

VIDEO GUIDE

SEPT-OCT 1979

PERFORMANCE ART VIDEOTAPES

LIVING ART PERFORMANCE
FESTIVAL

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.

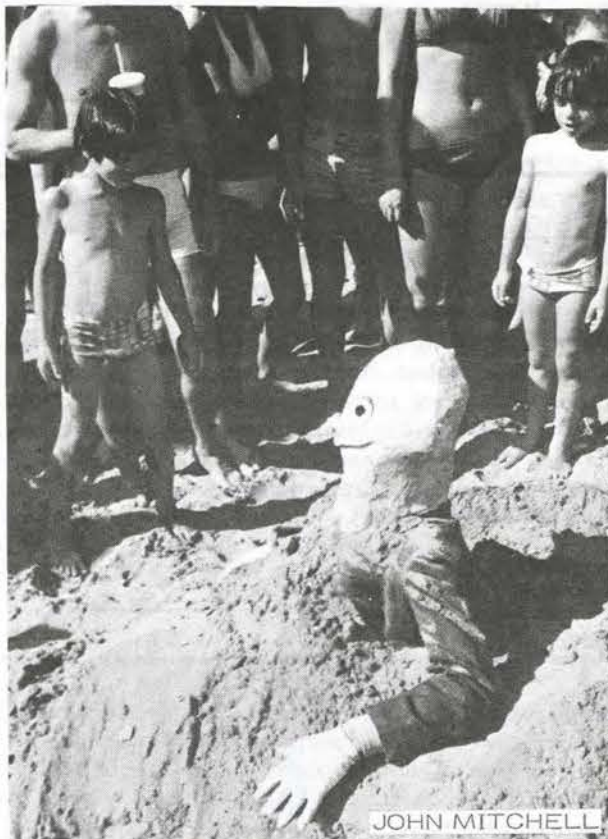
In some senses these categories reflect a relationship between video and performance which has evolved during the last decade. The divisions, however, are not chronological. Some of the tapes in 'documents' were made during the last months. They reflect, rather, an attitude to the role of the camera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

PERFORM VANCOUVER ART GALLERY

VIDEO SPACE 1145 W. Georgia 682-5621

DOCUMENTS

SEPT 21-28

Hank Bull (Vancouver)
RELICAN WEDDING 1979
Colour 16 min.

Chris Burden (California)
DOCUMENTATION OF SELECTED WORKS
1971 - 75
B/W, Colour 36 min.

Patricia Plattner (Geneva)
POUR MOI VOUS ETES AUSSI EXOTIQUE
1979
Colour 23 min.

Megan Williams/Chip Lord/Willoughby Sharp
DECCADANCE-ART STARS IN HOLLYWOOD
1974
B/W 52 min.

PERFORMANCE VIDEO LECTURE

SUNDAY SEPT. 30, 3:00 PM
Discussion with Paul Wong and Jo-Anne Birnie
Danzker who co-curated PERFORM on the
evolving relationship between performance and
video.

A look at how performance is transformed by the
video camera which records it.

EDITED VERSION

OCT 6-12

Joan Jonas (New York)
VERTICAL ROLL 1972
B/W 20 min.

Studio Z- Daniel Dyon (Montreal)
DEVIATE UNIT 1979
B/W 9 min.

Nam June Paik (New York)
MERCE BY MERCE BY PAIK 1979
Colour 60 min.

John Gorno/Les Levine (New York)
SUICIDE SUTRA 1974
Colour 30 min.

FOR THE CAMERA

SEPT 29-OCT 5

David Buchan (Toronto)
LAMONTE DELMONTE & THE FRUIT CUPS
1978 Colour 25 min.

Lily Eng (Toronto)
DEFENDING THE MOTHERLAND 1979
Colour 20 min.

Nan Hoover (Amsterdam)
LIGHT DISSOLVES, LIGHT POLES 1978
B/W 24 min.

John Mitchell (Vancouver)
BORN AGAIN 1977
Colour 9 min.

Reindeer Werk (London, U.K.)
YECKS GARDEN 1976
B/W 7 min.



LILY ENG Photo: Peter Dudar

INTEGRATED VIDEO

OCT 16-21

Elizabeth Chitty (Toronto)
TELLING TALES 1979
Colour 27 min.

Eric Metcalfe/Jane Ellison/Hank Bull
Produced by Bruce McCrimmon (Vancouver)
PIRRANHA FARMS 1978
Colour 30 min.

Clive Robertson (Toronto)
EXPLAINING PICTURES TO DEAD AIR 1978
Colour 22 min.

Ant Farm (California)
MEDIA BURN 1975
Colour 25 min.

FEATURED TAPES AT VIDEO INN 261 POWELL ST.

BEHAVIOUR/RITUAL
Friday, Sept. 28 7PM

NEW MUSIC
Saturday, Sept. 29 7PM

PORTRAITS
Sunday, Sept. 30 7PM

Nitsch, Hermann (Austria)
ACTION 58 1978
3/4" color 27 minutes

Nitsch is an artist who has been developing
his ritualistic performances for close to two
decades. Often entrenched in controversy,
his actions include the slaughter of animals,
the ritual of pouring blood, intense orches-
trations of sound and visuals. His actions
take on the appearance of large festive and
religious ceremonies, and last as long as
48 hours.

For The Camera Document
A Western Front Video Production

Wong, Paul (Vancouver)
in ten sity 1978
3/4" b/w 23 minutes

Agressive movement/action within the con-
finement of an 8'X8' cube. The action is re-
corded simultaneously by 5 camera view-
points. The piece designed for the Video-
space at the Vancouver Art Gallery deals
with endurance, tension, frustration and in-
cludes the music of the Sex Pistols, Patti
Smith and the Avengers with additional sound
composition and mixing by AL MATTES of
the Music Gallery located in Toronto. This
is the premiere screening of the one channel
edit.

Live Action Document, For The Camera,
Edited Version and Integrated Video.

Terry Riley/Arlo Acton (California)
MUSIC WITH BALLS 1969
3/4" color 30 minutes

One of the first "for the camera" interfaces
of multi-media and affected video. Terry
Riley is a noted electronic musician who
pioneered work in his field. KQED was one
of the earliest "television labs" to provide
access to artists experiments.

For The Camera Document
A KQED Production

Tom Defanti/Dan Sandin (Chicago)
SECOND ELECTRONIC VISUALIZATION
EVENT 1976
3/4" color 30 minutes

Tape with excellent introduction. A series of
color synthesized video pieces created be-
fore a live audience using an image proces-
sor and keyboard. Defanti and Sandin are
artists who have been instrumental in the
development of synaesthetic video.

For The Camera Document

PERFORMANCE ON FILM
Sunday, Sept. 30, 10:30

details page 4

Dana Atchley/Eric Metcalfe (Vancouver)
SPOTS BEFORE YOUR EYES 1977
3/4" color 22 minutes

A video portrait of Eric Metcalfe and his
character aliases as Ruby the Fop, Dr.
Brute, and Howard Huge. This well-paced
and informative tape includes performances
and interviews intercut with visual artwork
and props related to the portrait. This col-
laborative tape, over a year in the making,
consolidates seven years of art activity. Eric
Metcalfe is media, performance and visual
artist and is a co-founding director of The
Western Front.

For The Camera Document
ACE TV Production

Vincent Trasoff/Byron Black (Vancouver)
MY FIVE YEARS IN A NUTSHELL 1975
1/2" b/w 30 minutes

A document tape of Vincent Trasoff as Mr.
Peanut, a three dimensional anthropomorph. He
is seen walking the streets of New York City,
on the cover of File Magazine, in performanc
at the Hollywood Deccadance, at home in the
Western Front and Babyland - as well as
in the running of the 1974 Vancouver Mayor-
ality Race.

For The Camera Document

FREE ADMISSION
Information: 688-4336

RECOMMENDED VIEWING



RECOMMENDED VIEWING DURING THE MONTH OF OCTOBER
 A hand-picked selection of International Performance Art Videotapes from the collections of the Western Front, Pumps Center for the Arts, Video Inn and the Vancouver Art Gallery. Available for viewing at the VIDEO INN LIBRARY. The Video Inn is administered by The Satellite Video Exchange Society which has been in operation since 1973. In-house facilities include a 4 channel viewing with 800 titles, the subject matter which ranges from social/political issues, environmental issues, the arts including Performance Art. The Video Inn will feature Performance Art tapes during October. This service is provided free.

VIDEO INN
 261 Powell St.
 Vancouver, V6A 1G3
 688-4336

Library Hours
 Sunday, Monday, Tuesday 11-5 PM
 Wed. by appointment 11-5 PM
 Thursday Producers Only 3-10 PM

Black, Byron (Vancouver)
VALENTINE'S DAY
 1/2" b/w 30 minutes

Black's performance utilizes live action, text, sound, music which inter-acts with himself on pre-recorded video. A Vancouver Art Gallery Production. Live Action Document



Bluesinger, Taki (Vancouver)
"NEW ERA MARATHON" 1974
 3/4" color 60 minutes

To inaugurate the opening of the Burnaby Art Gallery "Video Bag Exhibition", Taki maps out the route from Vancouver City Hall to the gallery entrance by running non-stop the 15 km. - a sporting event, commentary by Gerry Gilbert, Camera by Paul Wong. Taki is met enroute by surprises and well-wishers.
 Performance 'For the Camera'

Cavestani, Frank (New York)
VAIN VICTORY 1971
 1/2" b/w 20 minutes

Of historical interest, this is an early performance with Jackie Curtis and various New York Glitter Queens as part of the Andy Warhol Talent Cartage. Early camp. Backstage cameos: John Lennon and Yoko Ono, Andy Warhol.
 Live Audience Document.

Cole, Nancy
GERTRUDE STEIN'S GERTRUDE STEIN 1973
 1/2" b/w 30 minutes

One person literary performance which takes place in the parlour of Gertrude Stein's home. A Vancouver Art Gallery Production. Live Audience Document

Coum Video Transmission (England)
"CONDENSATION MUCUS" 1975
 1/2" b/w 35 minutes

Optically transferred from European Standard. Coum Transmission has often been met with censorship and controversy about their work in video and performance. Condensation Mucus contains scenes about sexuality and hinges on violence and self-destruction.
 For The Camera Document

Craig, Kate (Vancouver)
FLYING LEOPARD 1975
 1/2" color 15 minutes

A dare-devil performance by Kate Craig in response to a life time fantasy of wishing to fly.
 For The Camera
 A Western Front Video Production

Druick, Don (Vancouver)
RUME 1974
 1/2" b/w 22 minutes

Sound/flute improvisation, 2 performers with chairs, papers and scissors. Don Druick works in video, music, photography and performance. He is co-founder and member of the New Orchestra Workshop in Vancouver.
 Live Audience Document.
 Vehicule Art, Montreal

Dudar, Peter (Toronto)
RUNNING IN O&R 1975
 1/2" b/w 12 minutes

Choreographed for camera, Lily Eng and Peter Dudar run in patterned movements. Peter Dudar works in movement, film, video and photography. He is a co-founding member of Missing Associates and edits the Tabloid Missing in Action.

Eng, Lily (Toronto)
WALL TO FLOOR EXERCISES 1975

Improvisational movement working within the set limitations of a free standing wall which is 4 ft. wide and the area directly in front of that wall. Lily Eng is an independent choreographer based in Toronto and is a co-founding member of Missing Associates. She last performed here in Vancouver in 1977. She has performed in Europe and North America.

"For The Camera Document"
 Produced at 15 Dance Lab, Toronto

Fenn Friedmann/Terri Hanlon/Deborah Slater (San Francisco)
"WHAT HOUSE" 1978
 3/4" b/w 35 minutes

The job of waitress is metaphorically examined to explore everyday movement and sounds which naturally occur in an environment transformed into a set score. The performance includes live voice recitations, pre recorded loop and linear sound tapes to give a sculptural quality to the context of the narrative. Camera: Kate Craig
 Live Audience Document
 A Western Front Video Production.



Daniel Dion/Daniel Guimond (Montreal)
SELECTIONS 1978
 1/2" B/w & color 60 minutes

Video Art in the punk mode. A series of individual and collaborative works. The tapes range 1-10 minutes. The tapes are primarily sequences of surveillances and of behavior. They employ techniques of tight editing, layering of visuals and sound, repetition, variety of textures, optical transfers. The use of fire/flames, clothed and un-clothed bodies, body contact, cream, magazine images, french/english text and punk rock music are interspersed throughout. Many pieces border on fetish and erotica.
 For The Camera Document
 Live Audience Document



Lewis, Glen (Vancouver)
WE ALL SING THE SAME SONG 1978
 3/4" color 26 minutes

A Shadow Play with split screen is Lewis' means to research origins and mythologies of Paradise. A musical event of the Pygmy. The vibrato and words create an international language.
 For The Camera
 A Western Front Video Production

Lux Radio Players (Vancouver)
HABITART 1976
 3/4" color 60 minutes

Lux Radio Players was a group of artists exploring expanded use of radio, producing and writing original radio plays. Habitatart was created especially in response to the Habitat Symposium held in Vancouver in 1977. Habitatart includes a witty script, costumes and innovative sound effects. Recorded at the Vancouver Art Gallery.
 Live Audience Document
 Vancouver Art Gallery Production

Mauri, Fabio (Rome)
"NEWS FROM EUROPE" 1978
 3/4" color 20 minutes

An early silent Joan of Arc film is projected onto a man's white shirt front, lit subtly from behind and from the side. The audio is solemn cathedral organ and choir. As the heroine is consumed in flames the artist's hand unbuttons his shirt and the face of Joan is projected on his bared chest.

"IDEOLOGY & NATURE" 1978
 3/4" color 55 minutes

Mauri concerns himself with Facism as he presents the dress as ideology and the human body as nature. Jeanette Reinhardt performs as a young Facist girl in uniform, who methodically undresses and re-dresses several times, becoming more and more arbitrary and impractical in the choice of the garments removed and put on. This is accompanied by a girl's voice repeating "I do not want to be a facist...I do not want to be a...I do not want to be..." etc. interspersed with propogandist rhetoric and music, creating a mood of conflict between conditioning and individuality or "Ideology and Nature".
 Performance 'For The Camera'
 A Western Front Video Production.

continued



MacDonald, Mike (Vancouver)
ELECTRIC EYE - Videocabaret 1978
 3/4" colour 35 minutes

Electric Eye written by playwright Michael Hollingsworth is derived from the exploitations of David Berkowitz and features THE GOVERNMENT. A document from the 1978 visit of Videocabaret.
 Integrated Video document.
 A Metro-Media Production

NYMPHO WARRIOR - Videocabaret 1978
 3/4" colour 55 minutes.

Features The Hummer Sisters in the search for the male vagina. The 1978 production recorded at Pumps.
 Integrated Video document.
 A Metro-Media Production.

Paik, Nam June (New York)
DOCUMENTA 6 1977
 1/2" b/w 20 minutes

A performance by Nam June Paik, an early pioneer of video art, with long time collaborator Charlotte Moorman at Documenta. Documenta in Germany is an internationally acclaimed exhibition of contemporary art held every five years. It brings together and reviews major figures and developments in the art world. Paik's piece is one of three that includes Josef Beuys and Douglas Davis, a performance that was broadcast by satellite with an introduction by Russell Conner at Documenta.
 For The Camera Document.

Randy & Bernice (Toronto)
AS THE WORLD BURNS 1978
 prod. Kate Craig
 3/4" color 2 tapes 80 minutes

Soap Opera parody - unwinds/evolves around the tribulations of a couple. The banalities of love.
 Integrated Video
 Live Performance Document
 A Western Front Video Production

Sharp, Willoughby (New York)
"NEW SOCIETY" 1976
 1/2" b/w 30 minutes

A Multi-media performance installation which includes the simultaneous playing of two grand pianos and Hitchcock's "The Man Who Knew Too Much" running forward on one screen and backwards on another. Willoughby is revealed to the audience via closed circuited video. His actions are those of a caged animal - he re-

sponds to a closed circuited video. His actions are those of a caged animal-he responds to a closed circuited view of the audience. His cage is located in the attic of the Western Front Live Audience Integrated Video Document
 A Western Front Video Production.

T.V. IDEO/K.Roesch/U. Armanski/M. Ergert (Germany)
FRAVEN POWER 1974
 1/2" b/w 25 minutes

In Munich's marketplace a woman's street theatre troupe dramatizes, in song and in skit, the causes and consequences of abortion. A Powerful social documentary.
 Live Audience Document.

Robert Young/Eric Metcalfe/Hank Bull
"THREE MUSICIANS" 1979
 3/4" color 10 minutes

Concieved as a performance to open the exhibition Young/Metcalfe at Pumps Gallery. A relationship is developed between the performance and painting of same title by Picasso. Performance rescripted for video. Camera: Kim Tomczak, Peter Lipski.
 A Pumps Video Production

Vanderbilt, Amy (Vancouver)
AMY VANDERBILT AND THE VIGNETTES (VALENTINE'S BALL) 1975
 1/2" b/w 30 minutes

Was the death of Amy Vanderbilt the death of etiquette? The "Ettes" celebrate a "coming out debutantes ball in an attempt to answer this question. A collaborative production. Lively and entertaining. Camera: David Rimmer.
 Live Audience Document.
 A Western Front Video Production.

PERFORMANCE ON FILM

10:30 PM SUNDAY SEPTEMBER 30
 at VIDEO INN, 261 Powell St. 688-4336

Gallagher, Chris
SIDESHOW*
 b/w 16 mm 5 min.

A bizarre little aside where we see the relationship of child control and manipulation exposed as real people becoming convincing puppets.

Kennedy, Mel
JACK'S LUNCH
 b/w 16 mm 3 min.

Camera observes an everyday event that of a fat man eating his lunch in a garage oblivious to the filmmaker. The camera surveillance transforms this rather mundane event into paradoxical humour.

Horne, Bill
OCEAN PICTURE*
 colour 16 mm 3.1/2 min.

Concrete poetry meets sound poetry as Bill Bissett sings and chants his way through a typographic landscape of water colour, rubbings and bus transfers. Performance as only film can do it.



Black, Byron
BLOCKING
 b/w 16mm 10 min.
 'B' movie rehearsal for the 1984 Miss General Idea Pageant.

Black, Byron
SURFACING ON THE SUBLIMINAL
 colorized 16mm 3 min.

The Hank Bull band with singer Annie Siegal, drummer Andy Graffitti, Mr. Peanut on violin, and the Brute Saxs play HURRAY FOR HOLLYWOOD.

BYRON BLACK AND HIS BENSHI ACT
 Performance pioneer Black does his stand up comic assassination along with original melies pathe bros. and other film greats.
 1/2 hour Performance with Film.

* These films are from the Vancouver Branch of the Canadian Filmmakers Distribution Centre (2265 Fir St., 732-9396), now an official non-profit society with 60 independent filmmakers as members.

VIDEOGUIDE is a 16 page tabloid published 5 times a year by The Satellite Video Exchange Society. VIDEOGUIDE is the guide to 'alternative television activity', nationally and internationally. SUBSCRIPTIONS are \$5 a year, \$8 overseas.

PRODUCTION THIS ISSUE

Video Inn Selections: Nora Hutchinson, Peg Campbell
 Vancouver Art Gallery Selections: Jo Anne Birnie Danzker
 Paul Wong

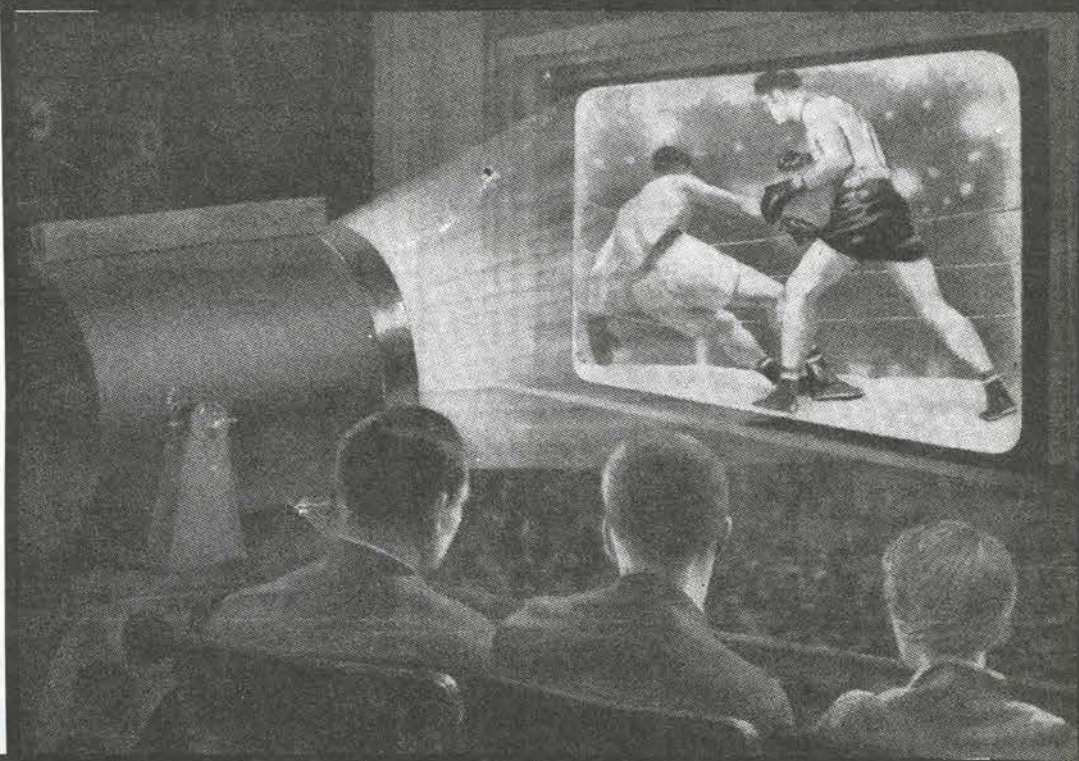
Film Selection: Peg Campbell
 Production: Nora Hutchinson, Peg Campbell, Paul Wong,
 Brian Townsend and Chris.

With thanks to the Canada Council for their support.

**VIDEO
 GUIDE**

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VIDEOGUIDE 261 Powell St. Vancouver, B.C. V6A 1G3



LIVING ART PERFORMANCE FESTIVAL