting on a swing facing the camera and in the other, with my back to it. These two slides are projected onto the wall by projectors which are themselves installed on swings. These images are taken up again by video cameras (four), also installed on swings, and are retransmitted to monitors, two of which are also swinging.

The entire arrangement is at the mercy of the spectator; a movement impressed on one of the swings starts a chain of movements in various points of the installation, "La video, je m'en balance," but on the condition that the spectator is actively involved.

Muriel Olesen is a Swiss artist who has shown extensively throughout Europe for the past ten years. She has often worked in collaboration with artist Gerald Minkoff, also from Switzerland.

LA VIDEO DE M'EM BALANCE

MURIEL OLESEN

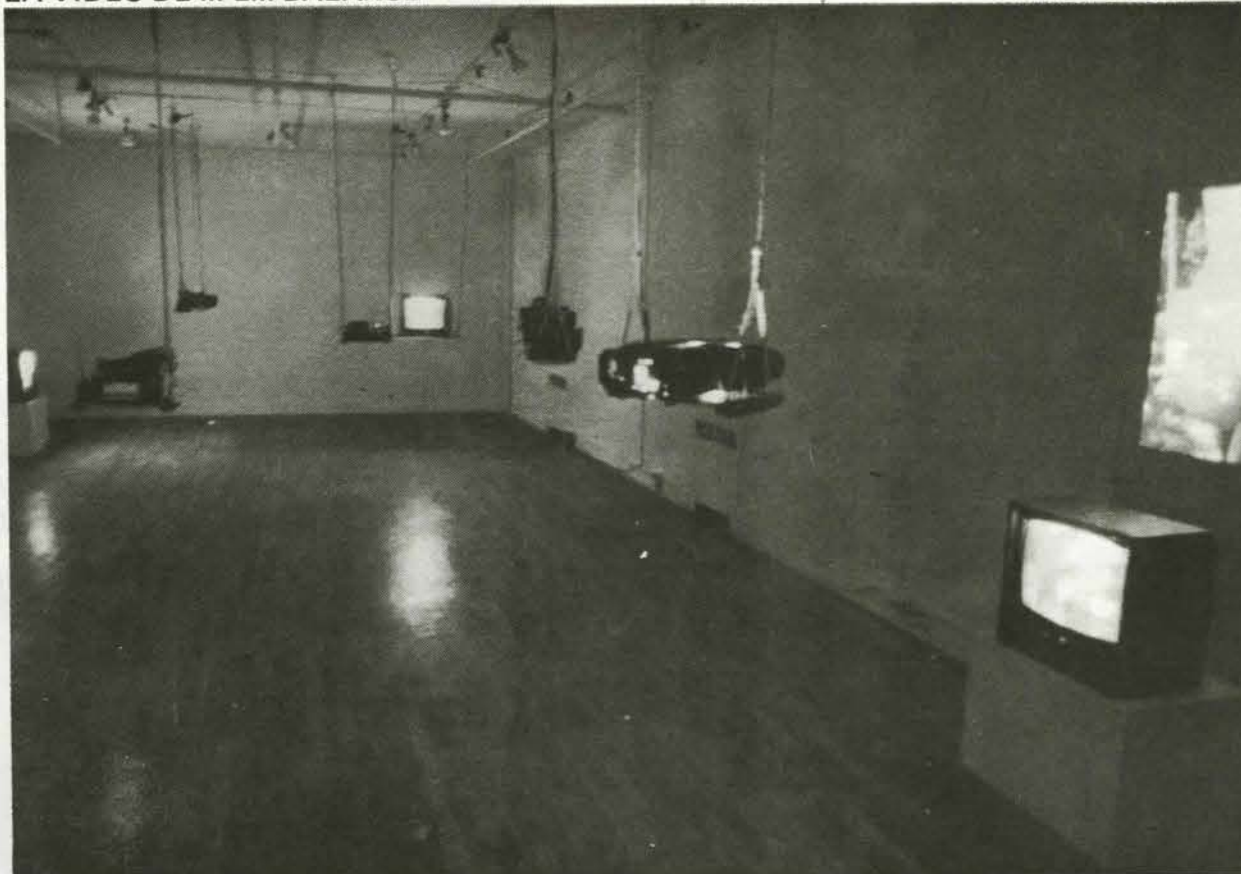


photo by Gerald Minkoff

A LAS CINCO DE LA TARDE

MARIE-JO LAFONTAINE

For Video 84, Powerhouse presented *A las cinco de la tarde* or *La dernière tragédie*, a video-sound installation with fifteen monitors in a closed, neutral, dark space.

"I think that video has no more 'stories' to tell; we are at the end of a period of love; we've gone to a place beyond where there is only violence, unhappiness, and tragedy left.

"We are in a period that is essentially preoccupied with survival.

"The work that I undertake within the various categories such as drifting, flamenco, and bullfighting put into play a movement of impossible communication, a destructive exchange."

Marie-Jo Lafontaine is a video artist from Brussels who has been creating video installations, shown all over the world, since 1979.

If we only truly communicate when we are faced with death, as contends Marie-Jo Lafontaine, then here communication occurs at the intersection between violence and tenderness; that moment in time which demands that the viewer question herself/himself while at the very edge of his/her existence. Life most truly exists when it is on its last legs with one step already in the abyss.

There is no time for thought within the video environments created by Marie-Jo Lafontaine: the images follow one another on the screen, either at high-speed or in slow-motion, accompanied by sonorous phrases. Each monitor evokes a reaction by practically spitting its images at the spectator. The viewer is watched. The two mediums, video and audio, enfold and surround the viewer, forcing

him/her to see and hear everything simultaneously. We think we have seen and heard, but we are caught up in our own trap. The viewer is assaulted by intimate hallucinations while at the same time trying to deflect the intoxication created by an asexual machine. The words convey contradictory sensations and the sensations tear each other apart. But the silence says something else.

Marie-Jo Lafontaine's answer is the resolution of language. Within the silence lies another silence: that of the word which has ceased to be a word, of sound which has ceased to be sound, of the image which has ceased to be an image. Even if it moves, cries, shouts, the spiral comes to a stop at a single point of no return: that of death carried in triumph.

This "videocastelet" installation is presented like a puppet show and is made up of five screens and five magnetoscopes which are perfectly synchronized. The program lasts from five to eight minutes and is repetitive.

Each screen is a theatre of events; events which occur separately or which affect each other. Thus a person arrives, like at a theatre, coming in from the courtyard, while his double arrives from the garden. Their paths follow an obstacle course as they try to negotiate past all sorts of traps laid for them: graphic traps, distorted proportional traps, electronic traps and parasites; they move across the screen one step at a time and each step they take is a bigger mistake than the last one. Meanwhile a clown pushing an elephant passes, while another clown being chased by an arrow (coming from the garden), disappears behind a curtain while the arrow twangs into the frame; a jet of water rises up from the floor; a trapeze artist swings across barely on the edge of the top screen; another elephant comes in, this one spitting in technicolour; elsewhere a face swallows herds of deer; a tightrope walker splits in two in the zoom of a revolving graphic; one of the tightrope walkers drops through the floor which you can hear quite clearly...

Playful images (images as toys), a play of screens, a play of synchronized frames, in frame, out of frame, *Parade* is made up of images from the "Electronic Video Circus" which have been dis-located, re-connected, and re-shaped for this particular scene.

Michel Jaffrenou lives and works in France.

PARADE

MICHEL JAFFRENOU

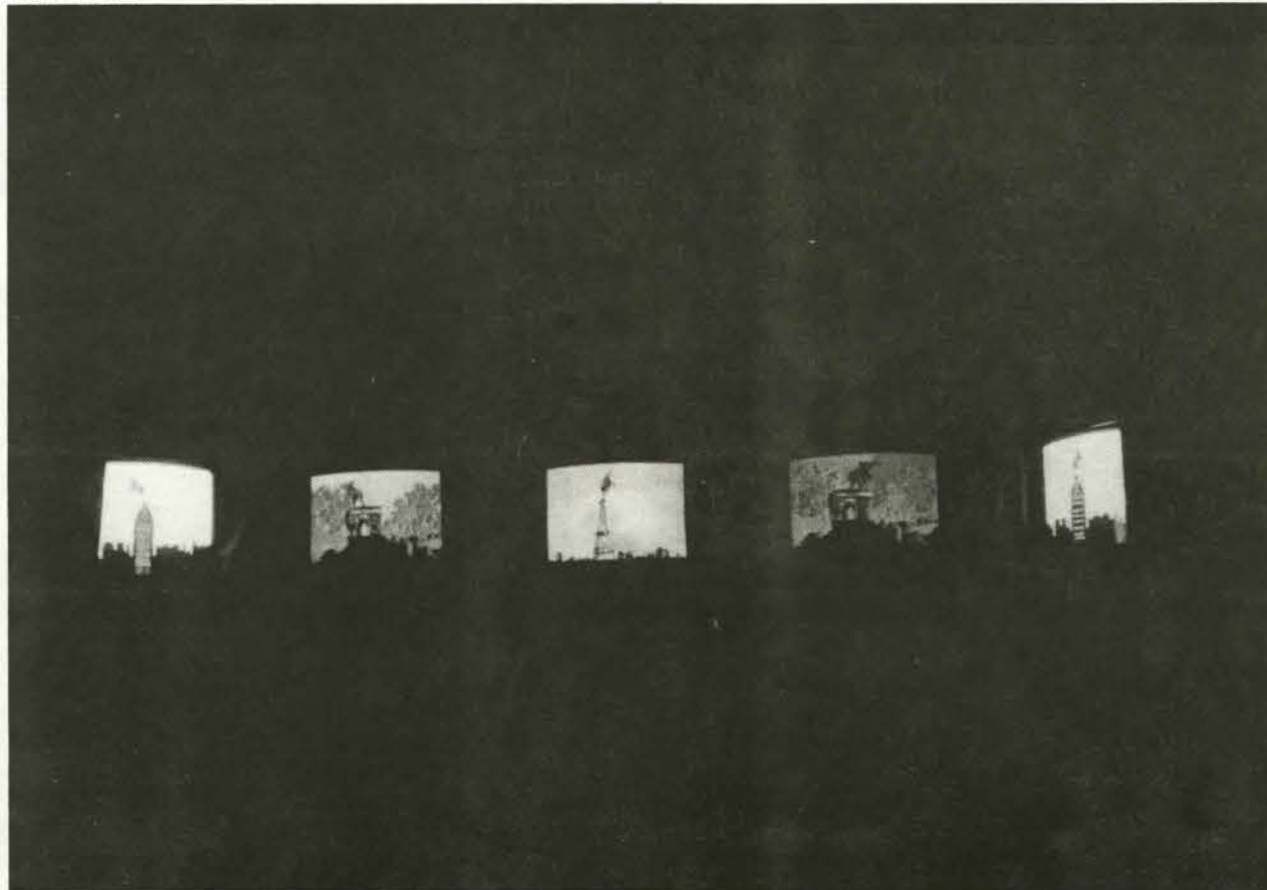


photo by Shawn Preus

GIARDINO ITALIANO

MAURIZIO CAMERANI

Four monitors, connected to four magnetoscopes, are placed on the floor and oriented in different directions so that no matter which part of the room one occupies one can always see an image. The images are transmitted continuously, giving the effect of open windows, four different points of view of a garden. Each monitor tells part of the story.

Taking one particular perspective of reality, the story is told, from one monitor to another, like an event occurring in front of our eyes.

Three large trees, somber and gnarled like olive trees, add the finishing touch to Giardino Italiano's production.

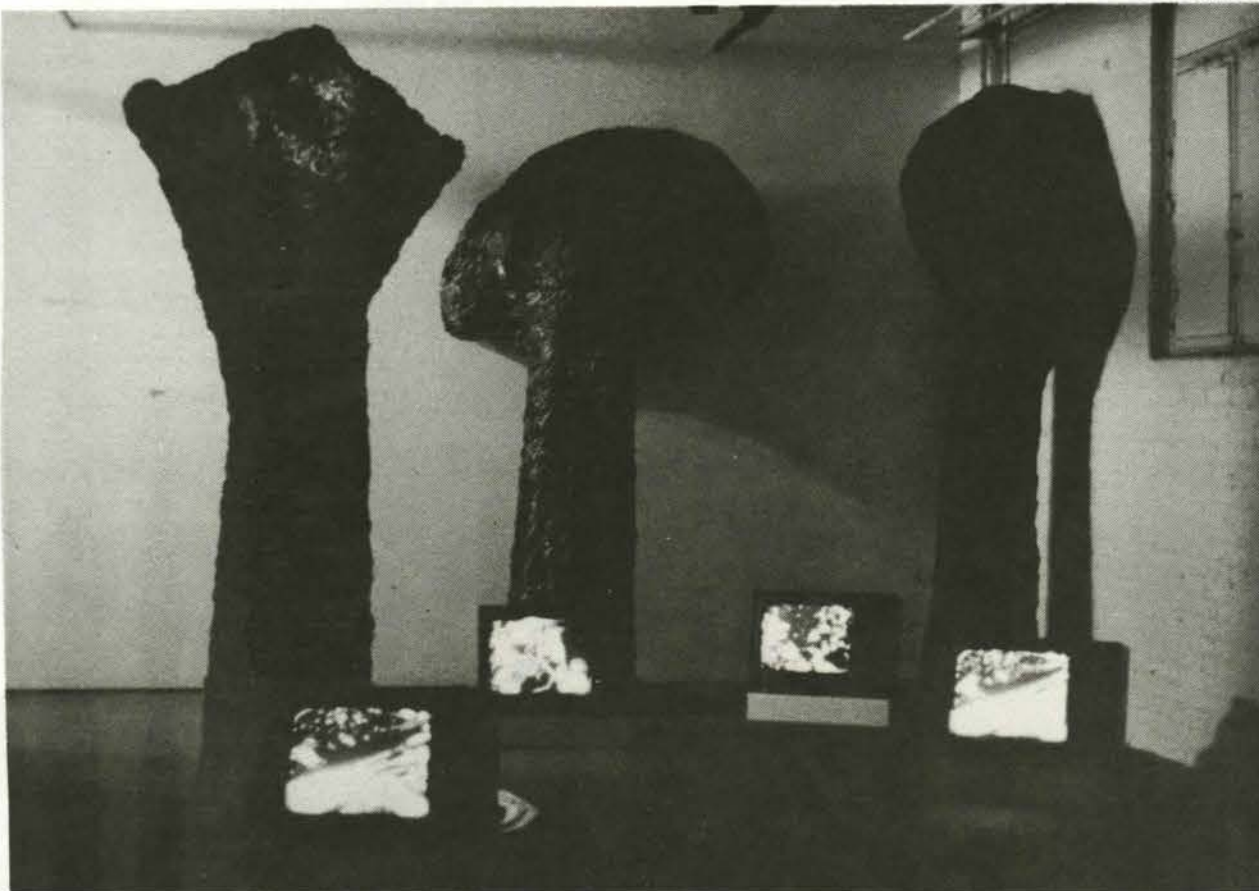


photo by Shawn Preus

OHIO AT GIVERNY

MARY LUCIER

"This work is an investigation of light in landscape and its function as an agent of memory, both personal and mythic. It deals with the convergence of disparate entities — geographies, epochs, sensibilities; with transitions from one state of being to another; and how, within the frame of imagination and collective memory, these "dissolves" take place.

"It is structured as a journey of the camera from the relative simplicity of a bucolic Ohio heritage, through an evocation of medieval Europe, to the impressionist landscapes of Monet's Giverny, ending finally in the misty avenues of Pere Lachaise cemetery. In this adventure, landscape is the chief protagonist — articulated by changing light and by camera movement, animated by highly pictorial sound, and made poignant by the very absence of inhabitants. References to the motifs of Monet function throughout as the "art historical" memory, underlying the more personal evocation of French and American personae.

"While a strong subliminal narrative gives the piece a very linear development in time, the alternating spatial deployment of the two videotapes across an arch of seven monitor screens allows a generous exposition of landscape panorama — at once cinematic, sculptural, and theatrical."

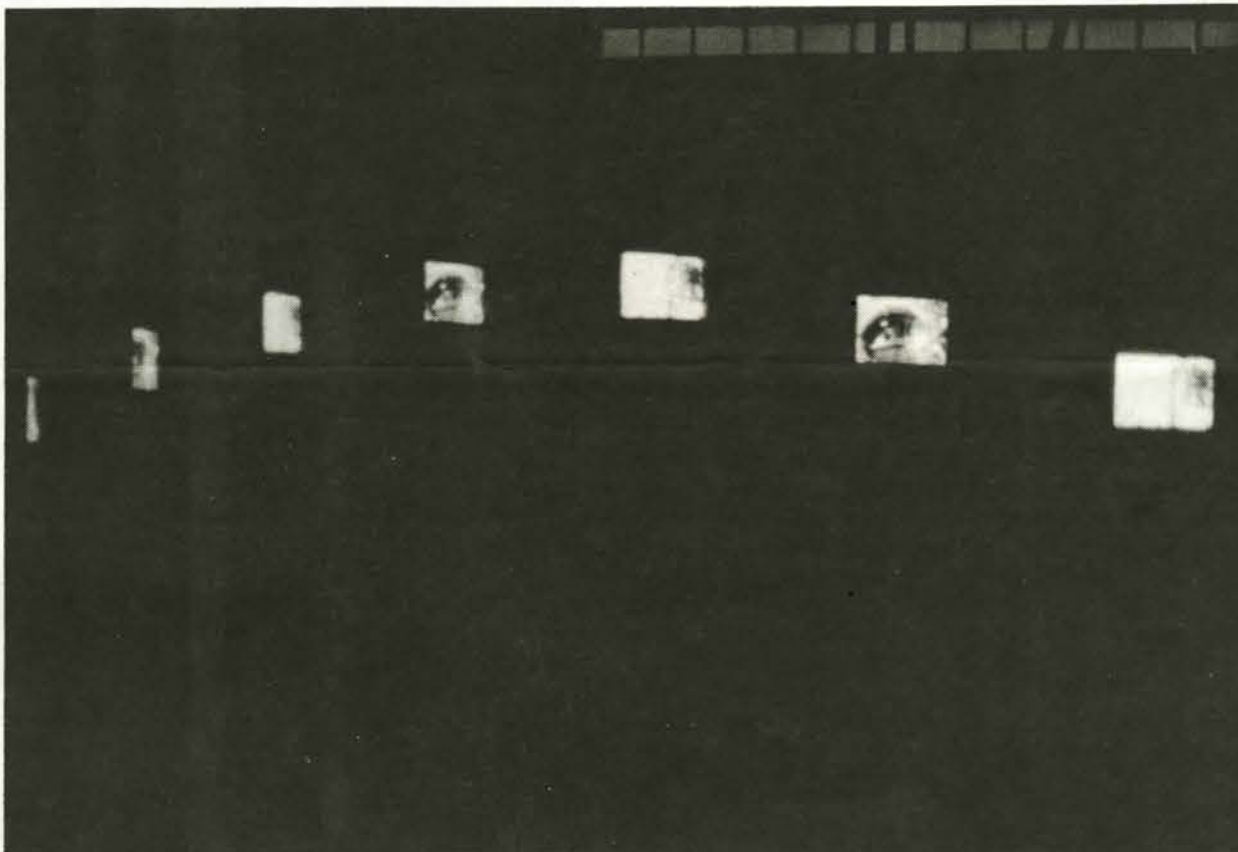


photo by Shawn Preus

PM MAGAZINE

DARA BIRNBAUM

Dara Birnbaum, a New York-based artist, came to video in 1978 with degrees in both architecture and painting. She has exhibited at The Museum of Modern Art, New York; The American Film Institute and the Kitchen, as well as the Van Abbe Museum, Holland; ICA, London; Musee d'Art Moderne, Paris; Kunsthaus, Zurich, and the Moderna Museet, Stockholm. She participated in MOMA's Video Viewpoint series in October, 1981, and will create new installation works for Documenta VII, Kassel, Germany. Two books on her video-works will be published in 1982.

Using the formal devices of repetition, dislocation, and altered syntax, Birnbaum's videotapes dissect, invert, and reconvert broadcast television. The rapid-fire imagery and high energy pacing of her videotapes provide telling comments on our media-induced view of the world.

from *Electronic Arts Intermix catalogue*



photo by Karen Henry

Philippe Poloni is a multidisciplinary artist who deals with video as a 'social and personal transforming element.' He has been producing tapes independently and collaboratively with Daniel Dion since 1977. His videotapes have been exhibited in Japan, U.S., England, France, Switzerland, Holland, and throughout Canada.

SUPER NATUREL

PHILIPPE POLONI



photo by Shawn Preus

Imagine that you are travelling on a ship which can simultaneously sail in two opposite directions.

Imagine all the conveniences of such a ship compared to conventional vessels. Every journey would be coming and going at the same time.

For some of you this may seem completely irrelevant but keep in mind that there are people who wish to leave before they even came back.

I know certain individuals who felt a need to return before they even left.

I have a good reason to say that. I had a similar feeling on my way to/from New York. I felt I wanted to come back only when I was leaving, and I missed it when I finally arrived.

Dalibor Martinis is a Yugoslavian artist who has earned an international reputation and whose productions have been displayed on four continents. He has participated at international festivals in Locarno, San Sebastian, La Haye, Rome, Ljubljana, and Montbeliard. His videos have appeared on Italian, Belgian, Yugoslavian, and American television, to name but a few.

JOURNEY

DALIBOR MARTINIS

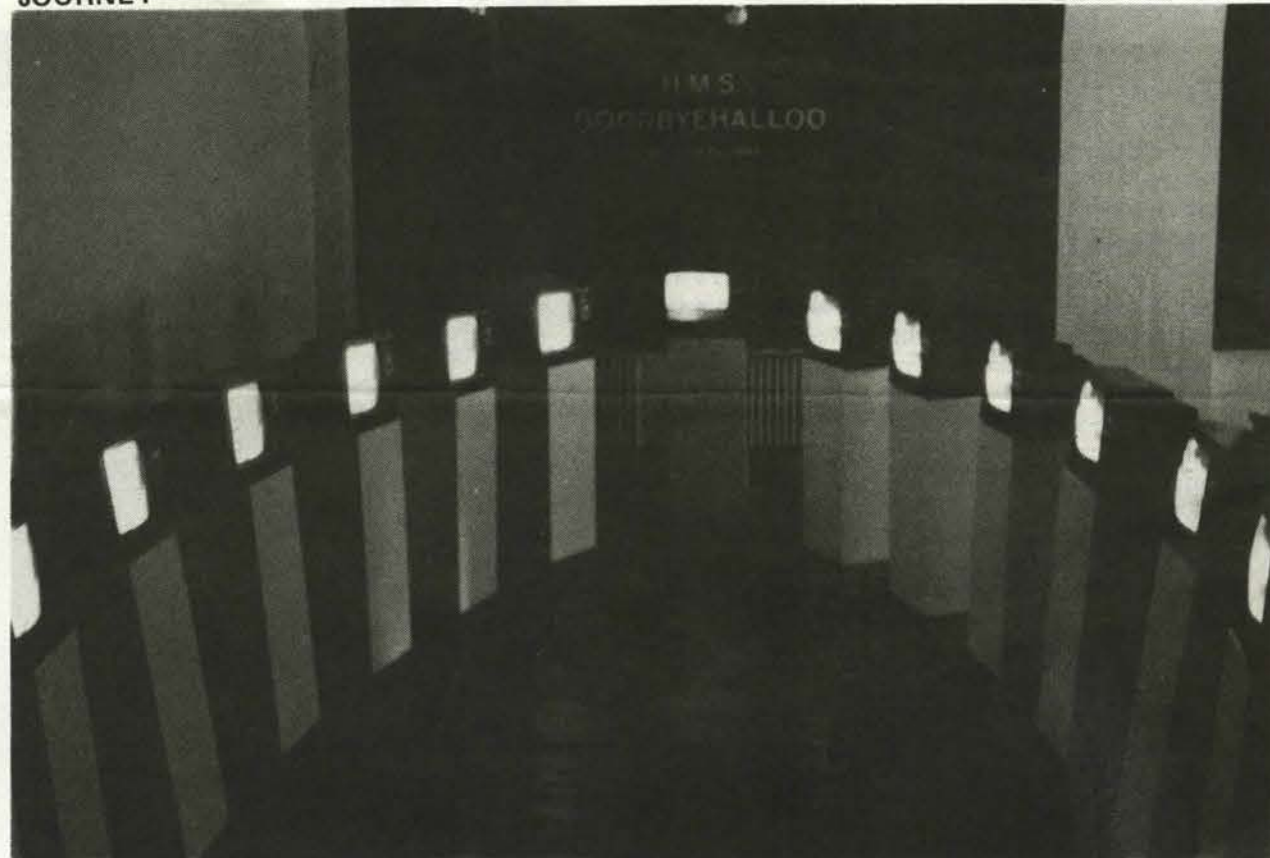


photo by Shawn Preus

This work consists of a triangular relationship among three elements: a transmitter, MEDUSE, an interface, MEDIUM, and a receiver, MIRAGE, which conveniently begin with the same letter as Montreal and Minkoff. These three elements mirror and echo one another. MEDIUM, being the intermediary and link between MEDUSE and MIRAGE, is composed of 16 video monitors whose 16-point Braille configuration spells MIRAGE, and is connected to a camera (originally to be 16 cameras) indifferently shooting one of the 16 stones.

In this play of light against dark, the "voyeur" who dares meet the gaze of MEDUSE will be blinded by the light: in the clear, so to speak, the spectator who steps into MEDUSE's projected light cuts off the source of light for MEDIUM causing the stone to disappear from the eye of the camera, and the 16 screens of MIRAGE become empty. The stones of the MEDIUM are literally projected only when the MEDIUM takes in light, but in its subjection, its stopping, the mediated passage becomes possible: the video circuit opens and closes at the whim of the spectator. In a corner of the room, a "video circuit" made of wood and painted cardboard records this very text. In the screen of this monitor 16 holes are pierced: "VIDEO?"

The Medium is the Misunderstanding; the Misunderstanding is the Message.

VIDEO? L'ARME ABSOLUE—LARMES ABSOLUES

GERALD MINKOFF

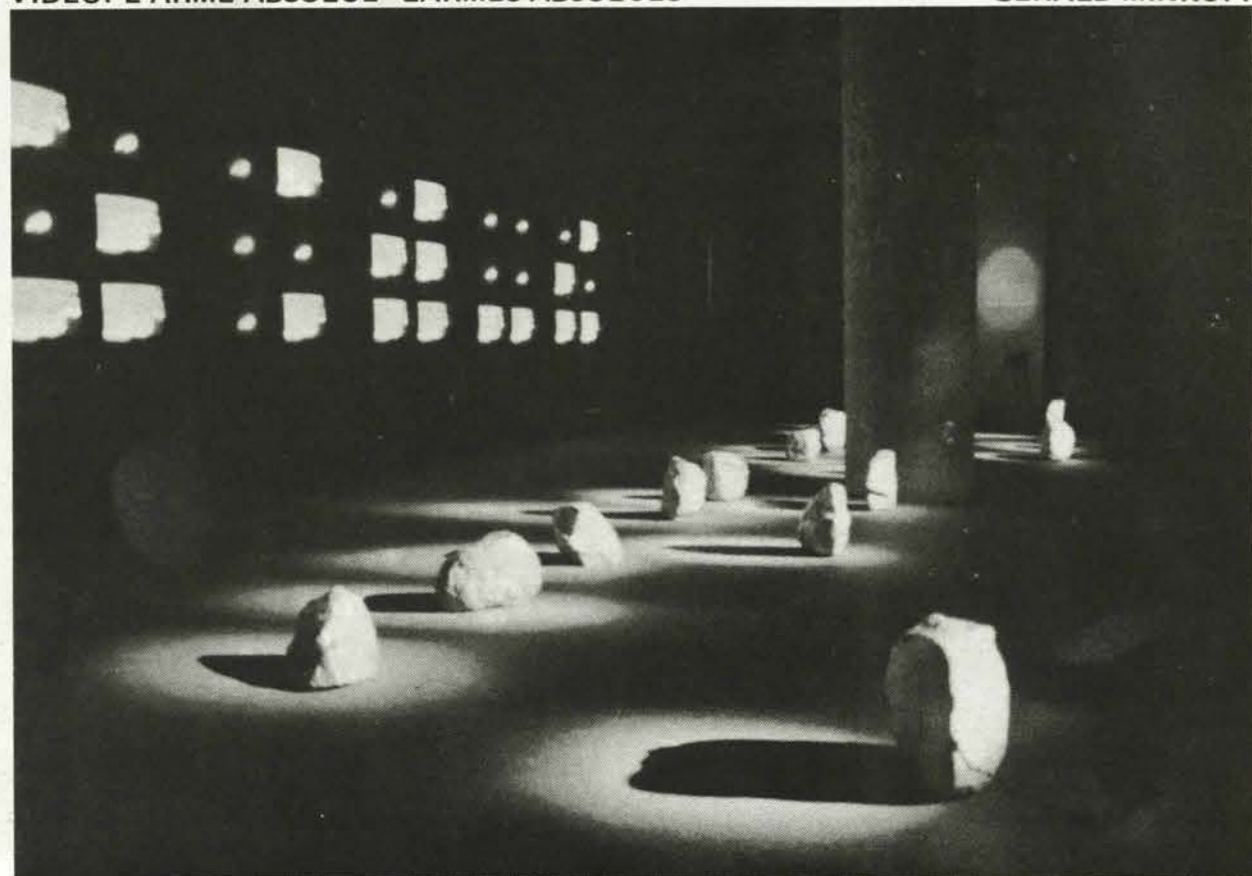


photo by Gerald Minkoff

DEJA VU

INGO GUNTHER

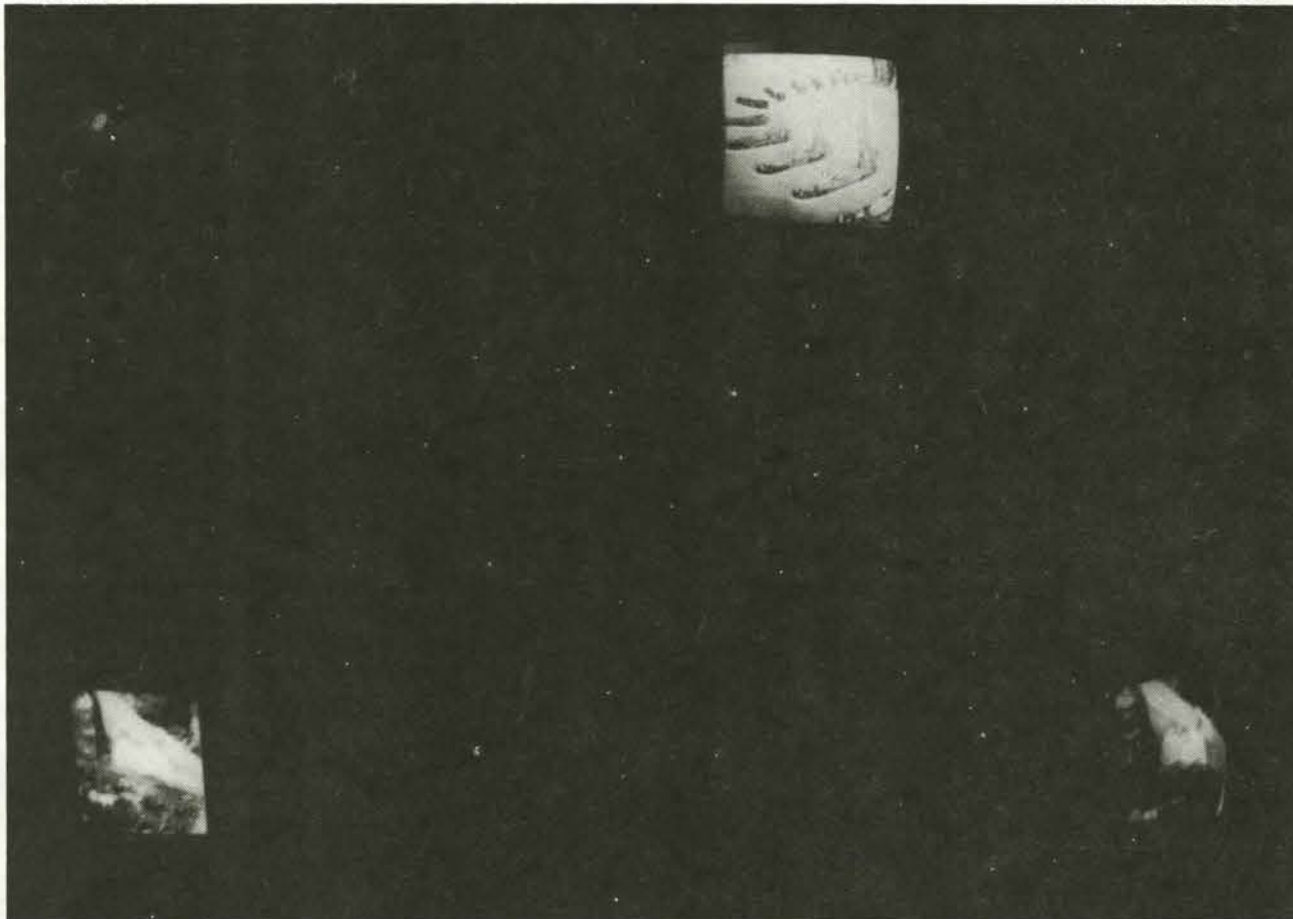


photo by Yvan Bouterice

PFTT / ARE YOU AFRAID OF VIDEO?

SERVAAS

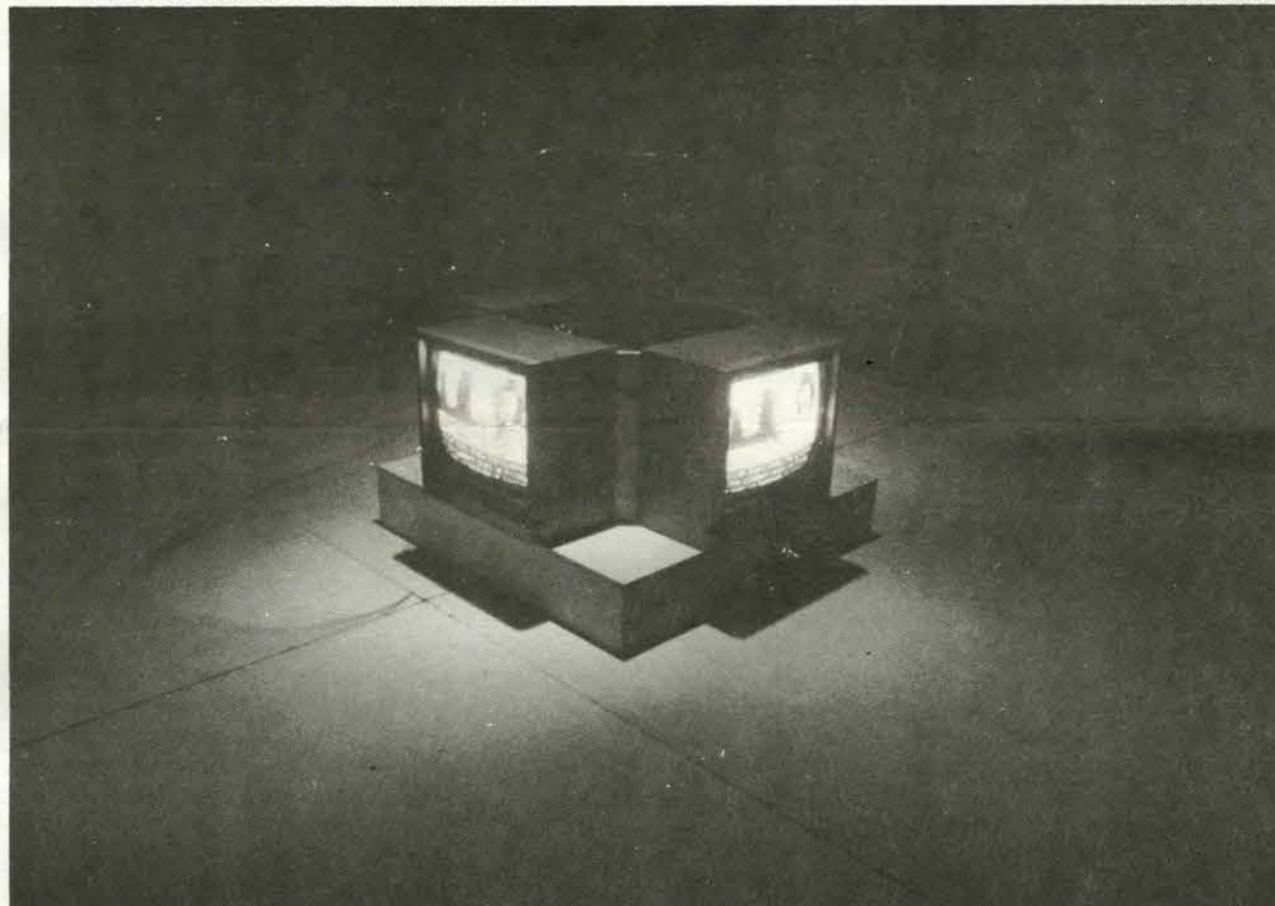
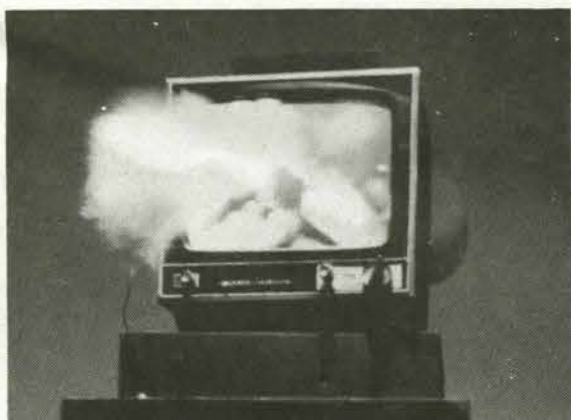


photo by Denis Farley

Are you..afraid of Video? The audience should definitely be aware of the physical impact of the whiplashes and prepare to jump out of reach.

Servaas is from Holland and his works have been shown internationally. Broadcasting of his work have been included on WDR 3 Kevien, Germany; RAIVPRO tv Holland; Cable tv Amsterdam; Swedish tv Stockholm.



TV BUDDHA

NAM JUNE PAIK



photo by Denis Farley

Nam June Paik, composer, pioneer video artist, and long recognized elder statesman of Video Art, was born in Seoul, Korea in 1932. Educated in Japan (University of Tokyo, 1956) and Germany (Universities of Munich and Cologne and Freiburg Music Academy), Paik worked in the Studio for Electronic Music of Radio Cologne. In the Spring of 1963 he mounted what must have been the first video exhibition anywhere at the Galerie Parnass in Wuppertal, "Exposition of Music and Electronic TV." Included were thirteen "prepared" TV sets on which the images could be manually manipulated magnetically by the viewer — probably the first electronic participation works.

The next year he came to New York where he had a one-man show at the Bonino Gallery (1965) and participated in a number of group exhibitions at the Howard Wise Gallery including "TV As A Creative Medium" (1969). In 1970 he developed, in collaboration with Schuyler Abe, the Paik-Abe Video Synthesizer at WGBH in Boston which permitted him to attain effects which he uses in his later videotape programs to impart the typical Paik flavor.

from *Electronic Arts Intermix catalogue*

GÁBOR BÓDY

"The man who feels no impulse for the study of women may be what he may, but one thing is certain, he is no aesthetician."

Kierkegaard

"To be sure, a dark figure appears, wrapped to the eyes in a cloak..."

Kierkegaard

Who is this master of illusion in the guise of a 19th century philosopher? Gábor Bódy, a Hungarian-born film and video artist visited Vancouver as artist-in-residence at the Video Inn in September and produced a rough cut version of *Either/Or* in Chinatown in a three week marathon of shooting and editing. He has worked in video over the last three years since his residency in Berlin where portable video equipment was available. *Der Damon* in Berlin (1982) was the first tape in the *Anthology of Seduction*. It is based on an epic poem of romantic obsession and religious guilt by the 19th century Russian poet Lermontov. Bódy interprets the text using modern visual idioms and symbols of power and possession. *Der Damon* was screened at Video Inn on September 6. He also has several feature films to his credit, including a three hour epic called *Narcissus and Psyche* and his latest feature *Kutya Eje Dala* (*The Dog's Nightsong*) (1983).

In the following excerpts Gábor Bódy talks about his work.

For me film and video are not so very different from each other. They are both a kind of cinematography. Cinema in Greek means "moving" and graph means "writing" — writing with moving pictures. Though film and video are very different media, for me they are both writing with pictures and sound. From the start I have worked with both. It is a question of possibilities for my work. There are, of course, differences. One is in the technical medium, the quality of the picture, the timing, how you work with it; and the other is in the output of the work, how it is distributed and shown. I want to be free from the constraints of 'genres.'

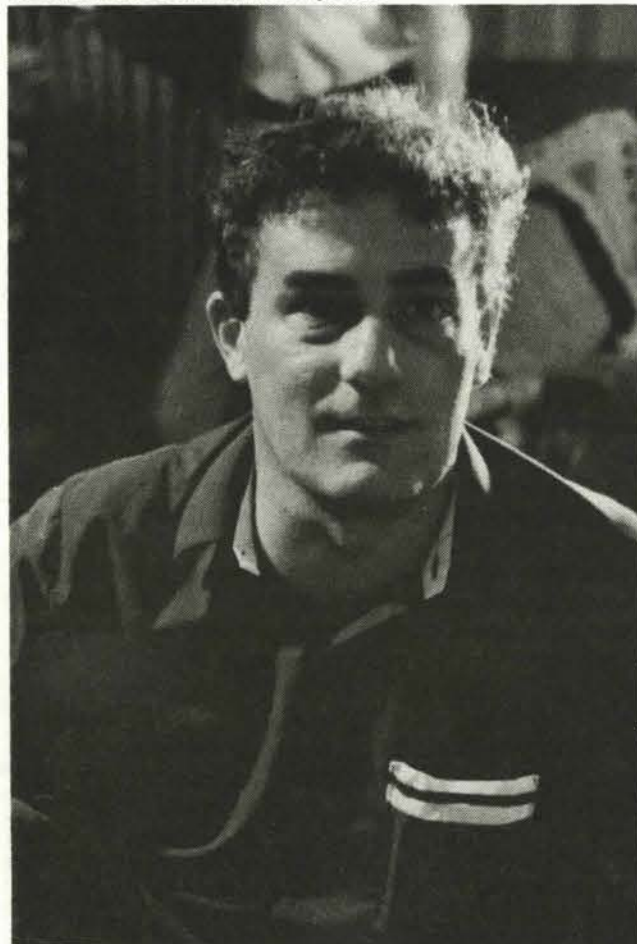


photo by Karen Henry

In the output of the work, video is not so limited as film. It can be sent as a letter, and you don't need a big audience and organizational structure. You don't need as much money to do it or to show it. That is why I think video suits my ambition to work freely and more loosely than with film. In the production also — you can see right away what you are getting, so it is a very intimate and immediate relationship. I think the reading of the images is also different. Film has a more spatially realistic presence in relationship to the viewer, while video is much more like an isolated picture, smaller, the images are more flat, so you read the video more abstractly. Therefore, it is good for relating to as signs and symbols rather than as real events in time and space. But this is perhaps a subject for a book rather than a brief interview.

I worked first in film in Hungary and then started in video three years ago in Germany. In Hungary it is not easy to get equipment, but in Berlin as artist-in-residence, I had a portapack in my flat. In Berlin I made *Der Damon* and the *Hostage* tape, and it was really a very intimate connection with the medium, like a dog or cat at home with you: you set up the camera and call your friends — it was really ideal. Today that is only a possibility for a few people, but in the future it should be the reality for many. The filmmakers said in the '60s in France, "The camera is my pen," but film will never become this reality because of the expense and time of working in the lab. But with video it really is possible to realize this immediacy. I worked in video in Hungary too, in the studio for TV, but it was not the same as having intimate access to the equipment. I still want to work in both video and film. For me, I am like Leonardo, who made big pictures, working on them for years, yet everyday made sketches in his diary — and these sketches are also very important. Ideally I like to work in the same way, every two or three years making

"Caution my beautiful unknown . . ."

Sören Kierkegaard



photo by Paul Wong

a film, a big production, and in between exploring ideas freely with video. *Narcissus and Psyche* was a three year project involving many people and several institutions, and it is very different than coming here and making *Either/Or* in two or three weeks. This is more fresh and spontaneous.

Bódy's work is often based in classic literature which he reinterprets by giving it a context of sound and images. He is not above a visual pun, such as a pack of Camels cigarettes to illustrate a reference to the animals (*Der Damon*). This irreverent and literal play between words and stylized symbols, actual and imagined, modern and classic, forms the basic dynamism of his works — the intellectual play between the verbal suggestion and the interpreted images.

. . . it is that you are organizing words, music, objects, and pictures that are meaningful fields. Not one thing or relationship, but a group of things which together has some meaning. For me it is really interesting using the literary text and attacking and provoking with the pictures. There is something very dynamic about bringing in this motion. If you only read it you may be very influenced by fixed ideas which are already in the language, but in a collage, the pictures, the concepts, the notions, the comprehensions build on this attacking and open the field (of possibilities). There is humour in this also. I think it opens possibilities for communication in the arts. Video is really good for that. In film you can't be so radical. Film is more narrative and more conventional. There is more of a contract or schema about the meanings and you can't be so playful. It is a research for me, a think. I would like to make videos the way people write books and essays — one page or 30 or 500. In film you have one and a half or two hours because that is what people are used to.



photo by Will Fearn

EITHER/OR IN CHINATOWN

Part II of the Anthology of Seduction

"She kisses me as dispassionately as heaven kisses the sea, softly and quietly as the dew kisses the flower, solemnly as the sea kisses the evening moon. So far I should call her passion a naive passion. When the change comes and I begin to draw back in earnest, then she will muster all of her resources in order to captivate me. She has no way to accomplish this except by means of the erotic. . . . Then I have the reflective passion. This is the point at which other people become engaged and endure a boring marriage."

Kierkegaard

In *Either/Or*, *Bôdy* has placed Kierkegaard's voyeuristic fantasies into a dialogue with his own theories of film and illusion, using his skills with sensual, affective light and narrative images rich in detail which reflect the words onto a larger field of communication with the viewer.

"Don't bring Kierkegaard into this. The poor miserable man had only his fascination with deriving pleasure from making women unhappy. This spiritual lasciviousness he played out by thinking that he had broken a woman's heart."

Bôdy in *Either/Or*

In the '70s there was much criticism of the photographic representation of reality. That was the start of my experiments in film theory. This was an analytical period for me. Now I don't think so analytically, but more creatively and expressively, to use the language freely to give to people and to me. For me it is clear that the images are something other than reality. The pictures are indices of reality but not the same as reality. The frame is selected and edited, and you can talk about these things as though they are reality, but it is not the same. This is a problem and a part of the nature of seduction in *Either/Or in Chinatown*.

The most important things of our lives you can't picture. For example, photographing a laugh or a sexual situation is totally different than to be there and to live it. Walking down this poor street, it is very different for me coming here from Europe for the first time than for you who come to work here every day, and it is different for the "putzen," the street cleaners, and for the police. They are all different realities, and the picture of the street does not exist in reality. It exists only on the film, and it is very seductive. A photo of us sitting here in this room is different from what the situation actually is, for you and for me. So it is a theoretical question which is very important, especially now with the communication of TV, mass media. We are living in a time which uses pictures of our living together more than any other civilization. Many religions have opposed this use of images, because of the seductive power of pictures — the illusion of reality that the picture creates. All cultures fall for this illusion. In human relationships I think this illusion plays an enormous role — in affecting our clothing, our gestures, and everything. I am not religious, I don't have a fixed ethic on this point, but I recognize the problem — the digitalization of life, so that part of the people will not live fully their own experience but rather picture each other in these ways. It became an important philosophical question for me as a filmmaker. *Either/Or In Chinatown* is dealing with this question. I am playing with the images, but it is also ironic, and I take it seriously at the same time. I think sometimes I am playing with the idea of making a new visual "censorship" from artists themselves, censorship in a positive sense — an awareness of what you show. Not in a limiting way, because that is nonsense.



photo by Paul Wong



photo by Paul Wong

"The regaining of perfection by rejoining the self with the other is not the goal of seduction. Seduction functions only as the investigation of the other's awakened desire. The seducer has to initiate the awakening of desire in the opposite half by at least partially awakening it in himself. This desire must by definition remain unsatisfied within him or he would destroy the distance through which this form of pleasure defines itself."

lectures, *Either/Or*

The nature of seduction is the fascination with what we want it to be. It necessitates that we don't live it, only maybe for moments. If I do a beautiful picture of an airplane, it does not mean that I want to be a pilot. I only wish to have the picture. In the tape I am criticizing this at the same time that I am making it humorous. I am also sometimes caught, seduced by the image. My job means I am involved in this, but I am at the same time aware of it and caught by it.

In *Either/Or* I used a woman as the object of desire, but it could have been anything — it doesn't matter except that I think 'female as object' is more typical, but maybe I have no right to assume that. There is also the seduction of culture — I was seduced by the Chinese culture. There is a general problem in defining what is erotic, too. How "erotic" is defined in pictures is very different from living a sexual life together with anybody for one night or for a whole life. Objects can also be very seductive. I tried to use in this picture very neutral things like hair and fingernails and the big iron opener and a monkeywrench, all of which in themselves are not something you want to take home and be close to, but if you organize them in a context, they can become seductive by implication. The ethics that are involved are very fascinating for me.

"All aesthetic cultures are cultures of seduction and suffering. The world which feeds on images loses its capacity in the realm of deeds."

lecture, *Either/Or*

VIDEO



photo by Karen Henry



photos by Will Fearn



SCANNING VIDEO SCANNING

EVENTS

Video Artists Access Program of the Visual Studies Workshop is accepting proposals. Artist will be awarded free access to production and post-production equipment to explore the creative potential of small format media systems. Send resume, typed description of proposed work with S.A.S.E. for return of materials. Deadline: March 1, 1985, for access during April, May, and June 1985. Contact Bob Doyle, Media Program Coordinator, Visual Studies Workshop, 31 Prince Street, Rochester, N.Y. 14607. (716) 442-8676.

15th Annual Ann Arbor 8mm Film Festival
February 6-10, 1985. All non-professional 8mm films eligible. Entry fees: \$8.00 for films under 15 min.; \$15.00 for longer films. Deadline: January 25, 1985. Send to: Ann Arbor 8mm Film Festival, P.O. Box 7571, Ann Arbor, Michigan 48107.

GRANTS AVAILABLE:

For independent film and video makers in Ala., Fla., Ga., Ky., La., Miss., N.C., S.C., Tenn., and Va., for production grants of up to \$5,000 for new works or works-in-progress. Deadline: FEBRUARY 1, 1985. Application from: Southeast Media Fellowship Program, c/o Appalshop, Box 743, Whitesburg, Ky. 41858. (606) 633-0108.

FIRST TOKYO INTERNATIONAL VIDEO BIENNIAL

● Regulations concerning Application

Theme: "BIRTHDAY..... when something is born."

Interpret "birthday" freely to create a visual form.

Length: Maximum three minutes Limited only to work which can be shown on one monitoring screen.

Final format of the work: 1/2 inch or 3/4 inch cassette tape (either VHS or Beta tape will do.)

Qualification: You can apply as an individual or a group and regardless of whether you are professional or amateur, of nationality or age.

Period of application: from November 15, 1984 to February 20, 1985 (no later)

Prizes: VIDEO BIENNIAL grand prix 3 million yen, Judges' special prizes, Incentive prize, etc.

Announcement of winners: March 15, 1985

The prize winners shall be directly informed, and the prize winning works shall be publicly announced and shown at the VIDEO BIENNIAL Exhibition Hall, Yurakucho Asahi Hall, TOKYO on March 29, 30 and 31, 1985.

* We request that you attach the application slip to the video tape that you are entering and send it to the address given below.

The world of video art is showing a new development. Fresh sensitivity which can freely handle any kind of media will become the master of a new creative age.

We will hold the first TOKYO INTERNATIONAL VIDEO BIENNIAL. We hope to be able to witness your unique personal expression, in an expectation of a birth of new creative artists in the video world.

● Judges

Akira Asada	Philosopher
Ichiko Koike	Curator
Ryuichi Sakamoto	Executive producer
Terumasa Hino	Musician
Issei Miyake	Clothes designer

● Advisers

Itsuo Sakane Asahi Shimbun editorial board member
Mitsuhiko Takemura Assistant to the Art Division, Nippon University
Fujiko Nakaya Director, Video Gallery SCAN

Promoted by: Fukutake Publishing, Co., Ltd. TV Man Union
Assisted by: Tokyo Broadcasting System, Inc.

LaserDisc, Co.

Supported by: Pioneer Electric, Co. Hitachi Maxell, Ltd.
DAINIPPON PRINTING CO., LTD.
WACOAL CORP. and others

● Mailing address and contact

VIDEO BIENNIAL Secretariat, c/o TV Man Union,
3-13-14 Akasaka Minato-ku, Tokyo, 107 Japan
Tel: 03-585-4588

The 15th Annual National Educational Film and Video Festival will be held in Oakland, California, April 26-28, 1985. Materials eligible are 16mm films, 3/4" U-Matic videotapes (NTSC), filmstrips, released after January 1, 1983; thirteen different categories. For entry fee and other information contact: National Educational Film & Video Festival, 1025 2nd Ave., Oakland, CA 94606, (415) 465-6885.

The Short Film/Video Competition of the U.S.A. Film Festival. Open to professional and non-professional filmmakers; film/tape production must have been completed after January 1, 1984. Entry fee: \$25.00. Deadline: February 15, 1985. Contact: Pam Proctor, U.S.A. Film Festival, P.O. Box 58789, Dallas, Tex. 75258. (214) 760-8583.

1984 Thomas A. Edison Black Maria Film & Video Festival is accepting 16mm prints or 3/4 inch video until October 27th. Cash awards and screen time. Entry fee is \$12. Black Maria Film Festival, c/o The Essex-Hudson Film Center of the East Orange Public Library, 21 South Arlington Ave., East Orange, N.Y. 07018.

EIGHTH INTERNATIONAL WILDLIFE FILM FESTIVAL April 1-7, 1985

The University of Montana Chapter of the Wildlife Society will sponsor the 8th International Wildlife Film Festival (IWFF) on April 1-7, 1985 on the Missoula campus. The deadline for submission of applications and films is March 8, 1985. Amateur and professional wildlife films produced or released during calendar year 1984 (exceptions to be in writing) are eligible under several categories. Judging will be held prior to the Festival. Winning entries will receive awards and the results will be internationally published.

In addition to our regular annual activities, the 8th IWFF is expanding the format to include more daytime activities. The NW Section of The Wildlife Society and the Third Western Black Bear Workshop will be meeting here. Other programs include symposia on the Montana Alpine, Humanities and Wildlife, and a Montana Non-Game Symposium. Since 1985 is the Year of the Oceans, underwater films and topics will be emphasized.

Information, rules of eligibility, application forms, and the Festival agenda can be obtained by writing or calling:

Wildlife Film Festival
Wildlife Biology Program
University of Montana
Missoula, Montana 59812
(406) 243-4493

MAILED ART

Send something in original which is typical of your way of working in Mailart both in subject and technique.

- Your thoughts or statements about Mailart
- Send your biographical notes and a photograph of yourself.
- Any catalogue you want us to mention.

February 28, 1985.

If your mailart is reproduced in the book, you will also receive a free copy of the book. It will be possible for the participants to buy the book very cheap at cost price. All the received material will be exhibited later during 1985-86. At the moment we are having talks with Kulturhuset, one of the largest art halls in Stockholm, and we will keep you informed about when and where the exhibition will take place. So welcome to join the project!

Peter R. Meyer
Artillerigatan 56
S-114 45 Stockholm
SWEDEN

NO LIMITS/ NO FEE/ NO RETURNS

Avant Garde Art and Literature: Toward a Reappraisal of the Heritage of Modernism. Conference to be held in November 1985. Deadline for submission of papers: April 1, 1985. Write: Avant Garde Art and Literature Conference, Hofstra University Cultural Center, Hofstra University, Hempstead, N.Y. 11550. (516) 560-5974/5669.

1985 Athens International Film Festival
April 26-May 4. Theme: Explorations in National Cinema. Categories: animation, documentary, experimental, short story, and feature film. Format: 35mm, 16mm, Super-8 films, produced between April 1983 and April 1985. Deadline: February 18, 1985. Contact: Emily Calmer, Athens International Film Festival, P.O. Box 388, Athens, Ohio 45701. (614) 594-6888.

Atlanta Film and Video Festival
972 Peachtree St., Suite 213
Atlanta, Georgia 30309
(404) 874-4756
CONTACT: Robyn Reidy
FORMATS ACCEPTED: Beta, VHS, 3/4" NTSC
FEES: \$10 - \$35 (based on length)
CATEGORIES: Dramatic, Documentary, Experimental, Other
FESTIVAL DATE: April 19 - 28, 1985
SUBMISSION DEADLINE: Mid-February 1985

Atlanta Film and Video Festival, administered by Image Film/Video Center in association with the High Museum of Art, showcases independent work. Equipment and cash prizes are awarded.

FESTIVAL OF CANADIAN VIDEO ART Hosted by SAW Gallery

- * Videotapes must have been produced after January 1, 1984.
- * Videotapes must be less than 30 minutes in length.
- * VHS and 3/4" NTSC formats accepted.
- * Artists' videotapes, documentary tapes, music video, and computer graphic works are eligible.
- * An artist fee of \$50.00 will be paid for each work selected.
- * Tapes should be submitted by January 31, 1985, to SAW Gallery, 55 Byward Market Square, Ottawa, Ontario K1N 9C3
- * For further information call SAW Gallery, (613) 236-6181.

ACM Siggraph
Siggraph '85
111 E. Wacker Drive
Chicago, IL 60601
(312) 644-6610
CONTACT: Cindy Stark
FORMATS ACCEPTED: 3/4", 1" video or 35mm film depending upon category submitted.
FEES: None

CATEGORIES: The Art Show, showcasing creative uses of computer graphics technologies in all mediums as a fine art, accepts 3/4" NTSC videotapes. The Film and Video Show accepts 3/4" and 1" video and 35mm films under 10 minutes in length in such categories as Demo Reels, Special Effects, Education, Scientific Research, and Art.

FESTIVAL DATE: July 22 - 26, 1985
SUBMISSION DEADLINE: March 15 for Art Show; April 17 for Film and Video Show

ACM-Siggraph is an annual conference for industry professionals on computer graphics and interactive techniques. Graphic artists, art educators, designers, computer graphic hardware and software engineers attend. Entries eligible for the Art Show must have been completed between March 1983 and March 1985. The Film and Video Show entries must have been completed between April 1984 and April 1985. There are no prizes but selected works are made available through the "Siggraph Video Review" and "Art Show." In 1983 and 1984 tapes were shown in galleries and museums throughout the world.

Hometown USA Video Festival

906 Pennsylvania Ave., S.E.
Washington D.C., 20003
(202) 544-7272
CONTACT: Paul D'Ari
FORMATS ACCEPTED: 3/4"
FEES: \$15 to \$20
CATEGORIES: Documentary; Local News
Magazine; Instructional/Training;
Compilation Community Programming;
Narrowcast; PSA; Sports; Live Production;
Entertainment; Arts and Cultural Expression;
Video Art; Programming by Children;
Interactive; Experimental Uses; Uses of
Institutional Network
FESTIVAL DATE: Mid-July, 1985
SUBMISSION DEADLINE: March 31, 1985

Sponsored by the National Federation of
Local Programmers (NFLCP), Hometown
USA celebrates community cablecast
programming. Awards are given at the annual
NFLCP national convention. A selection of
the award-winning programs is distributed as
a part of the annual Bicycle Tour which
includes private screenings and cable
airdates.

FAR WEST

Call to all Vancouver visual artists

We wish to inform you of an exhibition, Far
West, organized by OBORO and SKOL Gallery,
which will take place in February 1986 in Montreal.

This event will be held in the Cooper Building,
downtown Montreal where OBORO, SKOL, and
many other gallery/music/dance/video/art/ spaces
are situated.

Approximately 40 artists of various visual
disciplines (painting, drawing, photography, printing,
mix-media, etc.) will be included.

The primary aim of Far West is to present to the
Montreal public a wide survey of Vancouver con-
temporary production and to provoke a confron-
tation between the various tendencies present in
the Vancouver art community.

Far West issues an open invitation to all
Vancouver visual artists. The proposed works must
be recent (dating from January 1984). OBORO and
SKOL will undertake a selection of artists from
representative visual dossiers of their work.

Information Required for the Artist's Dossier

- 1 page C.V.
- Four slides or photographs of recent works,
representative of what will be exhibited.
Sketches and/or texts with illustrations may be
annexed.
- Complete identification of each slide (title,
dimensions, year, media, dot on the bottom
left corner).
- Any additional information that may enhance an
understanding of the dossier.

Conditions for Exhibition

- To be a Vancouver based artist.
- Works must be recent.
- Far West will not act as art dealers as such,
although works can be for sale. Interested
persons will be referred directly to the artist
or their agent.
- The artist is fully responsible for the insurance
of his/her work.
- The dossier must be received no later than April
30, 1985 (post marked).

Send Dossiers To:

FAR WEST
OBORO Gallery
3981 St-Laurent, Ste. 499
Montreal, Quebec H2W 1Y5

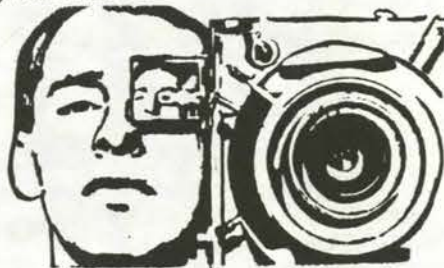
The approximate date of selection results is
June 1, 1985. For additional information call
Daniel Dion, (514) 844-3250.

DISTRIBUTE

SCAN-RETRACE VIDEO AUSTRALIAN VIDEO FILM DISTRIBUTOR

urgently requires material. Anything considered,
good royalties, write for details.

SCAN - RETRACE VIDEO PRODUCTIONS &
DISTRIBUTION, 3 Franklin Ave., Chelsea, Victoria,
3196, Australia.



THE PEACE SHIP TO NICARAGUA EL BARCO DE LA PAZ

Executive producer, Earl Katz; co-producers,
DeeDee Halleck and Hilery Joy Kipnis, who pro-
duced and distributed the widely acclaimed video
Waiting for the Invasion.

Available on video cassette for rental or purchase.
A project of the Fellowship of Reconciliation.

A videotape featuring Nobel Laureates Adolfo
Perez Esquivel, Betty Williams, Linus Pauling,
George Wald, narrator.

An imaginative peace initiative of Norway and
Sweden and four Nobel Laureates that brought
humanitarian aid and support for the Contadora
proposals to Nicaragua. . . . An inspiring story
demonstrating the potential for non-violent alter-
natives to the current U.S. policies of intervention
in Central America.

For rental or purchase from:
Fellowship of Reconciliation
Box 271, NYACK
New York, N.Y. 10960
(914) 358-4601

THE DANISH • VIDEO • ART • DATA
• BANK is a distribution agency es-
tablished to document, collect, pu-
blish and disseminate information on
the activities of the Danish artists
working with video.

THE DANISH • VIDEO • ART • DATA
• BANK will be an intermediary of
Danish video art: tapes, installations,
performances, by offering tapes of
Danish video artists for rental or sale
and by helping to negotiate staging
of installations and live performan-
ces of Danish video artists.



THE DANISH • VIDEO • ART • DATA
• BANK videoværksted/HASLEV,
Søndergade 12, DK-4690 Haslev,
Denmark.

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 sub-
scription to *Video Guide* in exchange. So please
include your name and address with postal code.
Thanks for your assistance.

PERIODICALS

INDEPENDENT VIDEO

INDEPENDENT VIDEO is a monthly magazine
carrying news, views, reviews and inter-
views about the British and European
alternative video scene.

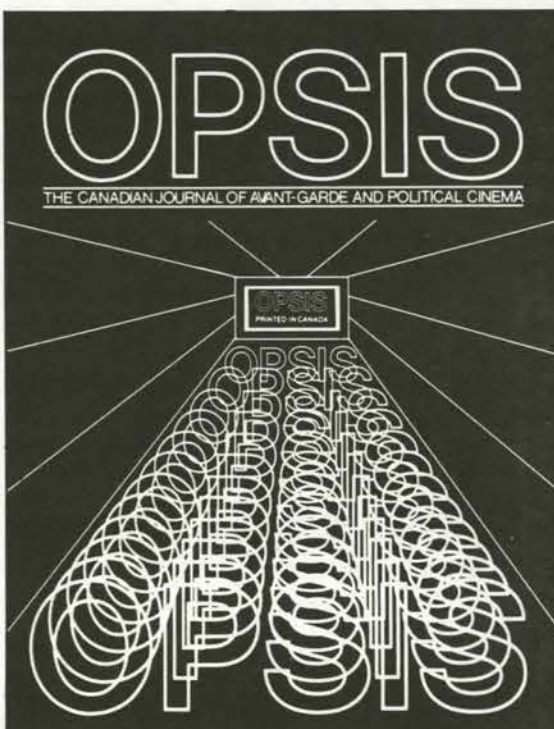
Recent issues include Community Video/
Video Art/ Cable/ Education/ Access
Television/Video Censorship.

Subscription (12 issues):
Individual £6.00
Institution £12.00
plus p&p £3.00

FREE SAMPLE
COPY FROM



SOUTH HILL PARK ARTS CENTRE
BRACKNELL BERKSHIRE (0344) 427272



Controversial, insightful, disputatious - Opsis is a lively forum
for discussions of all aspects of experimental, avant-garde and
political film. Contributors' queries welcome. \$12.50/yr for four
issues. Opsis, 1616 W. 3rd Ave., Vancouver, B.C. V6J 1K2.

Swedish Television's "Night Exercise"

by Ilmar Taska

Swedish Television, Channel 2, produces an interesting experimental series of programs called *Night Exercise* which is dedicated to video art. The soul and initiator of this project is producer Peter R. Meyer, known for audio art programs on Swedish Radio under the same name and for extensive audio-video-mail art exhibitions at the Museum of Modern Art in Stockholm, Malmo Art Hall, Basel Art Fair, etc. The radio programs were based upon audio art sent to him from 500 artists in 40 countries. He mixed it all to a series of ten soundscapes broadcast all over the world. There is a LP record named *The Experiment* about these programs coming out in the near future. Already while working with the radio programs *Night Exercise*, Peter R. Meyer noticed that many artists working with audio or mail art were also involved in video art. Having produced ten successful audio art programs, Meyer decided to expand his field of activities and switch from the audial image to the audio visual. His *Night Exercise No. 11* was already concerned with video art. Adds/information had been published in the art magazines of several countries, introducing this particular project, and soon there was a stream of video material arriving in Swedish Television from all over the world. The first program has already won the attention of critics and was successfully shown at Locarno Video Festival, Basel Art Fair, and Stockholm Culture House.

Peter R. Meyer's projects are usually multi-dimensional. His TV programs are the first link of a chain reaction. The series of programs will later be documented in a separately published book on video art and connected to the first International Video Art Festival in Stockholm in the autumn of 1985. Several artists participating in the programs will be later invited to give lectures and take part in seminars at the Dramatic Institute and Swedish Television, and their works will be included in Meyer's audio-video exhibitions in Crique Divers, Liege, Belgium (March, 1985), Franklin Furnace, New York (April, 1985), C.A.T. and A.R.C., Toronto (November, 1985), etc.

Night Exercise 11 had the aim to introduce video art to a wide audience of TV viewers, who have not had the slightest knowledge of video art. Still, Meyer decided to avoid the usual popular-didactic approach and refused to give verbal, critical commentaries to introduce video art, but let the video art talk for itself. To introduce video art to a mass audience, he decided to create an attractive frame-story where he could include different forms of video art as different pieces of a mosaic. Being at the same time an artistic unit in its own right, the program carries a so called trailer-function, which introduces different video artists' handwriting, the technical and artistic possibilities of video art. It intends to attract the TV audience to watch video art, as several works included in Meyer's collage will later be shown separately in full. The *Night Exercise* programs are thematically and geographically divided. There will be special programs introducing video art of the United States, Canada, Scandinavia, and other European countries, as well as programs emphasizing topics like video performance and video installation.

As I am the co-author of Meyer's first program, I am in a position to describe the process of creating the *Night Exercise*. Viewing a large amount of very interesting video material, we despaired to find a common denominator or to select the suitable pieces, which could in the same time give the most comprehensive picture of video art opportunities. We divided the material by different genres, styles, and authors and realized that because of the richness of the material we had a multiple choice situation. It was not easy to make up our mind. After several days of brainstorming, we began write the frame-story, edit the pieces, and film the connecting episodes. Finally, the video pieces, titles, music, prints, and special effects were edited together at Mach-1 studio editing desk, forming a 30-minute TV program.

Night Exercises 11 is a reconstruction of the life of a missing TV producer, who devoted himself to video art. It is a search for a leader for the video movement in Sweden, and for the meaning of video art. The introduction is given through Danish artist Carsten Schmidt Olsen's constantly dripping water, symbolizing a human life, which, like a drop of water in the course of its fall, reflects the world. Of the artist (who is missing), only his video installation (*Mill* by Bert Schutter) and William Wegman's dogs who are moving their heads in rhythmical

confusion, are left behind. We see Max Almy's *Perfect Leader* and feel that our hero might have played a leadership role, but destiny willed otherwise with video art. Art historian Kurt Almqvist tells us about the potential motives which could have caused his escape/vanishing. Poet Ilmar Laaban reads his sound poem *Job*, dedicated to the missing hero, and the father of Swedish avant garde Sten Hansson gives us, through his performance *New York, New York*, a hint where we should begin our search for the artist. Lydia Schouten's animated video air plane takes us over the ocean, and Reynold Weidenaar's stylization of Brooklyn Bridge symbolizes our arrival. Among other episodes, Mitchell Kriegman's videos and writer Richard Kostelanetz's comments give us impression of our hero's faith in the American media business. Dutch Knott's video *Go Big Capitalism* adds an illustrative social background. Dancer Yvonne Marcus describes our video artist's personal dilemma, and *Sketching Book* by Pink demonstrates the changes in his attitudes. John Sandborn's wonderful *Ear to the Ground* shows his state of mind. Our protagonist is last seen at the car wash, beautifully filmed by Bill Viola in *Hatsu Yume*. The search, caused by the contradiction between the avant gardist's thinking and the commercial reality, leads our hero to life's edge. "God, what a fine fire you get when you burn out your ships," once said Irish writer Dylan Thomas, and we can testify to the truth of his words, seeing Belgian artist Guy Bleus burning his blazer sewn together from money bills. "If one leaves, a thousand talents remain," we hear Peter R. Meyer say and see Max

Almy's impressive *Leaving the 20th Century*. Returning to Sweden, we find the same peaceful existence waiting for us in Servaas's aesthetically lighted aquarium filled with worms. In our absence a new head of TV has been appointed. We see American colleague William Wegman giving him instructions. The dog is learning fast, and a new hope is born that not everything is lost yet for the Swedish video movement. Olsen's *Constant Dripping* associates to Bergson's philosophical thesis about "elan vital" and "duree", making us believe in inexhaustible video resources.

Night Exercise 11 is a mixture of tragedy and comedy, irony and innocent jokes — all of them pearls in the necklace of video art, where styles and concepts do not give an impression of eclecticism, but a feeling of synthesis. Witnesses, comments, sounds, and pictures help to keep the story within the framework, adding a new philosophical accent to the program. *Night Exercise* is certainly an interesting example of the usage of collage technique and the dimensions of video art, introducing this quite elitist art form to a mass audience.

The work on *Night Exercise* program series is going on and any artist interested in taking part in Peter R. Meyer's huge project of TV programs, exhibitions, etc, is invited to give her/his own contribution. Our address is:

Night Exercise
Nattovning, Fakta,
Swedish Television 2,
Stockholm, Sweden

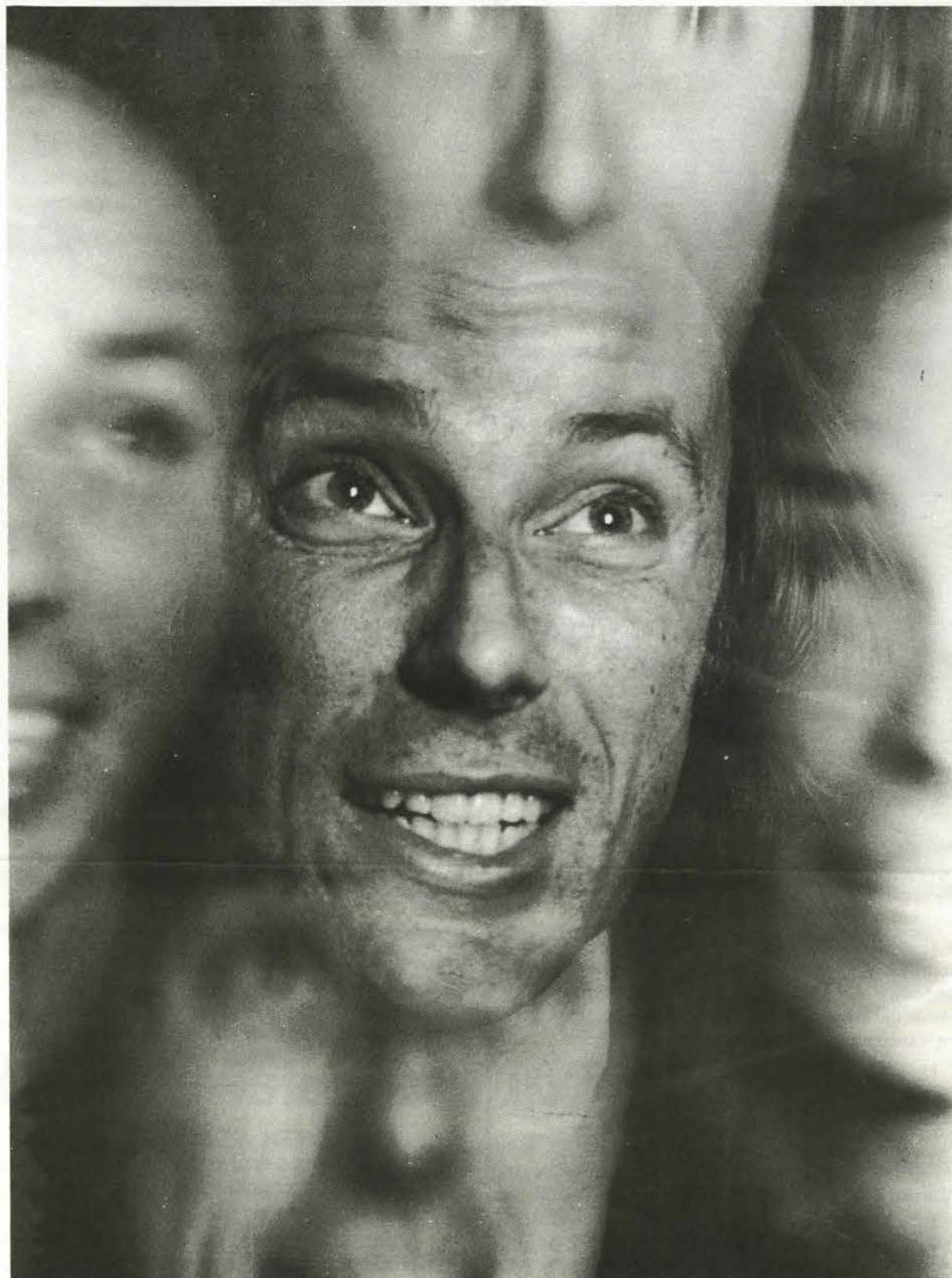


photo by Anders Roth



94 SCARSDALE ROAD
DON MILLS, ONTARIO, CANADA
M3B 2R7 (416) 446-6996

WINNERS OF THE VIDEO/CULTURE INTERNATIONAL COMPETITION

GRAND PRIZE WINNERS

½ inch video: *Damaged Light*, James Pyman, England
¾ inch video: *Anthem*, Bill Viola, U.S.A.
Computer Graphics Grand Prize: *Snoot and Muttly*, Susan Van Baerle/Douglas Kingsbury, U.S.A.

INTERNATIONAL COMPETITION WINNERS

General ½ inch video: *Furusato (Hometown)*, Kazuhisa Baba, Japan
Student ½ inch video: *Corpses In Classroom*, Niall O'Brien, Canada (Weston, Ont.)
Student ¾ inch video: *Bos (Wood)*, Rob Dieleman/Wim Liebrand, Holland
Student Computer Graphic: *Before The Law*, Alex Seiden, U.S.A.
Music Video Independently Produced: *Go For It, Mike*, Michael Smith, U.S.A.
Commercially Produced Music Video: *Amok*, Ledernocken, West Germany/The Garys, Canada (Toronto)
Art Video/New Media—Computer Graphics/Videotex: *Canadian Artists and Telidon*, Paul Petro, Canada (Toronto)
Art Video/New Media—Narrative Video: *J'ai La Tete Qui Tourne (My Head is Spinning)*, Jacques-Louis Nyst, Belgium
Art Video/New Media—Documentary: *Der Videopionier*, Gerd Conradt, West Germany
Art Video/New Media—Non-narrative Video: *Thursday Afternoon*, Brian Eno/CBS/Sony Group Inc., Japan
Documentary Video: *Raymond — No Fixed Address*, Danny Petkovsek, Canada (Toronto)
Community Cable Video: *The Liveable City (The Beaches)*, Michael McNamara/Claudia Suhanic, Canada (Toronto)
Educational Video: *Trash*, Hidekazu Okubo, Japan
Computer Graphics—Demo/Advertising/Industrial/Educational/Scientific: *JGL Demo*, Mitsuru Kanako, Japan
Industrial Video: The judges have decided there is no winner.

JURY RECOMMENDATION AWARDS

General ½ inch Video: *Muenster Quiche Theatre*, Ed Katz, U.S.A.
Student ½ inch Video: *Loser*, Patricia Desmottiers, France
Student ¾ inch Video: *Mark Pauline: Mysteries of a Mechanical Mind*, Stephen Evans, U.S.A.
Student Computer Graphics: *Elyse Vaintrub, Work In Progress*, Elyse Vaintrub, Canada (Oakville)
Music Video Independently Produced: *Night Flame Ritual*, Reynold Weidenaar, U.S.A.
Commercially Produced Music Video: *Apsaras' 84*, Epic/Sony, Japan
Art Video/New Media—Narrative Video: *I Saw Jesus In A Tortilla*, Jeanne C. Finley, U.S.A., and *Deaf Dogs Can Hear*, Jeanne C. Finley, U.S.A.
Art Video/New Media—Documentary: *My Father Sold Studebakers*, Jaime Davidovich, U.S.A.
Art Video/New Media—Television Art: *Everything's Just Fine — Video Songs*, Herbert Wentscher, West Germany
Art Video/New Media—Non-narrative Video: *P.T.S.D.*, Jim Whiteaker, U.S.A.
Documentary Video: *Priddy Fair*, Steve Sklair, England
Community Cable Video: *Innocent City*, Skyline Cable 12, Canada (Ottawa)
Educational Video: *Moving On From Arlington House*, Moonshine Video Workshop, England
Computer Graphics—Demo/Advertising/Industrial/Educational/Scientific: *The Basic Concepts of 3-D Computer Graphics*, Judy Sachter, U.S.A.



The 7th International Women's Films Festival, co-produced by the "Maison des Arts" of Creteil, is organized by the A.F.I.F.F. (1901 Law Association). It is subsidized by the National Cinematographic Centre, The Ministry of the Culture (D.D.C.), the Ministry of Women's Rights, and supported by the town of Creteil and the Foreign Affairs Ministry.

The 7th Festival will take place in Creteil at the Maison des Arts from the 16th of March to the 24th of March, 1985. Creteil is a suburb south east of Paris.

The Festival aims to promote films directed by women on subjects of their choice, to allow for better understanding of the situation and evolution of women and their cinema in each country represented.

The Festival is composed of two parts. First, international selections will compete for **The Audience Prize** and **The Jury Prize** in the following three categories:

- Full-length fiction films
 - Full-length non-fiction films
 - Short-length fiction and non-fiction films
- Second is an information section, not for competition, consisting of the following three areas:
- Homage to the work of a great woman director or to the career of an actress
 - A retrospective of the work of a great woman director or of a chosen country cinematography
 - A panorama of French women directors' cinema.
- In addition, the Festival reserves the right to present films not belonging to these categories.

A Film Market In Creteil

During the Festival producers and distributors will get the opportunity to present their films (35mm, 16mm, and videotapes, U-matic Tri standard) to professionals and rent a stand to display their information.

There will be a charge for these services. To reserve your location, ask for the special film market form.

Presence of Women Directors

The Festival invites each woman director whose film would have been selected to a three day stay during the Festival.

Women directors are required to attend a press meeting, to meet the audience at the end of each screening, and to debate about various topics.

Conditions for Entries

- The following films are eligible to compete:
- Films directed by one or several women
 - Format (size) 16mm or 35mm
 - Not yet shown in France (i.e., not previously released commercially in France, not shown on French television, not shown in any other festival in France)
 - Completed between June 1, 1983 and March 1, 1985
 - The signed entry form, considered as an engagement, must be sent to the Maison des Arts of Creteil by January 15, 1985 together with a synopsis in French or English, photos of the film and its director, biography and filmography, press reviews, and film dialogues in French for non-subtitled films.

The films are lent free of charge for the time of the Festival.

Beware!

Before sending your film from abroad, please contact the Festival office. Shipping and insurance expenses are to be paid by the sender.

The Festival will cover insurance costs during the Festival, the forwarding agent's fees when the film enters French territory, and customs clearance in France.

In case of loss or damage during this period, the Festival is only responsible for the replacement value of the print (attested by a form describing the quality of the print). Only prints perfectly fit for projection will be accepted.

Entry for the Festival implies full acceptance of the above regulations.

Write for entry form.
A.F.I.F.F., Maison des Arts
Place Salvador Allende, 94000 CRETEIL (France)

**1984
1985**

contact adress:
mertens & mertens
x-stars edition
gasstrasse 66
d-565 solingen
fed. rep. germany
tel. 02122 / 8 14 14 4

A world art tournee is proceeding from Europe. It starts in Spring 1985 with a transport bus and shall cover Russia and Japan to Australia. Called "The Land of the Dreamtime Creatures" by the aborigines, it plays with two contrary properties: the fix and the flexible, which complete each other. It doesn't follow a system, but is a trip through systems and principles with the means of systems. The relation between both fix and flex is set up by the multi media box. The box is an expanding object and also room for collecting the art works, reports, sounds, and pictures which are produced during the journey and sent monthly. The box renders the watching of a spatial and spiritual expansion, requisition of public rooms. At the moment, the preparations for the tournee are going on in Europe. Become a participant and observer of that extraordinary expedition. Obtain a multi media box on subscription basis. The final presentation of the project will also take place in Europe, after one year.

Ask for information at:
MERTENS & MERTENS
x-stars edition
gasstrasse 66
d-565 solingen
Federal Republic of Germany

VIDEO

CORRECTIONS

Video Guide apologies to Marusia Bociurkiw for misspelling her name in the last issue.

— *Video Guide*

In the article titled "Community-Based Feminist Video Production in Toronto," in the case about sexual harassment of the group of immigrant workers at the Commodore Factory in Toronto, the damages awarded were \$21,000, not \$75,000. No money has been received, and the factory is appealing the decision.

My apologies.

— Marusia Bociurkiw

LETTERS TO THE EDITOR

Dear Editor:

Regarding Karen Knights' "Under 5" observations and her lack of a playful response to Eva Everything's *Boob Tube* — I find her comments about the 'inanity' of EE's purpose and production values to be silly and uninformed. I agree that, on the surface, *Boob Tube* is cute, upbeat, and catchy — so much of everyday TV *is that* or tries to be — but the quiet cynicism and criticism of purposefulness of this genre as it is mirrored in *Boob Tube* appears to have escaped KK. The common experience of our childhood TVmania (remember the 'before-time'?!) and the present state of TV affairs are documented here in a contemporary, unembittered fashion which requires imagination and fun as well as an opinion on TV standards in order to appreciate.

And PLEEZ, explain how this production suffers from the 'problem' of inanity? Consider this 'problem' as a device for a moment, sweetheart!

In all fairness,
Paul Petro,
Toronto

VIDEO



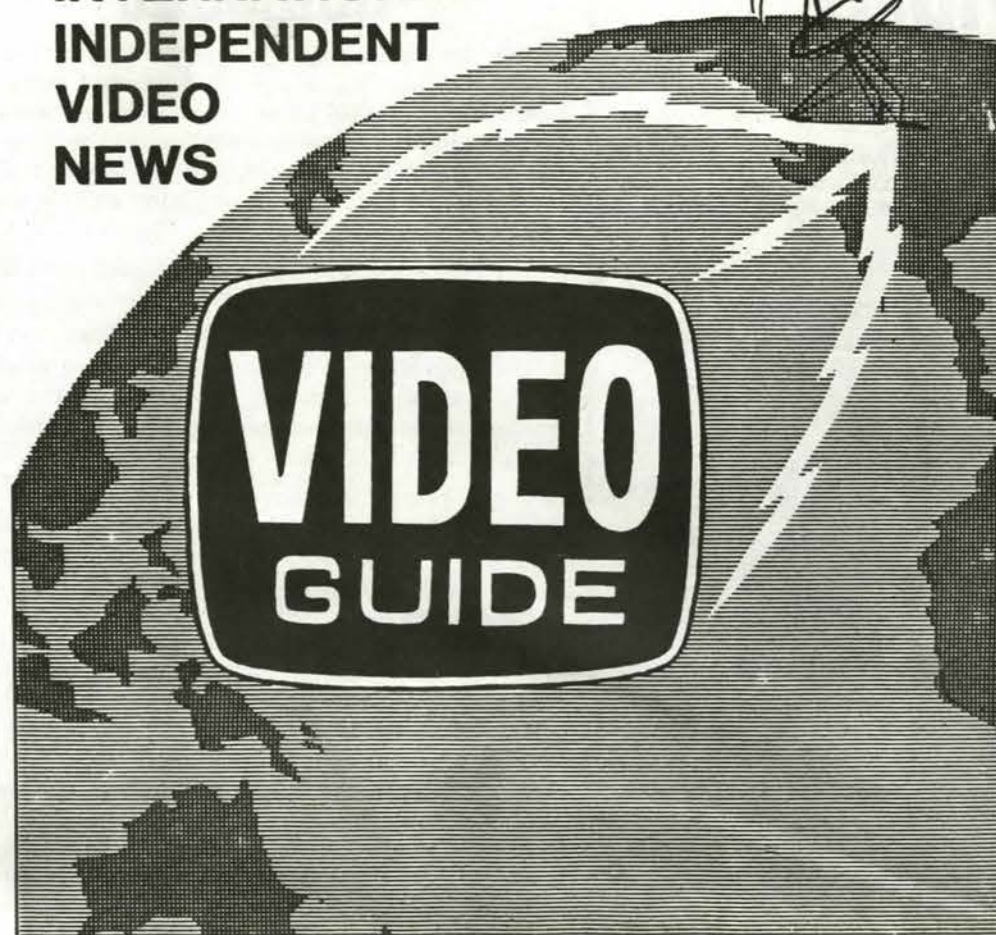
NEIL R. ARMSTRONG
 DANA ATCHLEY
 ANNA BANANA
 NORBERT BRUNNER
 PEG CAMPBELL
 MONTY CANTSIN
 TERI CHMILAR
 KATE CRAIG
 CRISTA
 SARA DIAMOND
 DION / POLONI
 DOWNTOWN COMMUNITY
 TELEVISION CENTER
 VERA FRENKEL
 MICHAEL GOLDBERG
 JULIE HARRISON
 ANDY HARVEY
 BERNARD HEBERT
 KAREN HELMERSON
 NORA HUTCHISON
 MAKO IDEMETSU
 RICHARD LAYZELL
 JORGE LAZANO
 MARSHALORE
 MATRIX SERVICES
 AKIRA MATSUMOTO
 FABIO MAURI
 LAURIE McDONALD
 ERIC METCALFE
 JOHN MITCHELL
 ED MOWBRAY
 KOU NAKAJIMA
 MICHEL OULLETTE
 SHAWN PREUS
 ANNE RAMSDEN
 AL RAZUTIS
 JOYAN SAUNDERS
 BARBARA STEINMAN
 STOKELY SEIP
 KIM TOMCZAK
 ELIZABETH VANDER ZAAG
 JOE VISZMEG
 RODNEY WERDEN
 WESTERN FRONT VIDEO
 PAUL WONG
 JANE WRIGHT
 CORRY WYNGAARDEN
 KEIGO YAMAMOTO

DISTRIBUTION CATALOGUE \$5

A 112 pg. distribution catalogue complete with artist bios, photos and descriptions of 150 selected works; cross-referenced by producer, title and subject area.

Published by:
SATELLITE VIDEO EXCHANGE SOCIETY 261 Powell St.,
 Vancouver, B.C.
 Canada V6A 1G3

**RECEIVES
 AND
 DISHES
 OUT
 INTERNATIONAL
 INDEPENDENT
 VIDEO
 NEWS**



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

subscribe
FIVE ISSUES

\$10.00 IN CANADA
 \$10.00 U.S. IN U.S.
 \$15.00 OVERSEAS
 IN CANADIAN
 FUNDS

VIDEO INN

SERIES SCHEDULE

- Data Basing for Distributors and Artists
 Lisa Steele/Kim Tomczak of V/Tape
 Wednesday, January 2
- Advanced Editing Workshop
 Fred Pillar
 Sunday to Tuesday, January 20, 21, 22
- Understanding Computers: A Workshop for Artists
 Bill Etra
 Saturday & Sunday, January 26, 27
- Audio for Video Producers
 Clive Robertson
 Saturday to Monday, February 9, 10, 11
- Interfacing with Computers: A Multi-Media Approach
 Doug Back
 Monday to Wednesday, February 18, 19, 20
- A Many Layered Story: Narrative Structure in Video
 Diane Poitras
 Friday to Sunday, March 22, 23, 24
- Videotex: An Artist's Tool
 Nell Tenhaaf
 Monday to Wednesday, April 22, 23, 24
- Scriptwriting for Video
 Ardele Lister
 Saturday to Monday, April 27, 28, 29

**SPECIALIZED VIDEO SERVICES
 FOR ARTISTS
 AND COMMUNITY GROUPS**

CALL US AT 688-4336

OR DROP BY AT
 261 POWELL STREET
 VANCOUVER, B.C.
 V6A 1G3

SUNDAY TO FRIDAY 11AM TO 5PM

Vidéo Femmes
Répertoire
 1984

Look for Vidéo Femmes' new catalogue 1984! Women's films and videos dealing with topics as:
 Art and creation - education - history - health - sexism
 - society - work - violence, etc.

If you're interested in getting it please contact us at:

10, McMahon suite 3875
 Québec G1R 3S1
 Tel: (418) 692-3090

**VIDEO
 POOL INC.**

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