

1978
Volume 1
Number 1
Issue 1
Feb-March

VIDEO GUIDE

FEB-MARCH 1978

Looking Southward
For
Canadian Content

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Video Tape Guide West



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Harmony"; Videobag 1974.

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Editor This issue: Daryl Lacey

Staff: Andy Harvey, Anastasia
MacDonald, Barbara Steinman,
Charlie Keast, Crista Preus,
Janet Miller, John Sawyer, Michael
Goldberg, Nomi Kaplan, Paul Wong,
Ross Gentleman, Sharon Lovett,
Shawn Preus

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Interview

PEGGY GALE

Review

DARCY LANGE

Portrait

MONICA HOLDEN
LAWRENCE

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Video Tape Guide West



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Layout this issue: Daryl Lacey, Sharon Lovett
Paul Wong, Michael Goldberg.

Typing: Daryl Lacey, Janet Miller, Barbara
Steinman.

... and are they ever tired!

Contributors this issue: Paul Wong, Ross
Gentleman, Joanne Bernie, Michael Goldberg,
Marion Barling, Shawn Preus, the CBC,
Andy Harvey, Bob Peterson, Anastacia
MacDonald, Monica Holden Lawrence.

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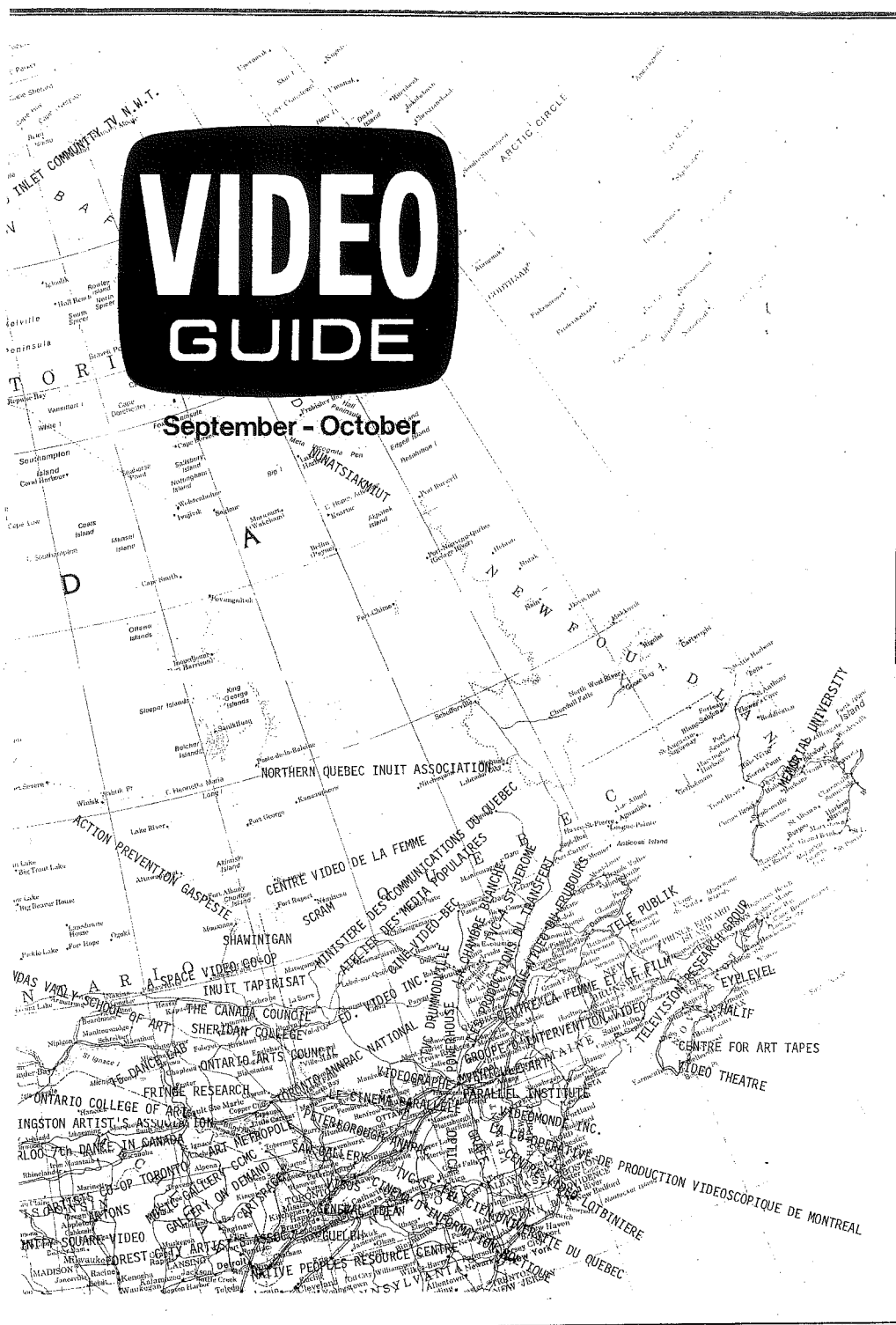
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Contributors this issue: Andy Harvey, Shawn Preus, Essential Idea, Ross Gentleman, Rick Ward, Michael Goldberg, Nomi Kaplan, Anastacia MacDonald, Herbert Schumacher, Liz Vanderzagg, Heather Persons, Recycle and CRT C. reviews and Reviews will return in the Fall.
Introduction this issue: Daryl Lacey, Sharon Lovett, Jeanette Reinhardt, Barbara Steinman, Nomi Kaplan, Shawn Preus, Janet Miller, Anastacia MacDonald, Rieko Kanazawa, Kim Ramsey, Michael Goldberg.

Crista's Cover
Art Spaces

September - October



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MANAGING EDITOR

Crista Preus

EDITOR

Daryl Lacey

PRODUCTION ASSISTANCE

Jeannette Reinhardt, Ann McDonald,

Nancy Beal, Nomi Kaplan, Andy

Harvey, John Anderson, Crista

Preus, Daryl Lacey, Roy Arden,

Paul Wong, Barbara Steinman.

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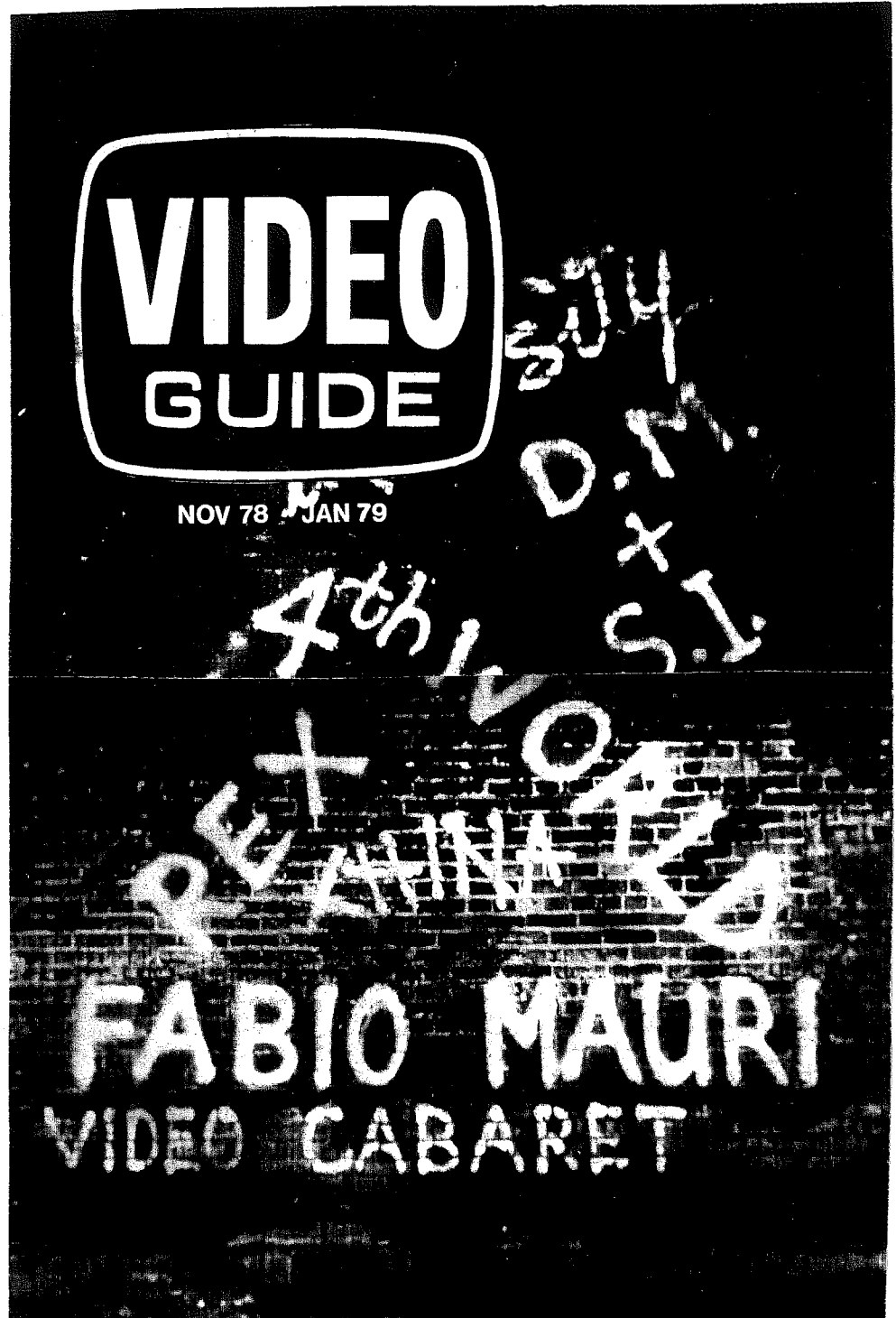
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MANAGING EDITOR THIS ISSUE

Crista
STAFF

Jeannette Reinhardt
Nomi Kaplan
Paul Wong
Janet Miller

Sitadevi Palmarchetty
Annastacia McDonald

ADVERTISING

Michael Goldberg

PHOTOGRAPHY

Shawn Preus

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John Anderson

CONTRIBUTORS

Shawn Preus Kim Tomczak
Charlie Keast Andy Harvey
Ross Gentleman Taki Bluesinger
Paul Wong
Nomi Kaplan
Michael Goldberg
Anna Dewar
Michael Goodman
Mona Fertig
John Anderson

Jo Anne Birnie Danzker

Maria Jedding

Harold Von Heimbarg

Sybilie Stegmueller

Daryl Lacey

Sanja Ivekovic

Dalibor Martinis

COVER CONCEPT

Jeannette Reinhardt, Annastacia

McDonald, Paul Wong

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Photo-processing Shawn Preus

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MANAGING EDITOR THIS ISSUE

Jeannette Reinhardt

STAFF

Annastacia McDonald

Paul Wong

Crista

Nomi Kaplan

Mary Reddy

Michael Goldberg

Daryl Lacey

CONTRIBUTORS

Kim Tomczak

Rick Ward

Cindy Warhol

Jane Ellison

Hank Bull

Michael Goldberg

Anna Bray

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Michael Goodman

Wayne Groutage

Daniel Dion

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PERFORMANCE ART VIDEOTAPES



The notion that the camera (filmic, photographic and video) is a neutral, transparent device which faithfully records reality has been increasingly challenged. The frame, which excludes more than it includes, marks out a selective process that is more subjective than objective.

It has proved more difficult, however, to recognize that the presence of a recording device, whether it is the photographic or video camera, is not only modifying the way in which we perceive "reality", but also the way in which we organize events.

We seem more ready to recognize manipulation of (camera) events in the domain of politics than art.

Increasingly, however, art is as designed for documentation as the political personality is designed for media-charisma.

This particular exhibition, *PERFORM*, considers the way in which performance art is being transformed by the video camera which records it.

Four categories are considered; DOCUMENTS, FOR THE CAMERA, EDITED VERSION and INTEGRATED VIDEO.

In some senses these categories reflect a relationship between video and performance which has evolved during the last decade. The divisions, however, are not chronological. Some of the tapes in 'documents' were made during the last months. They reflect, rather, an attitude to the role of the camera and the video monitor.

DOCUMENTS considers the use of video as a "transparent" tool, a means of recording a performance or event oriented towards a live audience. Such documents, including the classic 'Decadance - Art Stars in Hollywood' made in 1974, are capable of evoking a past event for audiences distant in both location and time. Similarly, Hank Bull recently recorded his 'Relican Wedding' for both a future and a wider audience.

Sometimes, the live audience for such events is small, at times non-existent. By recording a number of events the artist is able to transmit information on a body of work, sometimes carried out in widely different locations. Such videotapes include Chris Burden's 'Documentations of Selected Works 1971-75' and Patricia Plathner's recent 'Four moi vous etes aussi'.

exotique' which combines both a live performance and documented events.

The second category **FOR THE CAMERA** considers another body of work in which the role of the camera becomes pivotal. In the case of Reindeer Werk's 'Yack's Garden' (1976) and John Mitchell's 'Born Again' (1977), the only audience is that reached through the camera. This "private" relationship and performer is fully developed in Lily Eng's 'Defending The Motherland' (1979).



Two tapes in this section are designed specifically for the camera and in quite different ways exploit the recording process. The meaning of Nan Hoover's performance 'Light Dissolves, Light Poles' (1978) is totally dependent on the way in which the video camera records light. David Buchans's 'Lamonte Delmonte & The Fruit Cocktails' (1978) is a series of production pieces which both parodies and employs the clichés of 'live entertainment' in a television studio setting. In the original performance, cabaret becomes production set.

EDITED VERSION considers a body of performances which are developed primarily during post production, especially in editing. Classic tapes of this genre are 'Vertical Roll' (1972) by John Jonas and 'Suicide Sutra' (1974) by Les Levine (which records and transforms a reading by John Giorno).

In more recent work Nam June Paik re-presents and transforms performance by Merce Cunningham in an extraordinary tape that challenges our notions of both the process of recording, and performance itself. (Merce by Merce by Paik, 1979).

The final tape in this section is one in search of a mis-label. It will probably be called New Wave Video. 'Deviate Unit' (1979) was produced by Daniel Dion from Studio Z in Montreal. Again, through post production (hand holding reel to reel tape during dubbing to create slow motion effects) Dion exploits distortion inherent in the recording process.

The final section of this exhibition **INTEGRATED VIDEO** considers an important body of work in which the video camera and monitor are not simply a recording device but a functional part of the performance, a landscape in which the artist operates. In the earliest tapes in this section, 'Media Burn' (1975) by Ant Farm, the video monitors are both symbolic and architectural. In 'Piranha Farms' (1978) off-the-air footage merges television (media) reality with performance reality. This process of substitution is carried further by Elizabeth Chitty's 'Telling Tales' (1979) and Clive Robertson's 'Explaining Pictures To Dead Air' (1978) is a powerful investigation into the media personalities of artists like Joseph Beuys through mass media formats such as television news.

Forcing work by individual artist into categories inevitably results in oversimplification and often misnomers. *PERFORM* has been organized not out of desire to categorize or historically describe a body of work, but in an attempt to understand the evolving relationship between performance and video.

JO-ANNE BIRNIE DANZKER
Co-curator of *Perform*.

1979 →

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Paul Wong

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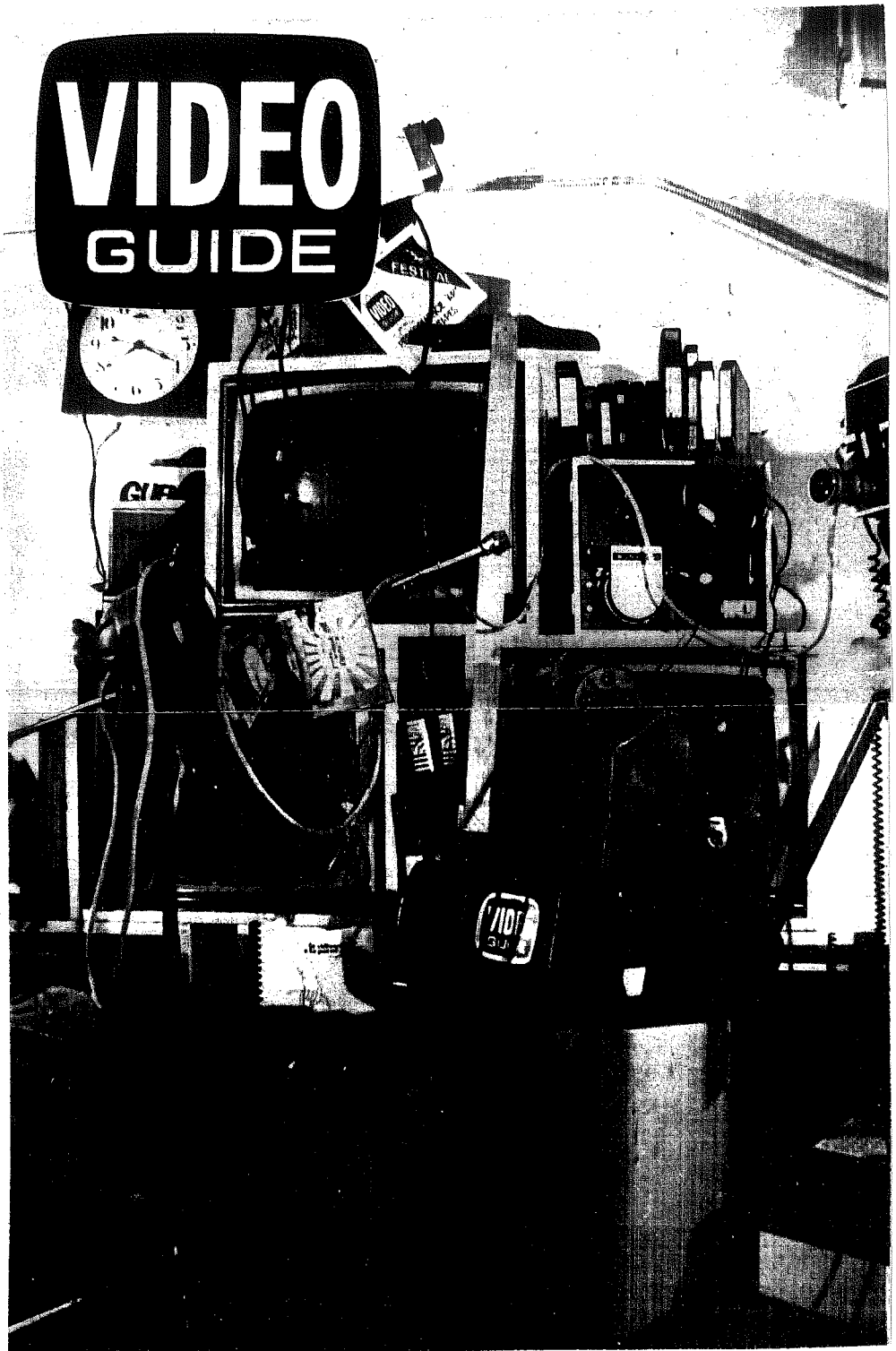
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Crista Did Most
of it.



1979-1980

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MANAGING EDITORS THIS ISSUE

Jeanette Reinhardt
Paul Wong

PRODUCTION

Jeanette Reinhardt
Paul Wong

COVER PHOTO

Shawn Preus
Charlie Keast

CONTRIBUTORS

Margaret Dragu
Kim Todd
P. Morris
Chris Creighton-Kelly
Shawn Preus
Michael Goldberg
Ted Weisberg
Andy Harvey
Randy Gledhill

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PUBLISHER
SATELLITE VIDEO EXCHANGE

MANAGING EDITORS
JEANETTE REINHARDT
PAUL WONG

EDITOR THIS ISSUE
SHAWN PREUS

CONTRIBUTORS
WOMEN IN FOCUS
BARBARA STEINMAN
DAVID RAHN
MARSHALORE
ANNE KNOWELSON
JILLIAN RIDDINGTON

PRODUCTION
PAUL WONG
DAYRL LACEY
ANDY HARVEY
MARY READY
PAT FENDEL
PEG CAMPBELL
SHAWN PREUS
CRISTA HAUKE DAL
CLAUDIA MACDONALD
JEANETTE REINHARDT

PRINTERS
COLLEGE PRINTERS

CIRCULATION: ANN MCDONALD

COVER PHOTO
UNIVERSITY COMMUNITY VIDEO
425 ONTARIO S.E.,
MINNEAPOLIS MN 55414

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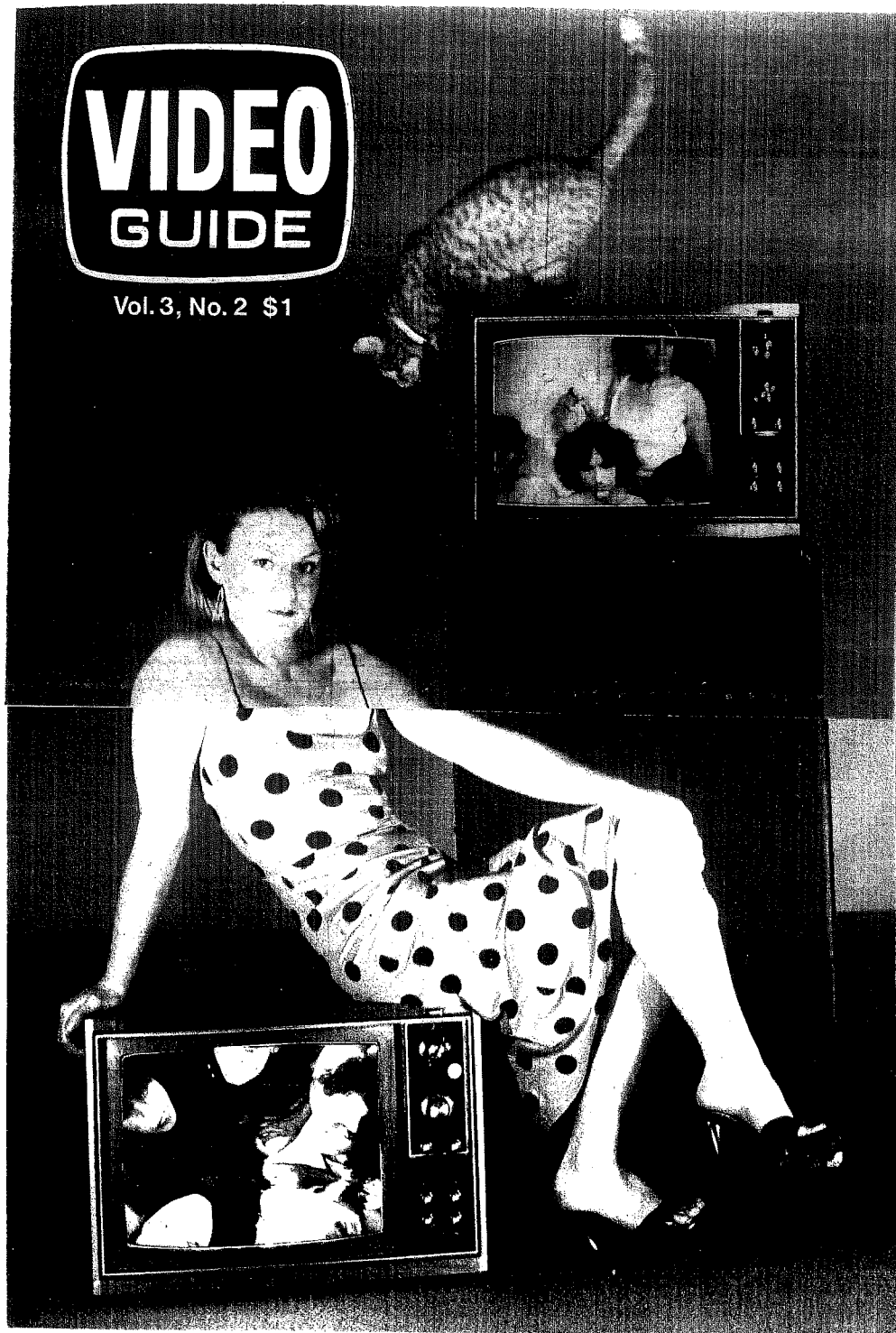
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MANAGING EDITORS

Jeanette Reinhardt

Paul Wong

CONTRIBUTING EDITORS

Michael Goldberg

Barbara Steinman

Sheila Smyth

Elizabeth Chitty

Shawn Preus

CONTRIBUTORS THIS ISSUE

Liz Vanderzagg

Peter Lipskis

PRODUCTION ASSISTANCE

Daryl Lacey

Video Inn

PRINTERS

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CIRCULATION

Ann McDonald

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MANAGING EDITORS

Jeanette Reinhardt

Paul Wong

Michael Goldberg

CONTRIBUTING EDITORS

Barbara Steinman

Daryl Lacey

Elizabeth Chitty

Sheila Smyth

Shawn Preus

CONTRIBUTORS THIS ISSUE

Michael Goldberg

Fusao Takamura

Edward Moss

Fujiko Nakaya

PRODUCTION ASSISTANCE

Stokely Seip

Shawn Preus

Jeanette Reinhardt

Crista Preus

Tae Ishibashi

Tokiko Tagami

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and
SUSAN RAYMOND

**THE
POLICE TAPES**

BAD BOYS

**an american
FAMILY**

**TO DIE
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MANAGING EDITORS

Jeanette Reinhardt

Paul Wong

Michael Goldberg

CONTRIBUTORS

Elizabeth Chitty

Daniel Guimond

V-tapes Distribution

. Susan Britton

. Colin Campbell

. Clive Robertson

. Lisa Steele

. Rodney Werden

Martha Fleming

ADVERTISING

Michael Goldberg

PRODUCTION ASSISTANCE

Annastacia McDonald

Video Inn

CIRCULATION

Annastacia McDonald

Printers

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TELEVISION BY ARTISTS
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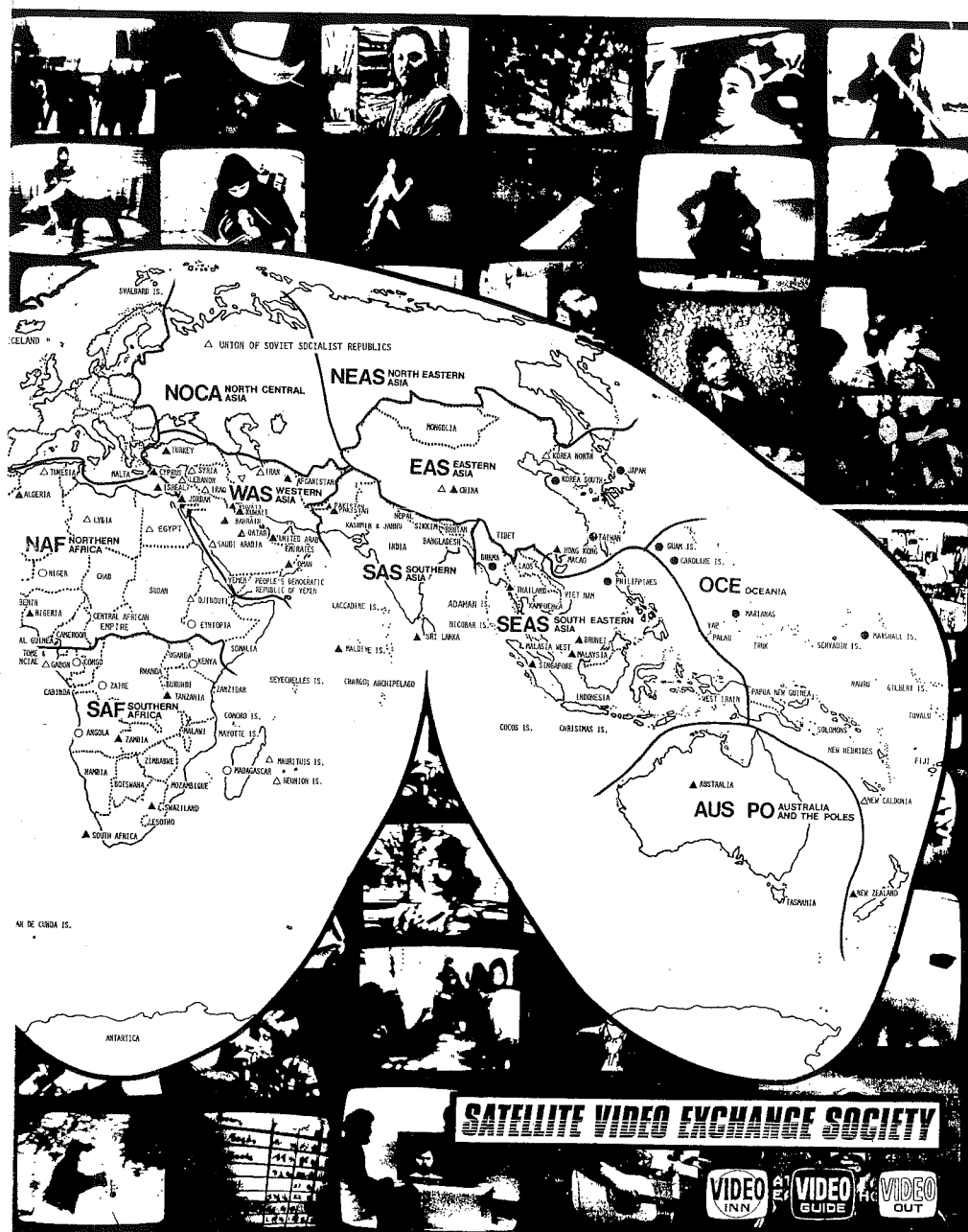
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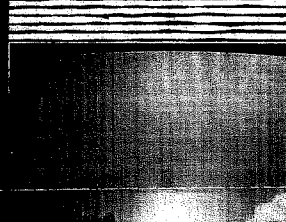
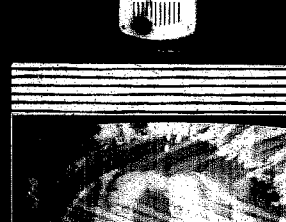
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Satellite Video Exchange

MANAGING EDITORS

Andy Harvey
Paul Wong
Stokely Seip

CONTRIBUTORS THIS ISSUE

Stokely Seip
Michael Goldberg
Elizabeth Chitty
Paul Wong
Crista Haukedal
Andy Harvey

PRODUCTION

Julie Healey
Stokely Seip
Michael Goldberg
Crista Haukedal
Andy Harvey
Paul Wong
Jeanette Reinhardt
Andrew Krummins

VIDEO GUIDE PHOTOGRAPHERS

Stokely Seip
Paul Wong

COVER PHOTOGRAPHS AND DESIGN

Stokely Seip

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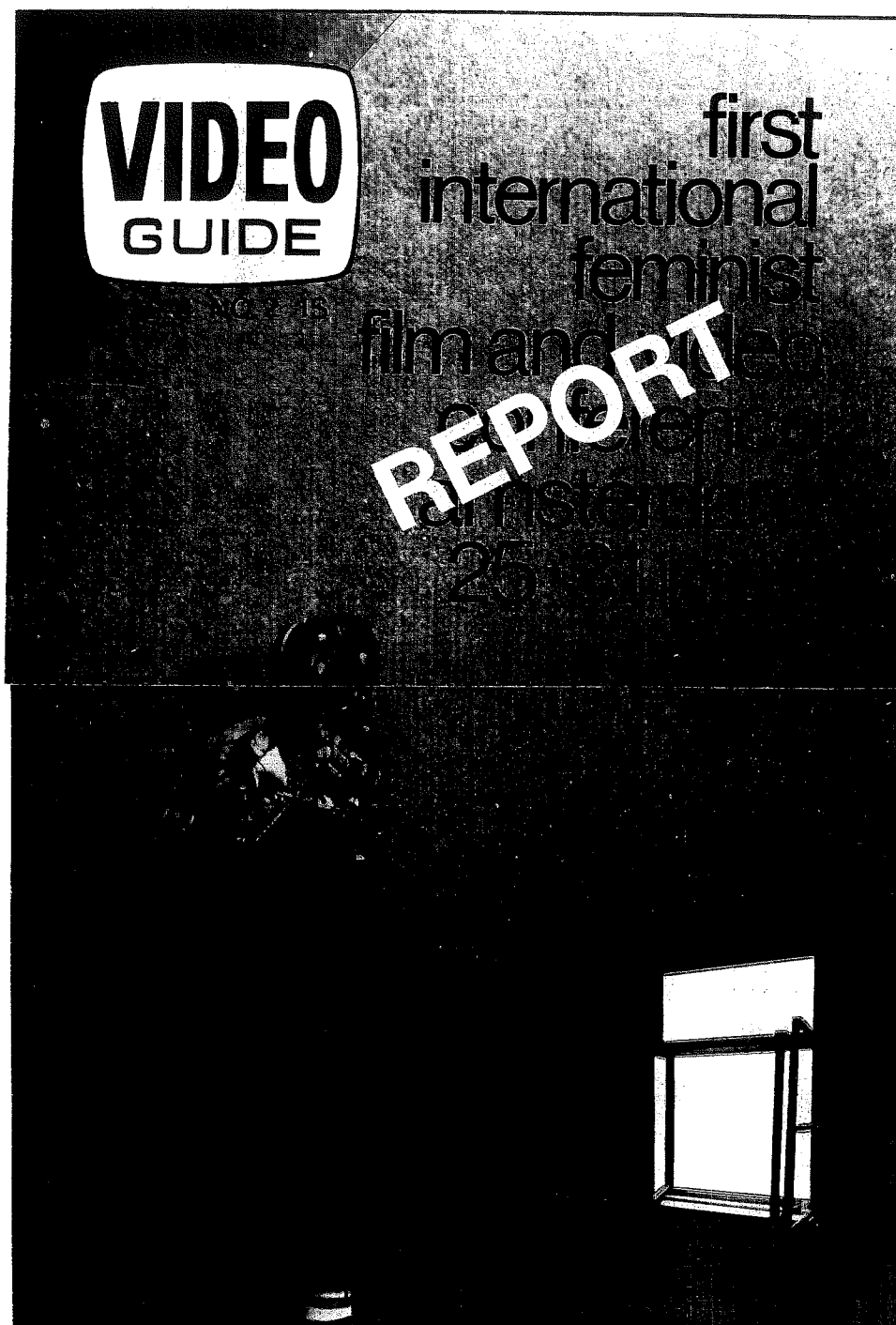
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25-27 June

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PUBLISHERS
Satellite Video Exchange

MANAGING EDITORS
Shawn Preus
Julie Healey

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

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

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

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Managing Editor

Shawn Preus

Guest Editor

Peg Campbell

Contributors

Cari Green

Chris Pinney

Jeanette Reinhardt

Women In Focus

Julie Healey

Elizabeth Chitty

Norbert Ruebsatt

Michael Goldberg

Crista Haukedal

Miriam Adams

Production

Paul Wong

Michael Goldberg

Crista Haukedal

Marilyn Goldberg

Jane Hewes

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PERFORMANCE
FRASER-SWAIL-SOLOWAY
DION & POLONI

PLUS: CONFERENCES, SCANNING, TATTLETAPE'S, MORE...

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Managing Editor

Shawn Preus

Contributors

Shelly Kean
Karen Henry
Daryl Lacey
Jill Swartz
Shawn Preus
Tom Klinkowstein
Corry Wyngaarden

Design and Layout

Crista J. Haukedal

Production

Shawn Preus
Crista Haukedal
Stokely Seip
Jill Kelly

Photos

Stokely Seip
Jill Swartz
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Cover Photo/Design

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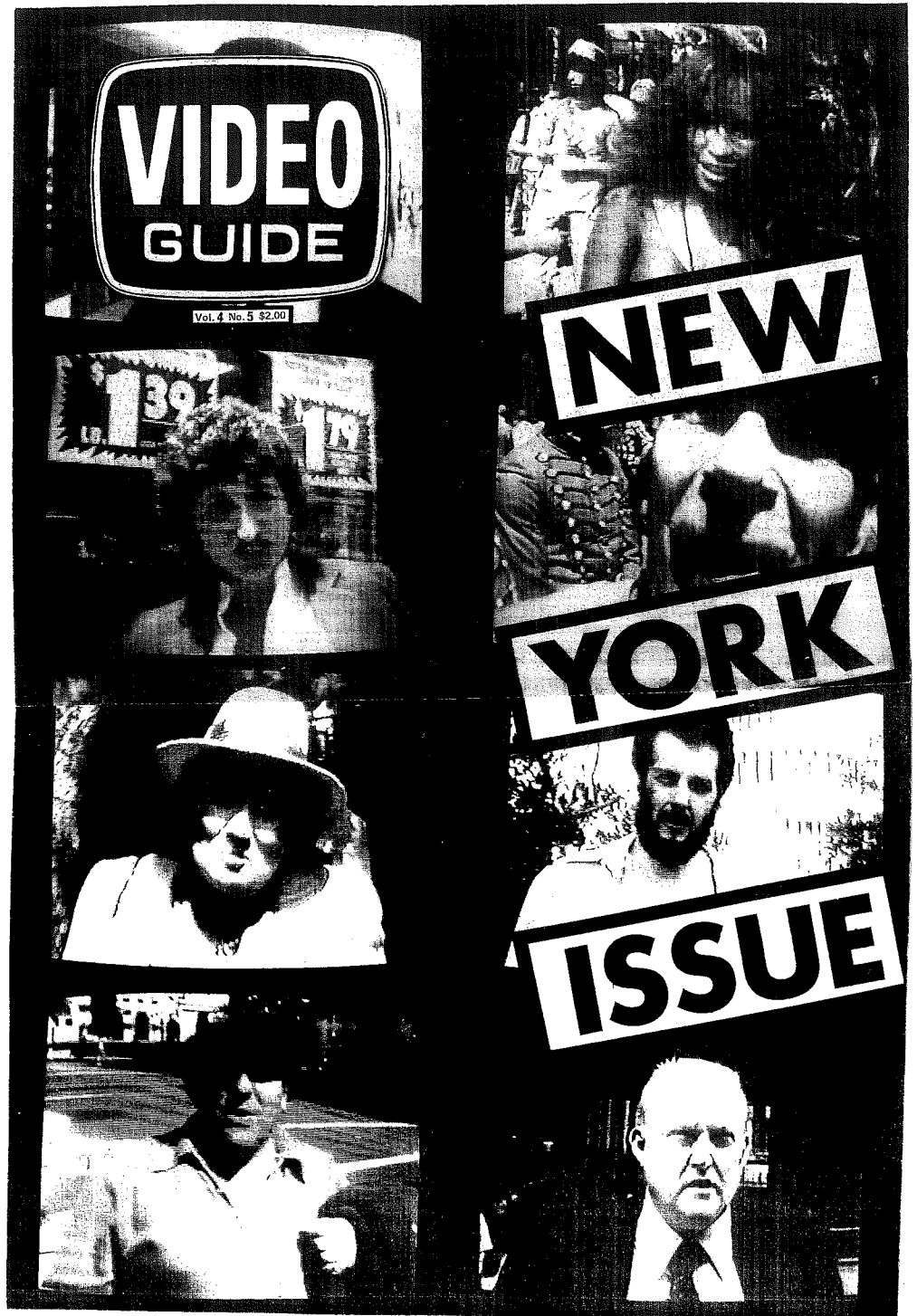
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Guest Editor

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Design/Layout

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Contributors

Karen Henry
Claudia Blaine
John Greyson
Lori Zippay
D.C.T.C.
Skip Blumberg
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Typesetting

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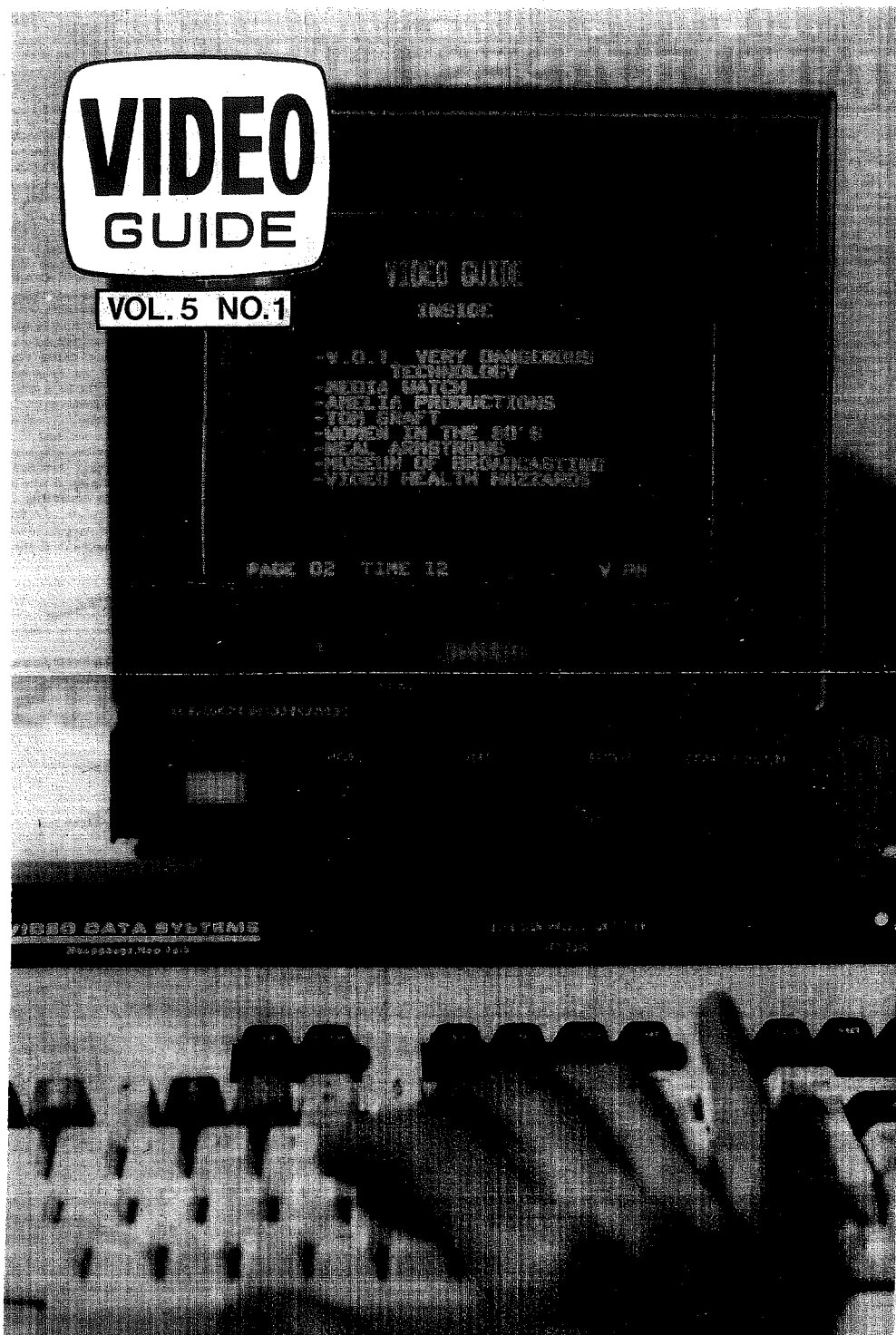
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Design/Layout
Crista Haukedal

Contributors
Melanie Conn
Pat Feindel
Michael Goldberg
Tom Graff
Crista Haukedal
Karen Henry
Michelle Nickel
Shawn Preus
Paul Wong
Corry Wyngaarden

Photos
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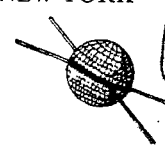
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Shawn Preus

Guest Editor
Corry Wyngaarden

Production
Jill Kelly
Shawn Preus

Contributors
Haus Baay
Michel Cardena
Sara Diamond
Fred Forest
Michael Goldberg
Miroslav Klivar
Marten Lindblom
Ronald Nameth
Jacques Louis Nyst
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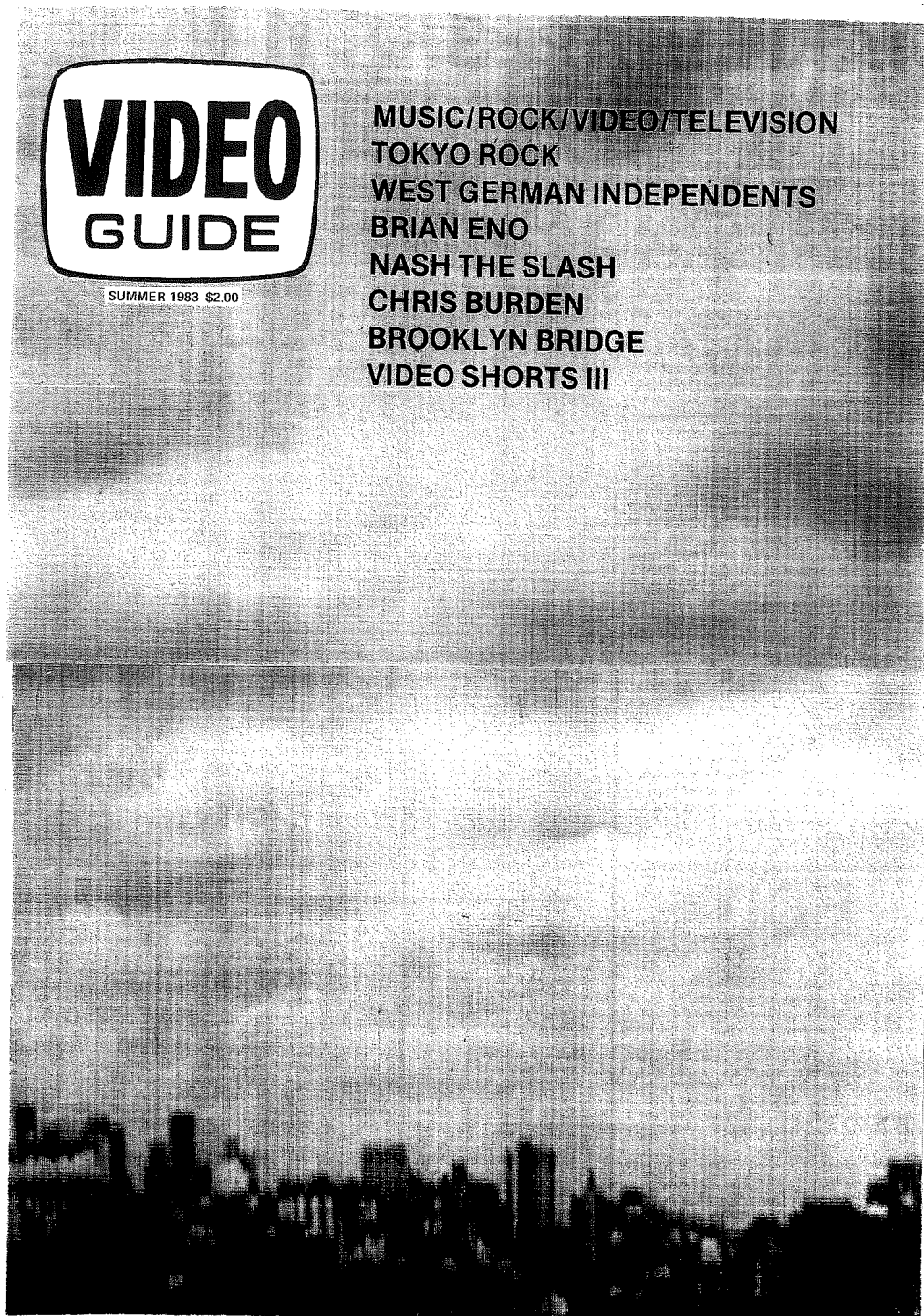
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TOKYO ROCK
WEST GERMAN INDEPENDENTS
BRIAN ENO
NASH THE SLASH
CHRIS BURDEN
BROOKLYN BRIDGE
VIDEO SHORTS III



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Shawn Preus

Guest Editor

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Contributors

Ed Mowbray
Nancy Paterson
Paul Wong
David Ross
Ulrich Leistner
Karen Henry
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Photos

Barbara Pratt
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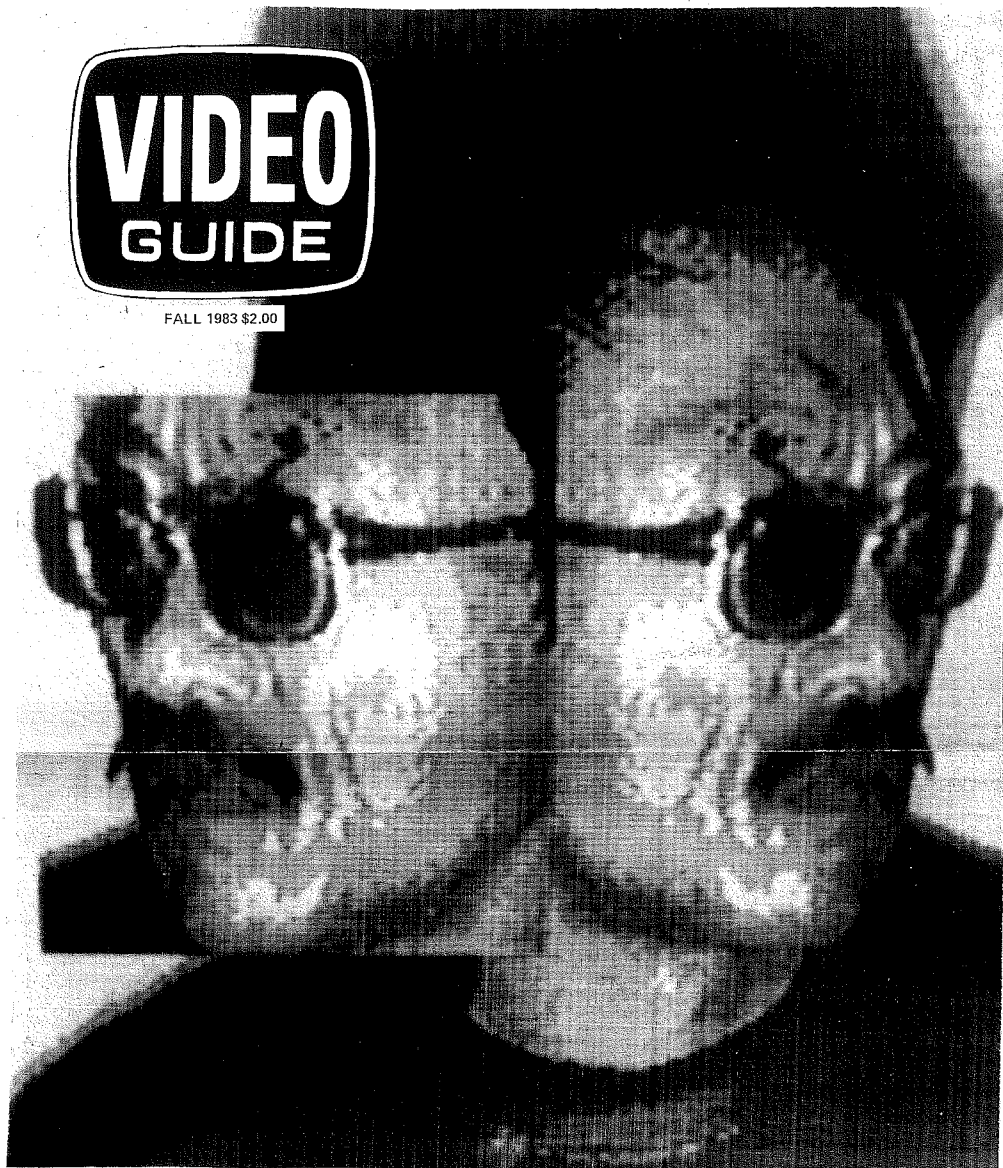
Brian Eno's "Mistaken Memories
of Medieval Manhattan"

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FALL 1983 \$2.00



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PROFILE: KOU NAKAJIMA
A NEW MEDIA ARTS SECTION
FESTIVALS: NORTHWEST, BANFF,
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Shawn Preus

Production

Jill Kelly
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Contributors

Tony McAulay
San Krizan
Andrew Krumins
Mark Mushet
Shawn Preus
Stokely Seip
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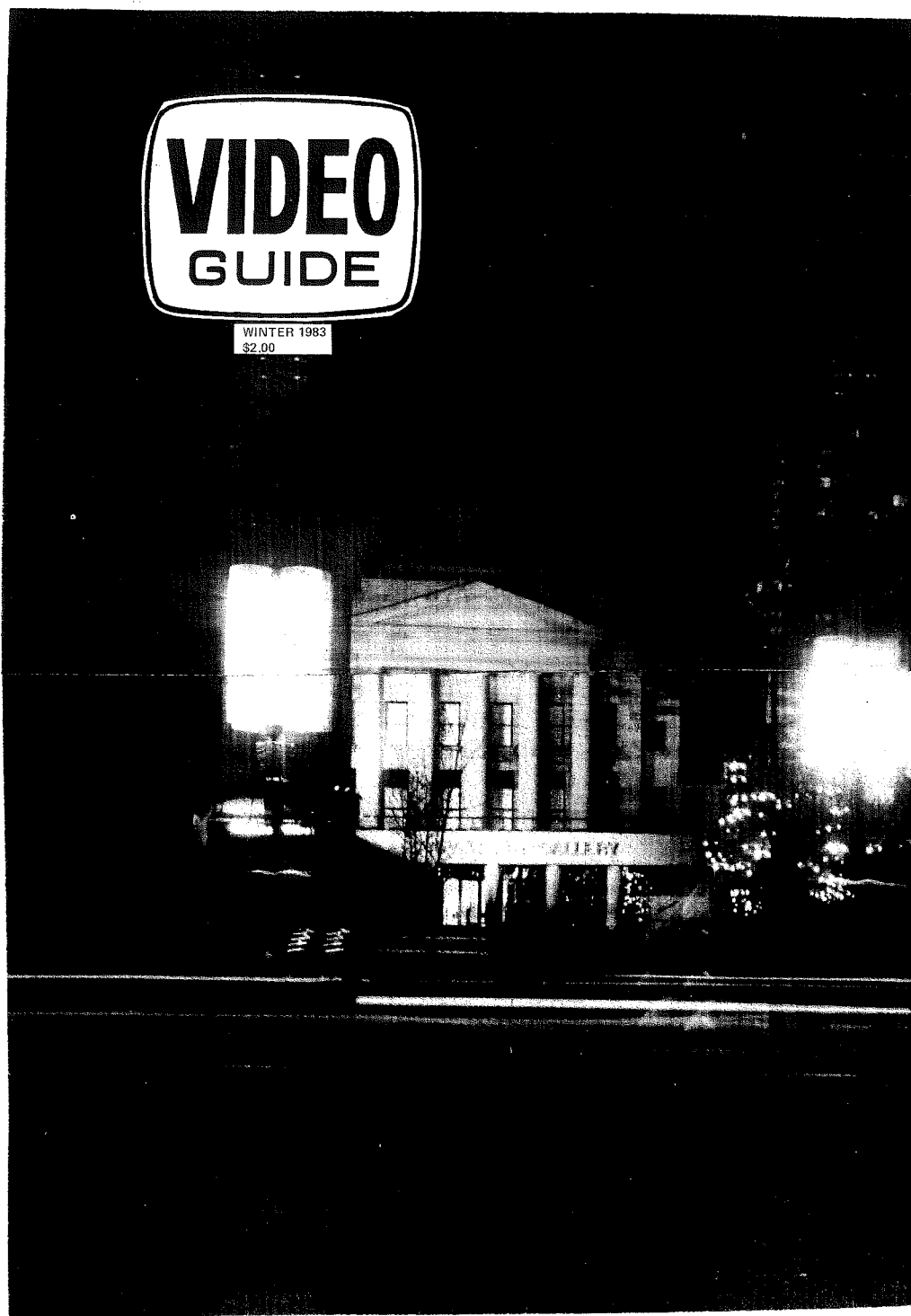
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Managing Editor
Shawn Preus

Co-Editor this issue
Corry Wyngaarden

Production
Jill Kelly
Shawn Preus

Contributors
Sam Carter
Co-op Radio
Adam Curry
Sara Diamond
Karen Henry
Andrea Philp
Shawn Preus
Merika Talve
Paul Wong

Photos
Co-op Radio
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Corry Wyngaarden

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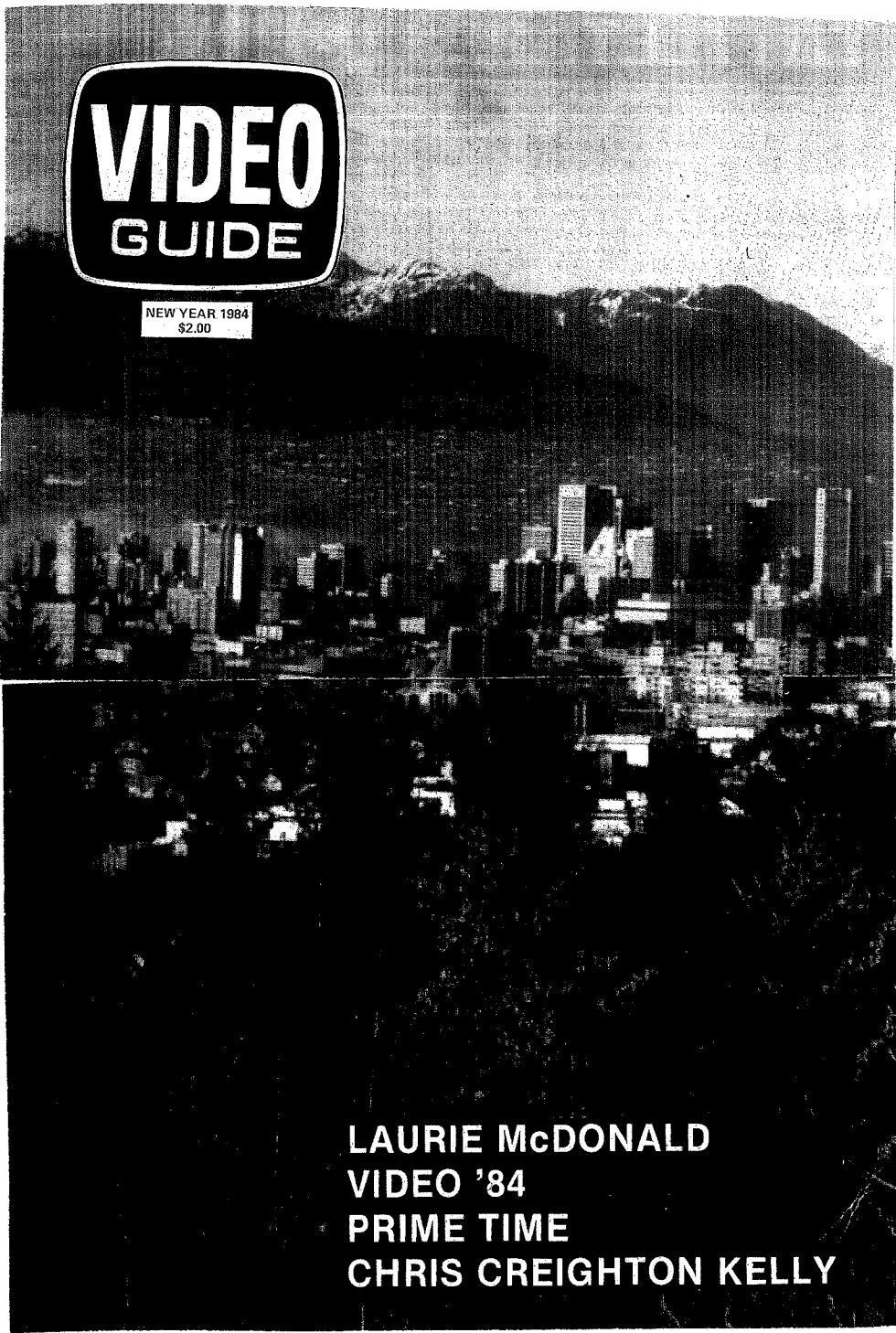
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LAURIE McDONALD
VIDEO '84
PRIME TIME
CHRIS CREIGHTON KELLY

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Shawn Preus

Production

Jill Kelly
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Contributors

Hank Bull
Sara Diamond
Andy Harvey
Karen Henry
Emma Kivisild
Eric Metcalfe
Shawn Preus
Paul Wong

Photos

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Artist takes fight to court

Ruling expected as video artist

Art gallery wins sex video court case

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Appeals to court

INSIDE: ELECTRONIC TOTEM
IDERA
CONFUSED
VIDEO FEMME
NICARAGUAN VIDEO

Morality vs. art



BUT IS IT ART?

THURSDAY, FEBRUARY 23, 1984

Video too explicit, VAG cancels show

Artists want gallery boss fired for spurning show

TV exhibit not art, court told

No one can win gallery-Wong dispute

Gallery faces court fight

VAG trustees urged to apologize

Rombout is right

defends his work

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Production

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Shawn Preus

Contributors

Sara Diamond
Michael Goldberg
Julie Healey
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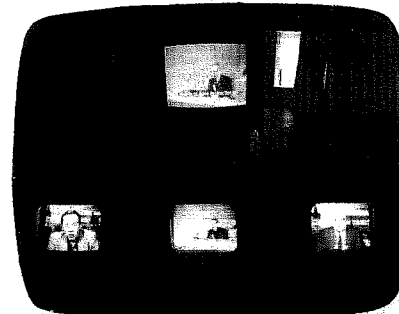
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"CURRENTS" EXHIBITION EM-VIDEO



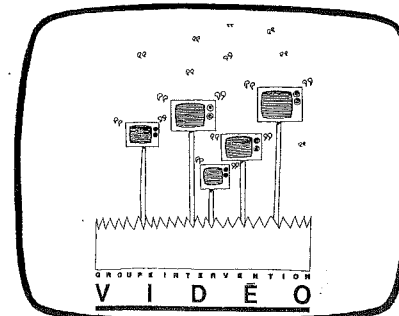
A SIMPLE CASE OF TORTURE
BY MARTHA ROSSLER



TELEVISION INTERFERENCE
AN INSTALLATION



INTERVIEW: DORIS CHASE



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Marion Barling
Karen Henry
Shawn Preus
Janice Starko
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Production
Jill Kelly
Shawn Preus

Contributors
Karen Henry
Karen Knights
Nancy Paterson
Shawn Preus
Werner Schweizer
Merike Talve
Tucson Women's Cable
Klaus Von Bruch

Photos
Karen Henry
Shawn Preus
Chick Rice
Lothar Schnepf
Stokely Seip
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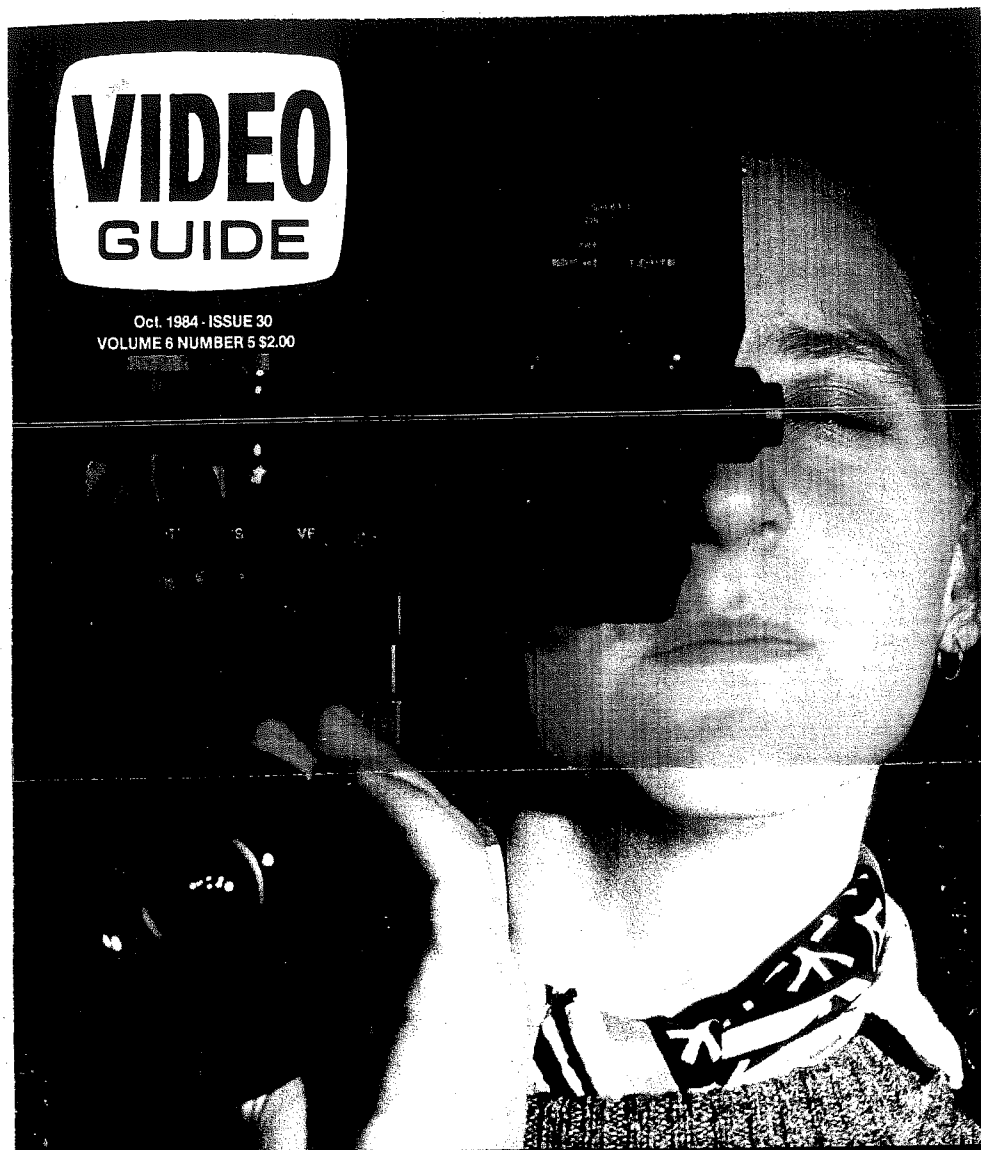
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ULRIKE ROSENBACH
FEMINIST VIDEO IN TORONTO AND QUEBEC
VIDEO PIONEER
FUJIKO NAKAYA/SCAN

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Managing Editor

Shawn Preus

Editor This Issue

Sara Diamond

Production

Jill Kelly
Karen Knights
Shawn Preus

Contributors

Marusia Bociurkin
Michaela-Elisabeth Busher
Sara Diamond
Michael Goldberg
Karen Henry
Karen Knights
Diane Poitras
Shawn Preus
Kim Tomczak
Women In Focus

Photos

Skai Fowler
Michael Goldberg
Karen Henry
Kira Perov
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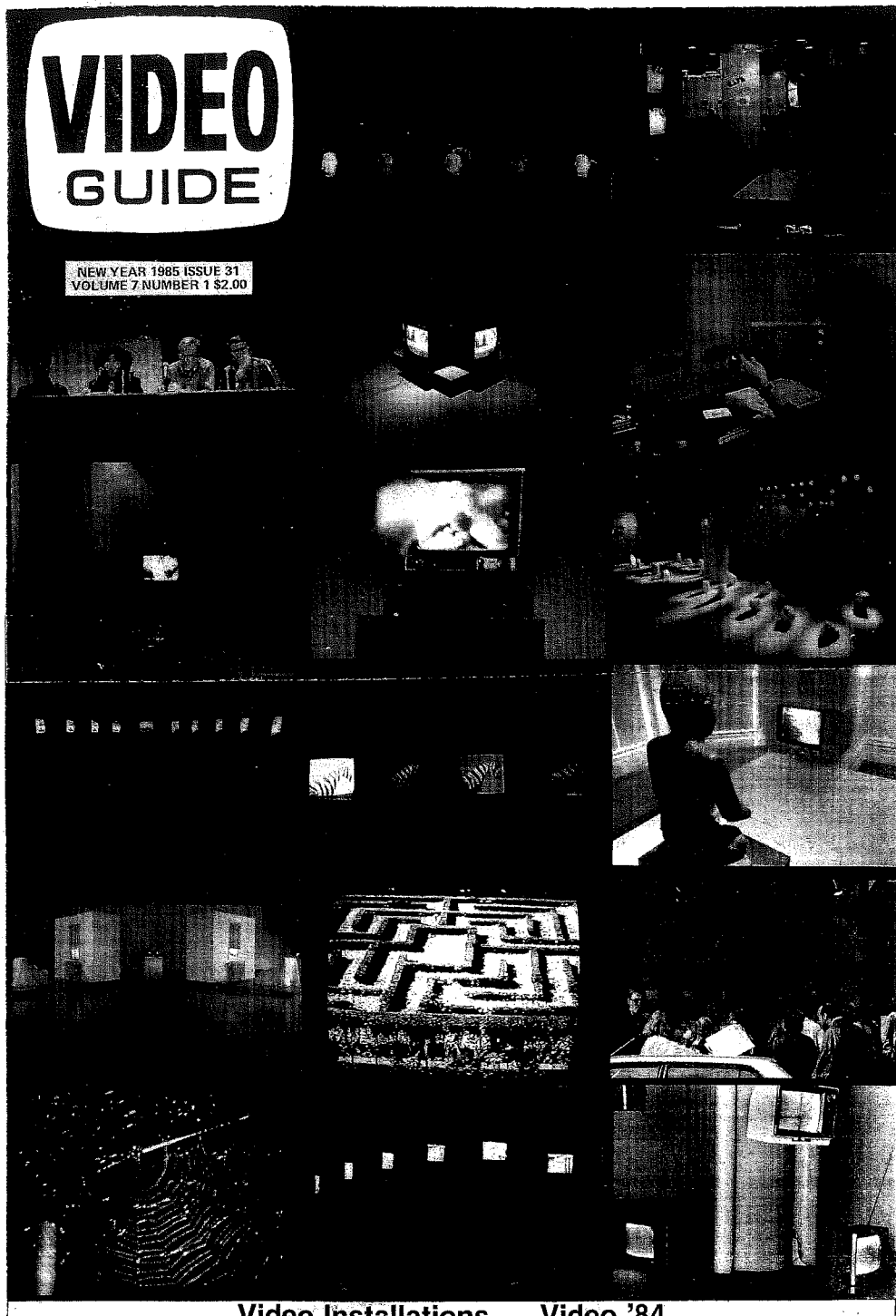
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Video Installations — Video '84

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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 Boulerice
Marc Cramer
Denis Farley
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Karen Henry
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AART VAN BARNEVELD - Amsterdam
NOT DEAD YET a review
EDWARD MOWBRAY interview
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Managing Editor

Shawn Preus

Production

Crista Haukedal
Julie Healey
Jill Kelly
Shawn Preus
Frans Van de Ven

Contributors

Myrna Hanna
Karen Henry
Karen Knights
Jamirte Trott
Corry Wyngaarden

Photos

Jean Fiset
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Bruce Lam
Anita Olanick
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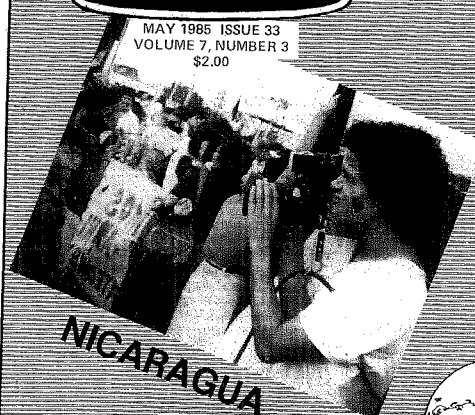
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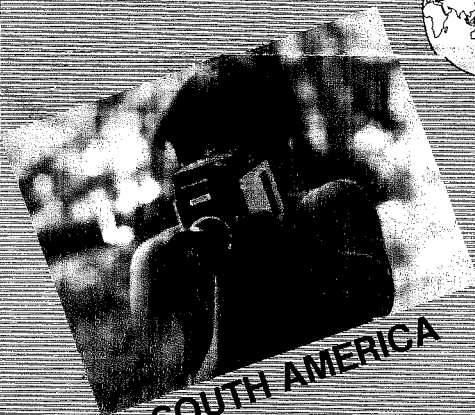
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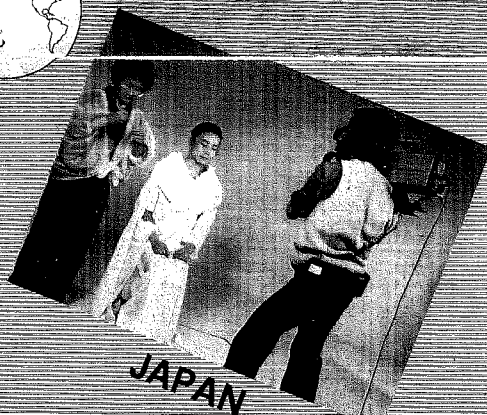
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Shawn Preus

Editor This Issue

Karen Henry

Production

Julie Healey
Karen Henry
Jill Kelly
Shawn Preus
Frans Van de Ven

Contributors

Byron Black
Juan Downey
Michael Goldberg
Dee Dee Halleck
Ezra Halleck
Karen Henry
Karen Knights
Fujiko Nakaya

Photos

Porter Bryant
Juan Downey
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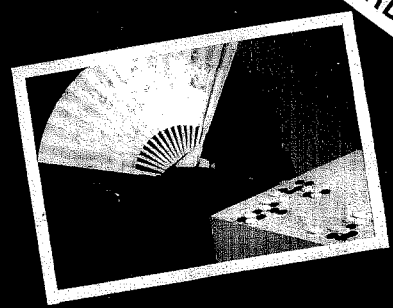
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ULISES CARRION — SMALL-FORMAT VIDEO
BYRON BLACK — GARRY HILL
URA-ARU — KARLA BERRY AND MARK RESH
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SUBTERRANEAN TELEVISION
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Managing Editor

Shawn Preus

Production

Crista Haukedal
Jill Kelly
Kellie Marlowe
Shawn Preus
Frans Van de Ven
Cornelia Wyngaarden

Contributors

Byron Black
Michael Goldberg
Gary Hill
Karen Knights
Shawn Preus
Subterranean Television
Jamirte Trott
Cornelia Wyngaarden

Photos

Michael Goldberg
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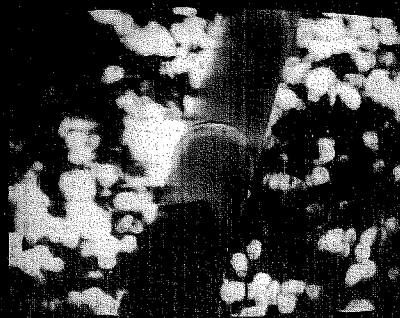
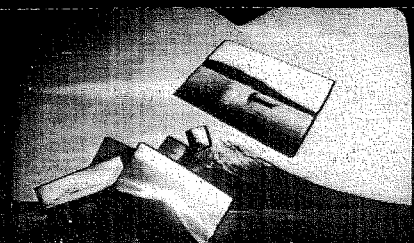
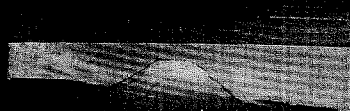
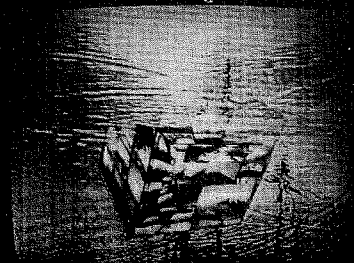
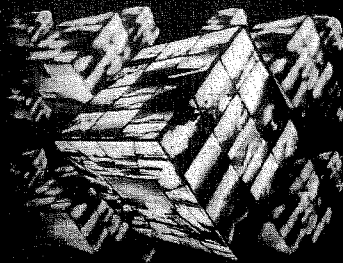
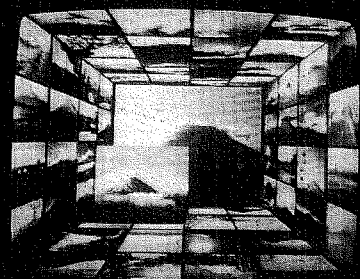
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Managing Editor
Shawn Preus

Production
Crista Haukedal
Jill Kelly
Shawn Preus
Joe Sarahan
Frans van de Ven

Contributors
Sara Diamond
Michael Goldberg
Lisa Hebert
Mark Mushet
Jill Pollack
Shawn Preus
Patty Somlo
Jamirte Trott

Photos
Teri Chmilar
Will Fearn
Michael Goldberg
Jim Jardine
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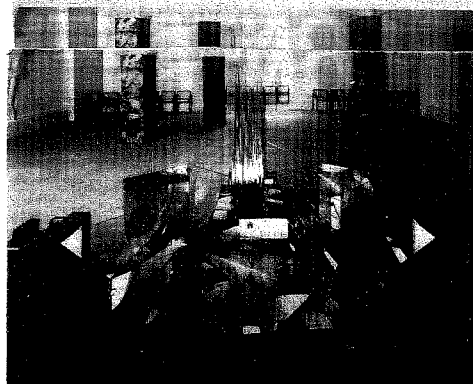
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Coalition for the Right To View

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Production
Frans Van de Ven
Jill Kelly
Karen Knights
Nancy Pollak
Shawn Preus

Contributors
Anuradha, CENDIT
Byron Black
Michael Goldberg
Karen Henry
Molly Hogan
Karen Knights
Jill Pollack
Jamirte Trott

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Byron Black
CENDIT
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LUMINOUS SITES

10 VIDEO INSTALLATIONS

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Managing Editor

Shawn Preus

Production

Sue Jenkins
Jill Kelly
Nancy Pollack
Shawn Preus
Frans Van de Ven

Contributors

Chris Creighton-Kelly
Todd Davis
Sara Diamond
Jackie Goodwin
Karen Knights
Jill Pollack
Jamirte Trott
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Julie Warren

Photos

Robert Keziere
Chick Rice
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LIFE LIKE IT

*Some
Halifax
Video*



HA
MILITARY ACTIVITY
BUOYS
ECONOMY

"We're all very cultured here but we don't have a cultural department."
Bernie Smith, Financial Director, City of Halifax

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Shawn Preus

Production

Jill Kelly
Shawn Preus
Cathy Quinn
Frans Van de Ven

Contributors

Vera Frenkel
Karen Knights
Mary Ellen Lower
Robin Metcalf
Jill Pollack
Cathy Quinn
Jamirte Trott
Paul Wong
Cornelia Wyngaarden

Photos

Kenneth C. Burkhart
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Donna Hagerman
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Managing Editor

Shawn Preus

Editor This Issue

Sara Diamond

Production

Sara Diamond

Sue Jenkins

Jill Kelly

Shawn Preus

Joe Sarahan

Contributors

Byron Black

Sara Diamond

John Greyson

Karen Henry

Karen Knights

Jackie Larkin

Reece Metcalfe

Jamirte Trott

Paul Wong

Photos

Paula Levine

Reece Metcalfe

Joe Sarahan

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ASIAN NEW WORLD

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Managing Editor
Shawn Preus

Editor This Issue
Paul Wong

Production

Crista Haukedal
Jill Kelly
Shawn Preus
Frans Van de Ven
Paul Wong

Contributors

Himani Banerjee
Karen Henry
Karen Knights
Hanif Kureishi
Mavor Moore
Sid Tan
Paul Wong

Photos

Reece Metcalfe

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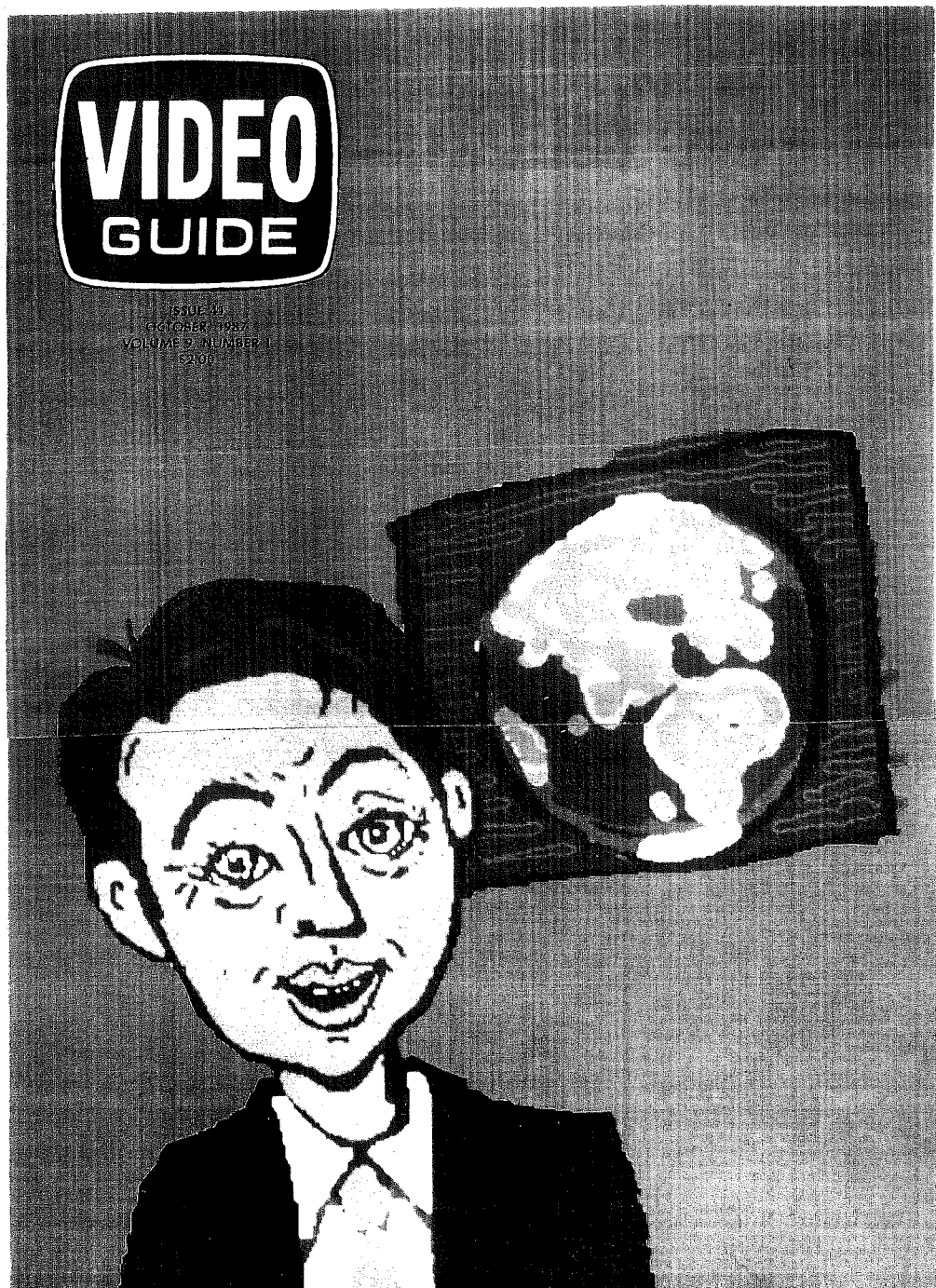
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Managing Editor

Shawn Preus

Editor This Issue

Jeanette Reinhardt

Production

Crista Haukedal

Jill Kelly

Shawn Preus

Jeanette Reinhardt

Frans Van de Ven

Contributors

M.E. Buescher

Lynne Cummings

Alberto De Lisi

Annie Goodwynne

Karen Henry

Vern Hume

Gerry Kisil

Jill Pollack

Shona Rossel

Su Rynard

Elspeth Sage

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Shawn Preus

Editor This Issue

Karen Knights

Production

Karen Knights
Jill Kelly
Shawn Preus
Sue Jenkins

Contributors

C.A.D.A.
Craig Condry-Berggold
Conal Cooke
Helen Dixon
Diamela Eltit
Karen Knights
Nelly Richard
Cecelia Ronderos
Lotty Rosenfeld
Loretta Todd
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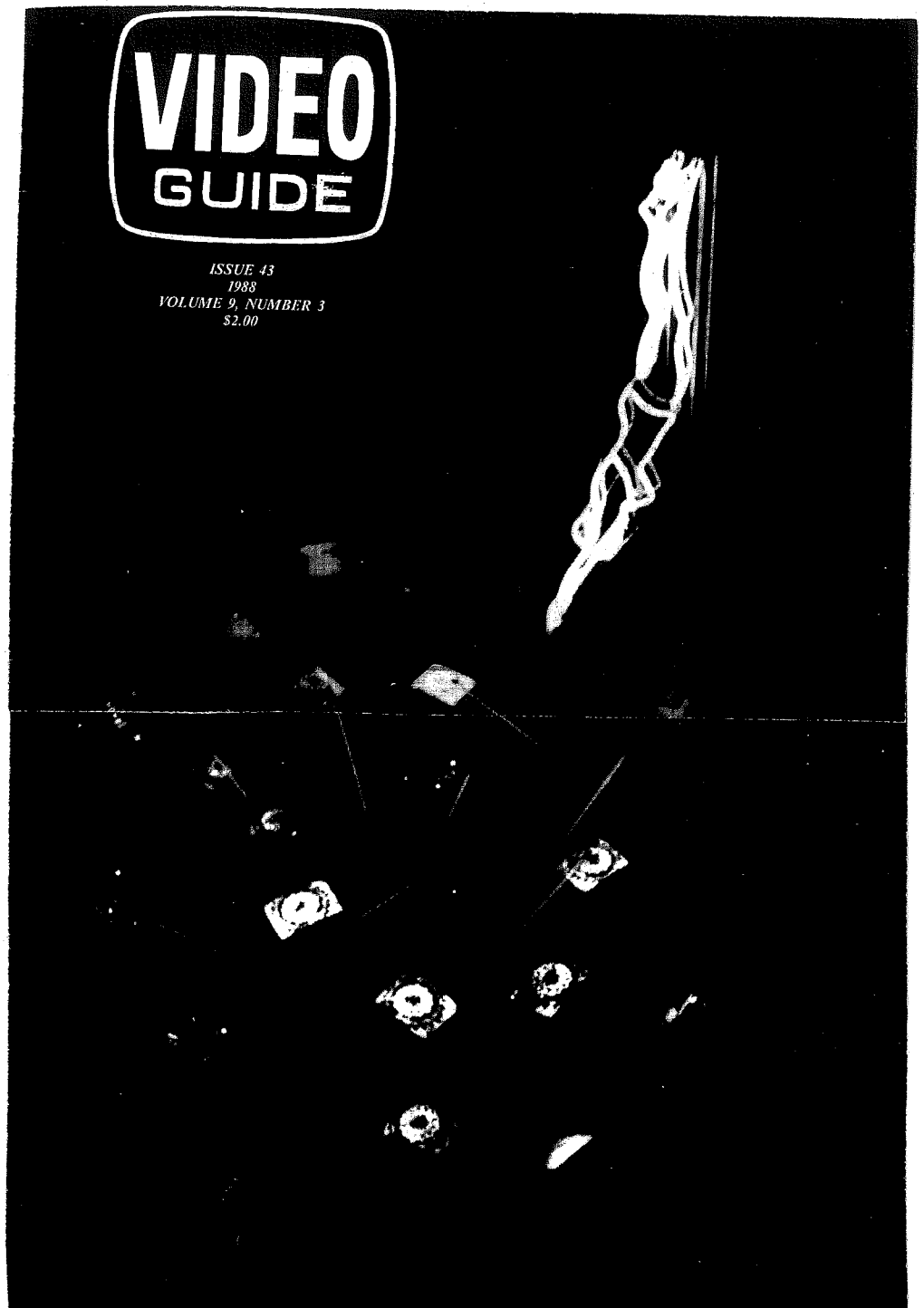
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Shawn Preus

Editors This Issue

Elsbeth Sage
Paul Wong

Production

Jill Kelly
Shawn Preus
Frans Van de Ven
Paul Wong

Contributors

Ulises Carrión
Colin Griffiths
Joolz
Morris/Trasov
Julie Poskitt
Shawn Preus
Projects UK
Elsbeth Sage
Ena E. Spalding
Marion Urch
Gary Varro
Jeremy Welsh
Paul Wong

Photos

Ulises Carrión
George Gaudette
Monte Greenshields
Tina Keane
Morris/Trasov
Trudie Tapuska
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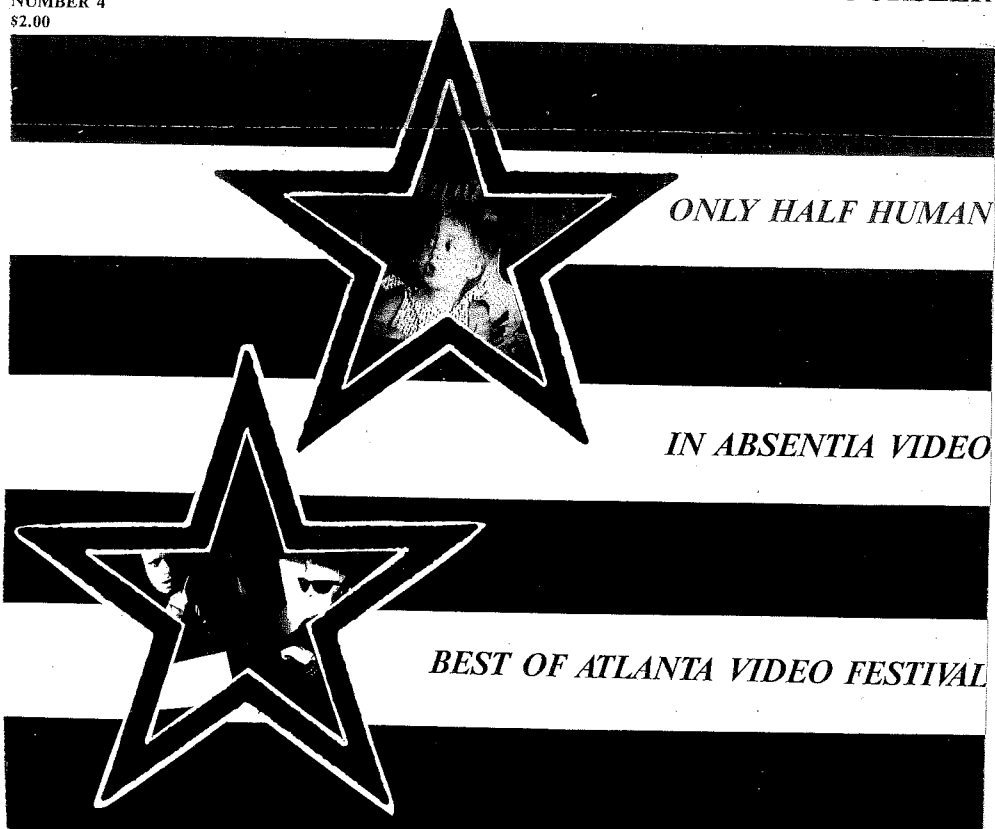
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Editor This Issue

Paul Wong

Production

Crista Haukedal
Jill Kelly
Shawn Preus
Frans Van de Ven
Paul Wong

Contributors

Daryl Chin
Barbara Hammer
Crista Haukedal
Karen Knights
Robin Reidy
Peter Rose
Elspeth Sage
Erika Sunderburg
Paul Wong

Photos

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Paul Wong

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Satellite Video Exchange Society

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Shawn Preus

Production

Crista Haukedal
Sue Jenkins
Jill Kelly
Shawn Preus

Contributors

David Craig
Michael Goldberg
Mark Harris
Clark Henderson
Robin Metcalfe
John Morgan
Sarah Murphy
Andrea Philp
Jill Pollack
Shawn Preus

Photos

Henk Danner
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Pam Murphy
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Managing Editor

Shawn Preus

Guest Editor This Issue

Elspeth Sage

Production

Crista Haukedal

Sue Jenkins

Jill Kelly

Joe Sarahan

Shawn Preus

Contributors

Maya Balcioglu

Tim Brennan

Stuart Brisley

Pauline Cummins

Malcolm Dickson

Alex Fulton

Karen Henry

Nik Houghton

Elspeth Sage

Joe Sarahan

Jeni Walwin

Paul Wong

Photos

Maya Balcioglu

Skip Blumberg

Steve Collins

Pauline Cummins

John Kippin

L. Nicholls

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Managing Editor
Shawn Preus

Guest Editor This Issue
Karen Knights

Production

Crista Haukedal
Sue Jenkins
Jill Kelly
Karen Knights
Shawn Preus
Joe Sarahan

Contributors

Marusia Bociurkiw
Ira Cirker
Norman Cohn
Rien Hagen
Mark Harris
Karen Henry
Cassia Kelly-Kantrow
Karen Knights
Robert Morin
Mark O'Neil
Bill Viola
Paul Wong
Bruce Yonomoto
Norman Yonomoto

Photos

Meatball Productions
Kira Perov
John Sturrock

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Shawn Preus

Guest Editor This Issue

Sue Jenkins

Production

Cowling & Assoc.

Crista Haukedal

Sue Jenkins

Jill Kelly

Karen Knights

Shawn Preus

Joe Sarahan

Contributors

Michael Callen

Jean Carlomusto

Tony Carter

AIDS Film Collective

Ruby-Marie Dennis

Sandra Elgear

Gordon Fisher

Jose Gutierrez-Gomez

John Greyson

Robin Hutt

Sue Jenkins

Alexandra Juhasz

Isaac Julien

Terry Leitch

Maria Maggenti

Ken Mann

Rick Marchand

Ken Morrison

Pratibha Parmar

Mark Turrel

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Photos

Tom Buhr

Sue Jenkins

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Crista Haukedal / Diane Leblanc

Production

Cowling & Associates
Sara Diamond
Crista Haukedal
Karen Knights
Diane Leblanc
Joe Sarahan

Contributors

Nancy Hallas
Barbara Hammer
Karen Henry
John Greyson
John Morgan
Bryan Mulvihill
Don Richardson
Valerie Soe
Paul Wong

Photos

Clark Nikolai Henderson
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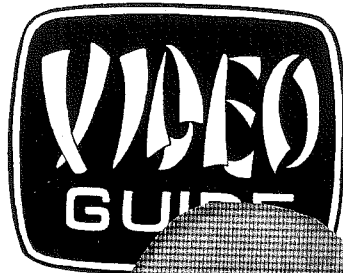
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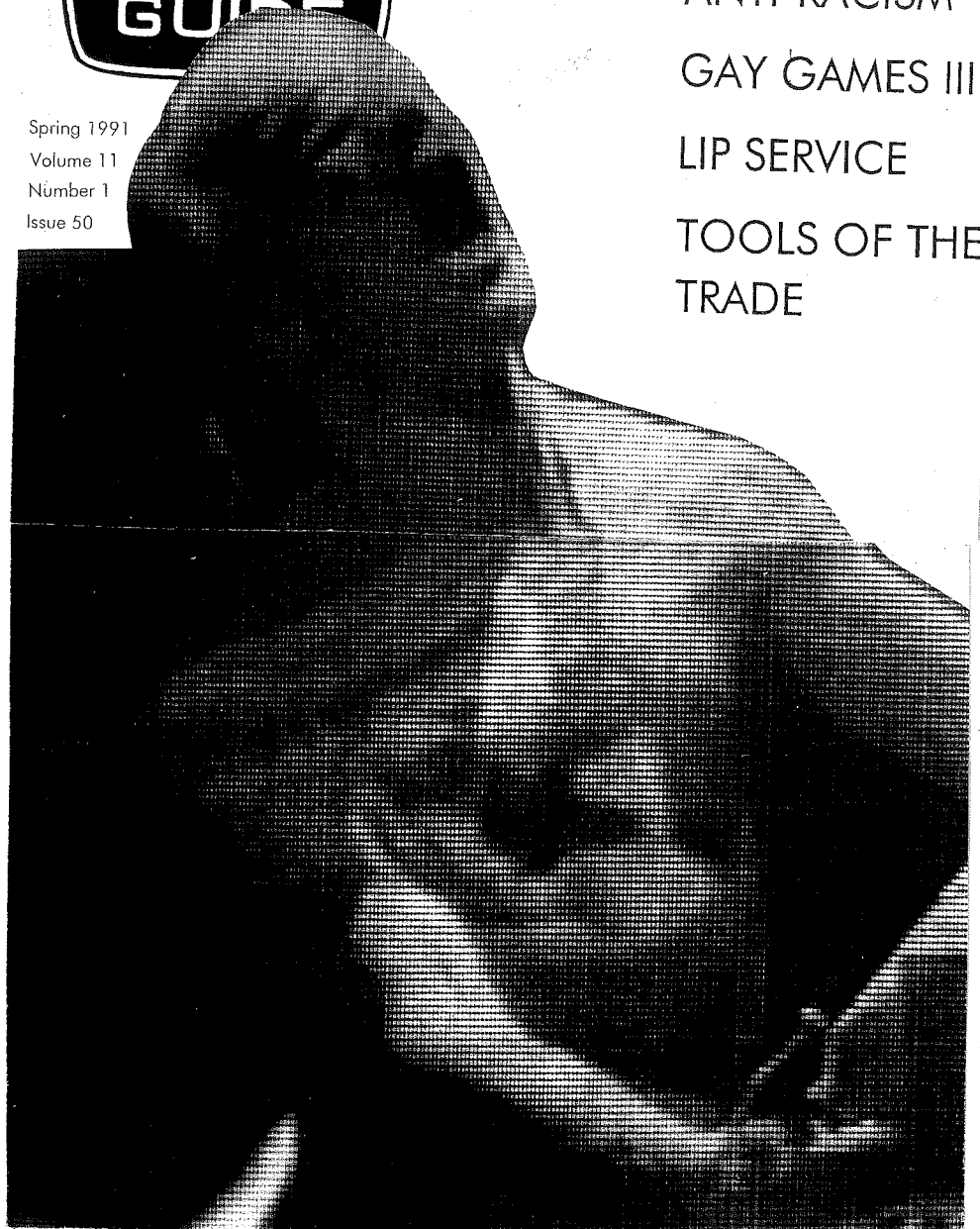
YELLOW PERIL

ANTI-RACISM

GAY GAMES III

LIP SERVICE

TOOLS OF THE
TRADE



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Managing Editor
Paul Wong

Production
Cowling + Associates
Diane Leblanc

Production Assistant
Crista Dahl

Contributors
Glenn Alteen
Howard Bearham
Andrea Fatona
Anne Jew
Larissa Lai
C. Allyson Lee
Effie Pow
Elspeth Sage
Henry Tsang
Paul Wong
Zheng Miao Xian

Photos
Elspeth Sage
William Dere
Merle Addison
CBC

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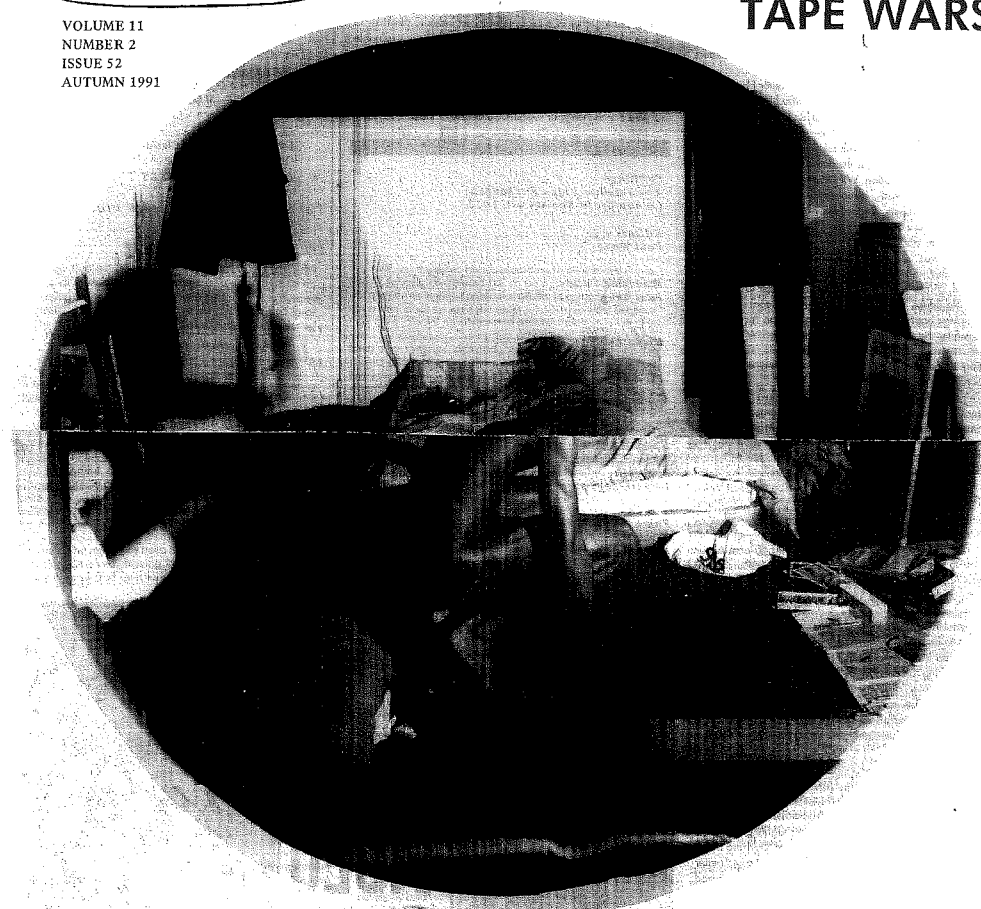
Issue 52

Autumn



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CULTURAL APPROPRIATION
AND POST-MODERNISM
BLACK MALE SEXUALITY
TAPE WARS



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We welcome your letters and submissions. The next issue will feature pages created by artists. This will be immediately followed by the Paper Tiger Television Directory. Currently being put together is a cross-referenced index to the first 55 issues of Video Guide. No doubt, this will become a valuable source of information. We hope to have the next three issues out by year end. After that, expect great changes to the magazine. It will include format changes, stronger editorial directions and on-schedule production.

We depend on your support. Subscribe to Video Guide.

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Editor:
Paul Wong

Managing Editor:
Paul Lang

Copy Editor:
Diane Leblanc

Production:
Cowling + Associates
Diane Leblanc

Contributors:
Glenn Alteen
Howard Bearham
Nina Czegledy
Michael Goldberg
Gerry Kisil
Karen Knights
P. Morris
Elspeth Sage

Photos:
Nina Czegledy
Don Gill
Jim Jardine
Karen Knights

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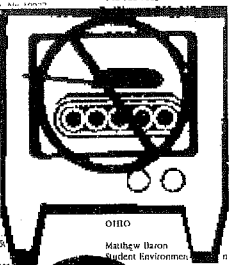
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A student in Manama, Bahrain, wearing a makeshift gas mask fashioned from a soft-drink can and a piece of plastic sheeting. Manufactured gas masks are not for sale on the open market.

- Forest Seymour
112 S Lincoln
Keene, NH 03431
603-357-8018
- Fenny Hastings
West Campaign For Mid-West
Justice
c/o WESPAC
255 Grove St
New York, NY 10001
- George Rosenmond
SUNY
438 Washington Ave
Albany, NY 12203
315-998-1652
- Donorby Agrynos
Monmouth County Coal
Against War In The Mid-East
c/o Bank of America
77701
774-77701
- David Kay
Tompkins County SANE/
Freeze
305 N. Broadway
New York, NY 12201
- Buffalo Coalition To Stop US
Intervention In The Mid-East
PO Box 2140
Buffalo, NY 14240
716-881-1525
- Emergency Comm To End US
Intervention In The Mid-East
Central Ave
New York, NY 12201
- Out Of The Gull
11 St
New York, NY 10003
- Clark
Against War
In The Mid-East
c/o Bank of America
77701
774-77701
- Paul Pearce
Syracuse Peace Council
924 Burnett Ave
Syracuse, NY 13201
- Victi Matoric
PO Box 322
Bloomington, NY 13104
- Jeffrey Smith
CPL Box 475115
Rochester, NY 14622
- Kathy Stump
Columbia County Peace
c/o 2 Box 2007
Chatham, NY 12037
- Melissa Ennen
Hands Off-New School
New York, NY 10003
- John Halibay
Nat'l Student Network Against
US Intervention
105 Franklin St
New York, NY 10003
- Yvonne Reed
Union Thero Seminary
602-600 W 122nd St
New York, NY 10027
- John West
12A York
295 Wyck
Brooklyn, NY 11228
- Nina Chan
Students
905-1000
New York, NY 10003
- André G.
SUNY Put
Purchase, NY 12561
- Diash Lewis
ISA Youth Section
500-15 Dutch
New York, NY 10003
- Kath M.
New School
474 West
New York, NY 10003
- Rev John Mendez
Emmanuel Baptist Church
1076 Staliner Dr
Winston-Salem, NC 27107
910-788-7025
- Matthew Baron
Student Environment
c/o 45701



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Video Guide is a small independent magazine and has been published since 1978. It is circulated primarily by subscription to videomakers, artists, educators, media activists and programmers. In addition to our regular mail out, everyone listed in this issue has been sent a complimentary copy. Publishing and disseminating information is cost prohibitive, but the cost of not voicing our views is even a greater loss. Keep it up, keep Video Guide informed. Single copies can be ordered for \$5.

Editor: Paul Wong

Managing Editor: Paul Lang

Copy Editor: Diane Leblanc

Desktop Publishing

& Design: Deborah Fong

Photography: Marty Lucas

Contributing Editors

this issue: Simone Farkhondeh

Dee Dee Halleck

Marty Lucas

Cathy Scott

Publisher:

Satellite Video Exchange Society

1102 Homer Street

Vancouver, BC CANADA V6B 2X6

Telephone: (604) 688-4336

Fax: (604) 683-1642

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