

The Second link : viewpoints on video in the eighties

Organized by the Walter Phillips Gallery, the Banff Centre School of Fine Arts

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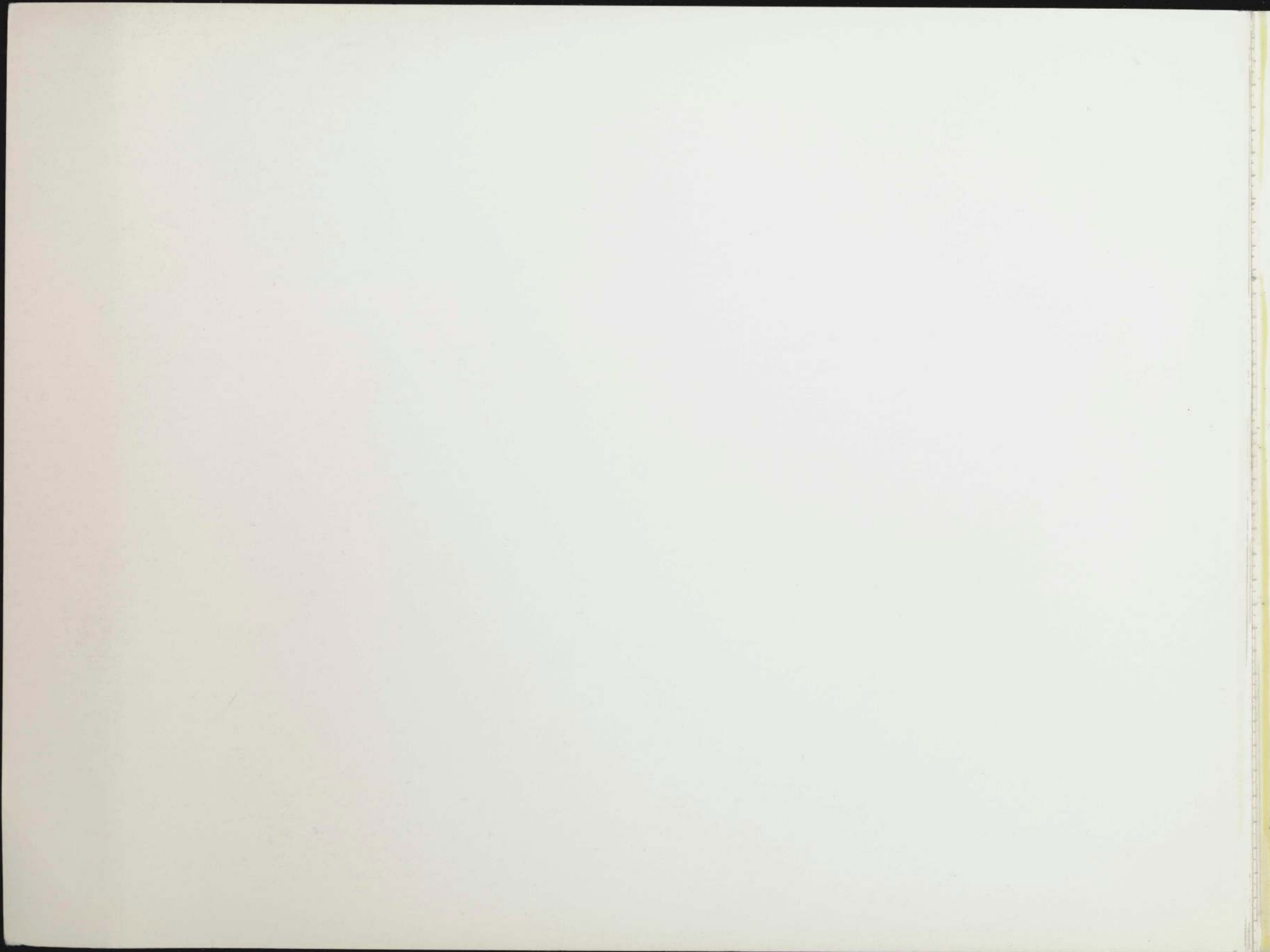
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The Second Link
Viewpoints on Video
in the Eighties



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Organized by the Walter Phillips Gallery,
The Banff Centre School of Fine Arts with
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Introduction

Oddly enough, *The Second Link* provides a specific viewpoint on video in the Eighties. Although the guest curators and writers know each other, there is no evidence that they discussed their points of view before writing their essays. Yet, in every instance, aspects of video in relation to television are presented. This relationship is a central issue for video in this decade, and it would also appear to have reverberations for the dichotomy between high art and popular art. However, if this is the point of *The Second Link*, there are counterpoints. For example, it is clear to me that a sharp distinction can now be made between European and American video. In Europe, the determination of the video artist continues to reside primarily within the art context; in North America, there is a blurring between video for art's sake and video for broadcast situations. *The Second Link* is not a definitive statement on video in the Eighties, but it does present a viewpoint too critical to ignore.

Lorne Falk

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The Second Link & The Habit of TV

Lorne Falk

In 1892, a small group of artists in London, England, formed an organization called The Linked Ring Society to promote the use of a new technology to make art — photography. The Linked Ring's cause was representative of a general action by groups of photographers in other countries of the Western world, notably Alfred Steiglitz and his colleagues in New York.¹ These individuals took great pains to articulate the criteria for a good photograph within an art context, in opposition to the standards that were being promoted by camera clubs of the day. Like few before them, they ardently defined the parameters for artistic aesthetics in photography and as such, their position was clearly elitist.

It is unlikely that The Linked Ring's elitism allayed their enthusiasm for the potential of photography to reach large public audiences. Broad public accessibility to photography, made possible by the inventions of flexible film and the snapshot camera (circa 1880), would provide an eager and knowledgeable audience for The Linked Ring. The development of mass reproduction techniques for pictures (the gravure and half-tone processes, circa 1890's) gave rise to the illustrated newspaper and, soon after, the picture magazine. These were public communications media that photographers could use to reach a large and receptive audience. The public would applaud the potency of this modern art/technology.

What The Linked Ring could not predict was a business world that viewed photo technology as a popular commodity. With enormous profits in mind, industry, represented by the illustrated print media and the likes of Kodak, effectively suppressed any significant public desire for art photography. Commercial applications of the medium so permeated society that the ordinary citizen evolved a conditioned perception of the world, based

largely on the sentimentality of the snapshot and the delusion of the photograph as truthful representation. As society's hunger for pictures turned photography into a pervasive economic commodity, photography consumed society. As a result, there has been little evidence of photography by artists reaching a large public audience. At best, the artistic use of photography as document and social commentary has functioned as alternative photography in the public eye. Since the time of The Linked Ring, the public has had little use for elitist art photography, because they have become accustomed to the surfeit of commodified, commercial applications that are more easily grasped and enjoyed.

What is ironic is that there had been no polarization between artists and the public in the early decades of the medium. Artists interested in photography had been instrumental in promoting and developing the technology and their work had been acclaimed by a public which did not have easy access to the medium.² When photography became available, everyone got a camera and everyone took snapshots. Just as this development occurred, artists, like those in The Linked Ring, began promoting their own artistic interests. Unpredictably, elitist interests were hindered by the industrial economic powers that responded to public desire.

This abbreviated perspective of photography provides a reliable precedent for video art in this decade. First, it reaffirms the emergence of video technology as a viable medium for the production of art. Secondly, and more important, it reveals a particular relationship between artists, industry, and public. The terms of reference for this relationship could be called a private aesthetic and a public aesthetic. The private aesthetic describes the personal intentions of artists, like those of The Linked Ring, and their artistic standards. The

public aesthetic is more convoluted. It does not originate solely from the people themselves. Industry is bent on satisfying the public's desire and on making a profit. Consequently, with the public aesthetic, not only are the criteria for a good photograph different than artistic criteria, they are also engendered in people's minds by industry.

As we consider this relationship in terms of video art, a distinction must be made between what happened in photography and what has happened in video. Whereas artistic and public interest in photography developed congruently and then diverged, public interest in video pre-empted the medium's artistic development. Interest in video technology was already well-established through television before video art came into existence. In this sense, video art has been playing catch-up to television. While photographers chose to diverge from the public/industrial interests, video artists have been talking from the very beginning about accessing television to reach large public audiences. In effect, they have been talking about a convergence of private and public aesthetics.³

The single most important issue in video art in the Eighties has to do with its relationship to television. Although video artists want to use television to reach a larger public audience, there has been no significant demand for video art on television. The dialectical tension which exists between video artists and the public/industry is natural enough if we consider the essential factors which bias each group. Video artists have been interested in articulating a private aesthetic that is determined by personal and creative motives, sometimes influenced by larger social forces, and sometimes mediated by prevalent trends in the arts. In contrast, the ordinary citizen is primarily interested in entertainment and information communication. Although the broadcast

networks maintain that television programming is determined by the public through opinion polls and ratings, it continues to serve their own industrial and economic incentives. The video artist is a representative and a transmitter of personal or individual values; the public is an amorphous "target market" for popularized social and moral values.⁴ This polarity between video artists and the public is, at its roots, a difference of opinion about what constitutes good programming for television. It could be called a conflict of taste. And this conflict poses the fundamental deterrent to the aspirations of many video artists to use television to reach a broader audience. The success or failure of artists' attempts to integrate into the now burgeoning television world is dependent on a resolution of this conflict through the convergence of private and public aesthetics.

In the Eighties, video artists have begun to access television more regularly, though rarely major network television. This is an evolutionary circumstance that has been anticipated by many individuals in video art. In the mid-Seventies, for example, Douglas Davis predicted that media-culture authority, art and society would *all* be transformed, *when* video art accessed television.⁵ What seems certain is that new forms of broadcast art are inevitable. What is less certain is the role that video artists, as we know them, will have in this development because the general public still sees video art as bad TV, or at best, as Pop culture. The convergence of what we have called private and public aesthetics has begun, but just barely. It is a delicate time for video art.

It is important to recognize that all of the debates, speculations, experiments, events, and accomplishments which constitute the issue of video artists accessing television, represent a distinguishable period of

social, as well as artistic, development within the still very recent histories of video and television. More to the point, the issue of accessing television is a circumstantial proposition that has only been made possible in this decade by rapidly advancing technology and the accompanying social change. This is imminently important, because it affects artists, industry, and public alike; creating a spirited common ground in which radical notions, like artists using television, become more acceptable.

The importance of current technological advancement and social change for video art is again substantiated by the historical perspective that photography affords. The late nineteenth century was a nexus in social evolution which saw a dramatic transformation occur as the result of a startling number of scientific advances. The invention of photography and the half-tone process coincided with many other inventions, such as the light bulb, the telephone, and the gramophone. The social atmosphere was alive with new possibilities and new potentials. It was a time when many artists were as interested in scientific advancement as they were in art. Indeed, many artists came from the ranks of technological and/or scientific fields. It is interesting to note, for example, that Alfred Steiglitz contributed as much to photography scientifically as he did artistically.⁶ The effects of these new technologies were so dramatic that the traditional role of the artist was transformed. With this transformation came what Walter Benjamin described as the "liquidation of the traditional value of cultural heritage".⁷ It is understandable that The Linked Ring, like everyone else, felt they were in the forefront of this transformation.

In the 1980's we find ourselves at another social nexus. Society is again being transformed by new technologies that are

beginning to find their way into our daily lives. Artificial organs, laser technology, satellite communications, and the practical annexation of outer space are just a few of the changes altering our lives and the way we think. Most current and dramatic of all is the general application and utility of computers. It is no surprise that artists are directly involved in using these new technologies. As in the nineteenth century, new technologies and subsequent social change are having a profound impact on the nature of art itself. For video artists, who find themselves in the vanguard of these developments, this spirited transformation may provide the context for reaching mass audiences. But the possibility also exists that they may alienate themselves with a "Linked Ring attitude".

With their longstanding desire to reach large audiences by accessing television, video artists have been talking about a convergence of their private aesthetics with the established public aesthetic. It could be said that they have been talking about a democratization of their art. To succeed, they will have to be sensitive to both the public and industry. Video technology has advanced in this decade to the point where it is now possible for everyone to own video equipment. Industry, recognizing the economic potential of public accessibility to video, is responding as aggressively as they did with photography. If video artists also want to capitalize on the potential of this decade, they cannot afford to entrench themselves solely in the world of art. Instead, video artists must establish an alternative aesthetic, one that is not alienating to the public nor economically impractical to industry. With the knowledge of what happened in photography and with the advantages of a rapidly changing social environment, video artists are now in a position to determine this alternative aesthetic. It would be an alternative which would fulfill their own needs as artists, and

satisfy public desire and industrial criteria at the same time. How successful artists will be in creating this alternative aesthetic will determine how successful their accession of television will be. And perhaps, curiously, it remains to be seen whether television will be video's most severe opponent or its greatest ally. For, in this decade, it is the changing nature of television that is potentially the greatest catalyst for them to succeed.

The habit of TV, the discrimination that comes with more choice, and the need for good content are three critical factors for video artists in the Eighties. These factors shape the arena in which artists will work. Large numbers of people, by virtue of a greater choice in programming, are beginning to watch TV more as individuals than as an amorphous market. There is a new relationship between the television industry and the public which previously never existed.

The habit of TV is a singularly powerful phenomenon. That the vast majority of people in the Western world watch television is well known. That TV occupies a large percentage of each individual's life is also well documented. This habituation is caused more by the inherent nature of television technology than by the content and style of programming. As Jerry Mander has written:

"Television technology produces neuro-physiological responses in the people who watch it. It may create illness, it certainly produces confusion and submission to external imagery. Taken together, the effects amount to conditioning for autocratic control."⁸

Yet, in spite of all the arguments against television, everyone is watching TV. Television represents the greatest potential

ever to reach and captivate large numbers of people, easily overshadowing both the printing press and photography. It is the habit of TV that creates this potential.

TV is changing radically in the Eighties. Before this decade, TV meant major network television (the likes of CBC, NBC and BBC). Now the meaning of television is more expansive. Besides major networks, it includes paid TV, cable television, alternative television, community television, and home video. What these emerging forms of TV create is a greater choice for the public. This cannot be overestimated. It means that the general public has a new prerogative — an expanded power of discrimination over what they will watch. Public discrimination will result in a more refined taste for television programming. Opinion polls and ratings will have more significance. The public will have more influence. Because home video systems are now available to everyone, industry will have to compete with the individual for air time. For society as a whole, these options create a unique relationship between the television industry and the public and a new potential for personalized viewing. Expanded viewer choice becomes a central ingredient for the strategy video artists must evolve.

Concurrent with the explosion of new forms of television has come the realization that the television industry must produce programs as heterogeneous as the viewing public. Before the development of cable television and home video technology, the industry had to do little to satisfy the public. As technology became more sophisticated, the format of television matured, but its content remains a blur of insipid themes. Television needs fresh, creative minds to improve its content. Video artists, who have been waiting for more than twenty years to access broadcast quality equipment, have had to

focus on content, even if this content is primarily artistic. Now, in this decade, video artists are in a position to produce broadcast quality programs with a content that is both needed and desired.

Both the public and the television industry are primed for an alternative aesthetic. If video artists are to contribute to this aesthetic, they will have to develop different attitudes towards the industry, the public, and their own work. They will have to be patient with an industry that works within textbook constructs and that views much of video as infantile in relationship to network criteria. A recent project, "Prime Time Video", is one case in point. In 1982, the CBC news department in Saskatoon, Saskatchewan, collaborated with the Mendel Art Gallery to commission five original video works for their public affairs program following the six o'clock news. When I questioned the news director about the results of this experiment, he said most people didn't like it and CBC didn't like it either. He said that the artists did not make effective use of the medium and that their production values were often amateurish. Opinion polls indicated that the content of the work was often obscure. However, he went on to admit that the existing content of broadcast television is just as bad and that, in spite of the criticism, he was prepared to do this experiment again.⁹

Video artists will have to be sensitive to public expectations and, at the same time, generate a receptive audience. There is a new generation with home video systems and computers. These young people are developing a new language/vocabulary based on these technologies. Video artists are familiar with this vocabulary and can help this generation to use it. This is an opportunity which can insure a knowledgeable audience for their work. However, to create programs that are not alienating to the public is a more difficult

task. If video artists can succeed in satisfying their own needs and the public's interests, they can establish authority for their work. Opportunities to do this are beginning to appear.¹⁰ This is where the idea of an alternative aesthetic becomes so important. However, while video art on television will most often be socially sensitive, it may not always coincide with the standards of the art world (we are likely to see the distinction made between art and craft once again). But then, video art has occupied a territory outside of mainstream art from the beginning.

With so many options open to video artists in this decade, it seems certain that video art will mutate into at least as many genres as there are different forms of television. Terms such as television artist and media artist will continue to emerge to describe these new genres. In the Eighties, the challenge to video artists, individually and collectively, is to decide in which genres they will work. If they want access to television, they will require practical knowledge of the industry and help with production, promotion, and distribution. Otherwise, there will be little time left to concentrate on their greatest asset, which is the creative and innovative content of their work. If they want to reach a larger public audience, it is equally important that the critical and aesthetic nature of their work be socially sensitive. The future of video art within the world of television is at stake.

Postscript — The Third Link (One Scenario for Total Convergence)

There is a CITY and it is run by a vast computer called MEC. MEC stands for Master Entertainment Center. Every home is linked to MEC. There is no television; there is only MEC. All citizens are artists. There are no artists; there are only citizens.¹¹

"Viewpoint-indexes . . . productions. A Viewpoint index is a set of time-space-angle-of-view settings, referring to a specific event, nominally in the past, although this is not absolute. Productions are, in essence, works of art arranged by the citizen, combining many media, often transforming the originals into unrecognizable forms. Cinema and music are the most popular modes. An original may be a true-original, as done by the original artists, or a meta-original, a work which could have been done, but wasn't; for example, Beethoven's Tenth Symphony. MEC arranged all these transformations. All Viewpoint-indexes and Productions contained in their encoding set an address group which routed royalties to the arranging citizen. Trade in these items constituted the major income of the citizens."¹²

Footnotes

1. Caffin, Charles H., *Photography as a Fine Art*, (New York: American Photographic Book Publishing Co., Inc., 1972. First published in 1901 by Doubleday, Page & Co.)
The involvement of Alfred Steiglitz and his colleagues in The Linked Ring led to the formation of the Photo-Secession in 1902. For more than a decade, the Photo-Secession promoted art photography through exhibitions, publications and animated, critical discourse. The Little Gallery, which Steiglitz opened in 1905, exhibited photographs alongside painters like Matisse, Picasso and Cézanne, who were seen in America for the first time through this gallery. Caffin's book is a period publication which describes very clearly the spirited activities in photography at that time.
2. Prior to flexible film and hand-held cameras, a photographer had to be something of a chemical wizard and a technical genius — working with cumbersome equipment and the darkroom on location! Early photography required enormous skill and patience.
3. Simmons, Allison, "For an Improbable Alliance", *The New Television: A Public/Private Art*, (Cambridge, Massachusetts and London, England: The MIT Press, 1977) p. 15.
"What is therefore now beginning is a period during which those creating, producing, or thinking about television can begin to work from a solid basis in information and experience. It is by no means a period bound to produce success, for art (the most obdurately personal area of human activity) and television (the most public, at least in outward organization) have very little in common. That is precisely why their convergence is at once so provocative and inevitable, of course . . . both art and television have been straining in recent decades against their respective pasts — art to find a larger, public medium in which to act, television to find a smaller, personalized role, akin to print rather than spectacle. It remains to be seen whether either side, by embracing the other, can find itself."
4. Kriegman, Mitchell, "Blurring Distinctions", *Art Com* No. 19, 1983 (from an interview with the artist by Lynette Taylor).
Artist Mitchell Kriegman described the effects of the television industry on the public this way: "The problem with television is that it's just so tentacled into the moral/social conscience. That's the problem I think everyone has in video; how you separate the audience from the audience mentality. It's almost like you don't want an audience. You want individuals."

5. Davis, Douglas, "Video in the Mid-70's: Prelude to an End/Future", *Video Art*, (New York, London: Harcourt Brace Jovanovich, 1976), p. 196-199.
6. Caffin, Charles H., — *op cit*, p. 28 and p. 30.
 "... I am inclined to believe that the foundation threads of his purposes are scientific, and that into these he has woven the artistic woof."
 "It is impossible, therefore, to overestimate the value to this new art of having had a champion fully equipped in both directions; one who could comprehend the artistic possibilities, and reach them through scientific investigations, making himself not merely a prophet of ideas, but a pathfinder toward their realization."
7. Benjamin, Walter, "The Work of Art in the Age of Mechanical Reproduction", *Illuminations*, (New York: Schocken Books, 1969), p. 221.
8. Mander, Jerry, *Four Arguments for the Elimination of Television*, (New York: Morrow Quill Paperbacks, 1978), p. 155.
9. Bolen, Norm, Telephone interview, June, 1983.
10. The regular inclusion of work by video artists in "Night Flight", USA Cable Network's prime time rock video show, has provided artists like John Sturgeon, Max Almy and Ernest Gusella with large public audiences. But not always without compromise. Sturgeon's video tape, *SPINE/TIME*, was severely edited for "Night Flight". Sturgeon wanted his entire work shown, but he said the exposure was more valuable than the principle in this case.
11. Foster, M. A., "Entertainment", *New Voices IV* (New York: Berkley Books, 1981) pp. 70-127.
12. *Ibid.*, p. 73.

A Medium Matures: Video and the Cinematic Enterprise

Gene Youngblood

Let us begin by disabusing ourselves of myths. For instance, the idea of video art. I submit there is no such thing. In the first place, art is always independent of the medium through which it is practised. The domain in which something is deemed to be art has nothing to do with how it was produced. In the second place, the boundaries of video art are circumscribed by a much larger history — that of the cinematic enterprise in all its diversity — which contains video and defines its possibilities. Although video is usually identified with the fine arts tradition, its proper context is the tradition of personal cinema, outside of which its achievements cannot be assessed on any level more serious than that of artworld fashion or "sensitivity". Video is a cinematic medium and the production of meaning through its unique properties is cinematic practice by definition, regardless of the artist's cultural allegiances. We can legitimately speak of cinematic art and visual art, although they are not the same. But the term "video", which we will certainly continue to use, refers only to craft, not to the object of cinematic desire that actually claims our attention. What we really mean by "video art" is personal cinema practised electronically.

Another myth is that video has anything to do with television as we know it today. It is apparent that video art is not television art. Yet the myth persists that video is somehow synonymous with television in either a partisan or adversary way — either that the mark of success in video is to be televised, or that its value lies in offering an alternative to, or critique of, television. Although we may find these arguments transparent, their purchase on video's public image is so complete that they deserve attention. In the first case, we need only remember that art and communication are fundamentally at cross purposes. Art is a process of exploration

and inquiry. Its subject is human potential for aesthetic perception. It asks: How can we be different? What is other? In a basic sense, then, art is always non-communicative: it is about personal vision and autonomy; its aim is to produce non-standard observers.



Panasonic, Model CT-300VT

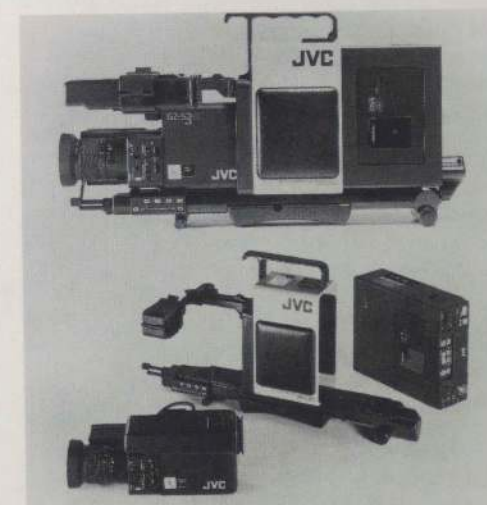
Television in its present form represents exactly the opposite. Its goal is the production of standard observers through communication understood as a domain of stabilized dependency relations that maintain constant the cognitive domains of the population. Thus, the notion that video art "belongs on television" is both a contradiction of terms and a confusion of issues. Personal vision is not public vision; art is not the stuff of mass communication. The issue, of course, is specialized electronic publishing — that heroic promise of the Video Revolution implying an alternative form of television whose

structures have yet to be realized. This begs the political question; but the critique of the mass media was already definitive and complete by the early seventies, and today there is really nothing new to be said. We know that mercenaries have invaded the language, that they occupy every image, every word. We know that the only alternative to their perceptual imperialism is continuous and pervasive access to counter-definitions of reality (the ultimate political meaning of video art) but those long dreamed-of channels still do not exist.

These reflections oblige us to acknowledge that video art remains, after eighteen years, both technologically and culturally immature. Technologically because as a cinematic medium it is still an industrial rather than personal tool; culturally because it is still primarily identified with a single special-interest group, the art world, whose academic and commercial venues constitute its only market. A tool may legitimately be described as mature only insofar as it is easy to use, accessible to everyone, offering high quality at low cost and characterized by a pluralistic rather than singular practice, serving a multitude of contradictory values. To paraphrase Susan Sontag, video, like photography, is not an art form the way painting and poetry are; and if photography lends itself most strongly to the notion of art which says that art is obsolete, then video surely stands as the paragon of that posture. It is truly a "medium" in the environmental sense, like language, like water, and it will have reached cultural maturity only when its ambient and pluralistic status is taken for granted. Only then will video art truly flourish.

To be sure, video does seem posed on the brink of realizing its potential. It is becoming ever more flexible as a cinematic medium, and there are entire

subcultures of enthusiasts for whom "video art" has nothing to do with the issues of the post-modernist fine arts tradition. These are encouraging signs, but the best is yet to come. Truly revolutionary developments loom large on the horizon of video's future. It has become apparent that two grand themes — one technological, the other cultural — will shape the medium in the 80's; and as we approach the millennium a third force, more political in nature, will propel video toward its historical destiny as the central instrument in the social construction of reality.



The high performance GZ-S3U three-pound camera rounds out the compact video system introduced by JVC in 1982. It features a 1/2 inch Saticon* pickup tube, 6X power zoom f/1.2 lens with macro setting, and is sensitive enough to shoot in light as low as 30 lux.

* Saticon is a trademark of Hitachi.

By far the most important development, on which the other two depend, is the imminent merging of video with computer technology. Among other things, this will abolish the distinction between professional and amateur insofar as that's determined

by the tools to which we have access as autonomous individuals, and this in turn will precipitate a New Renaissance in the audio-visual arts. By the end of the decade, video will replace film as the universal medium of cinematic practice; as a result, the critical discourse presently struggling with issues of "video art" will merge with that of the cinematic enterprise, forcing a radical reconstruction of the theory of cinema.

The third great force to shape the future of video will be that long-heralded mythical transformation of culture and consciousness known as the Communications Revolution, which, for at least a generation, has seemed perpetually about to happen. It is not unreasonable to expect that by the mid-1990's we shall at last find ourselves on the threshold of a genuine revolution in communications, which will occur only after the computer-video revolution that is making it possible. A communications revolution is not about technology; it's about possible relations among people. It implies an inversion of existing social relations, whereby today's hierarchical mass culture would disperse into autonomous self-constituting "reality-communities" — social groups of politically significant magnitude, defined not by geography but by consciousness, ideology, and desire. It seems to me that wide-spread use of personal tools for simulation (computers) and conversation (two-way video) make the rise of such communities all but inevitable; and as their constituents we could produce models of possible realities (cinema) and also control the cultural contexts in which those models were published and perceived. I believe this is not only possible but essential for human dignity and survival. The continuous simulation of alternative realities within autonomous reality-communities would constitute a New Renaissance in which the artist-designer might address the profound

social and political challenges of our time.

I shall return to this theme later; meanwhile let us consider the integration of video and computer technology. It will occur in at least four ways: through digital video, through computer controlled editing, through computer-controlled or "interactive" videodiscs, and through computer animation. Each may be regarded as the foundation of a new art form; each carries important aesthetic and philosophical implications; each offers unexplored possibilities for the elaboration of cinematic language. I do not mean to imply that creativity depends on, or is even related to, technology. Of course it is content, not technique, that matters: all one really needs is a portapak and inspiration. However I am suggesting that, all else being equal, the video artist who uses the computer will produce more interesting and complex work than those who do not. Here are some reasons why:

Digital Video

One of the fundamental utilities of the computer is its ability to translate the continuous phenomena of the analog world into the discrete units of the digital domain. This confers upon the processing of audiovisual information the singular advantages of transparency and control. Transparency means that the medium introduces no artifacts into the information being processed. The concept of a signal-to-noise ratio becomes meaningless because there is no noise. The source is reproduced with 100% fidelity, and the 50th generation is as clean as the first. Control means exactly what it says. Through the use of the framebuffer; a video frame, which is otherwise not an object but a dynamic time event, becomes a "virtual volume", an object in data space, whose every element (pixel) can be addressed and

manipulated by the computer. Whereas the basic unit of creative construction in film is the fully-formed photographic image, digital video gives us access in principle not only to the frame but to each of the 1000 scanlines that will constitute it in 1990, and not only that, but access to each of the 1000 pixels that will comprise each line. That's like being able to address individually each grain of emulsion in a film frame, assigning to it any one of, say, 250 grey-scale levels or colour hues. The smaller the basic unit the greater the variety of possible constructions — witness the brick house versus the prefab.



MCI/Quantel DLS 6030 digital library system with production effects. The 6030 and other units in the DLS 6000 series can now be connected to a new Central Lending Library with on-line capacity of over 100,000 still video pictures, which can be searched in under five seconds.

Philosophically, this suggests the possibility of understanding cinematic practice as the *collision of codes within the frame* as opposed to the classical language in which "codes" are constructed from the collision of frames. The aesthetic implications are no less profound. On a purely formalistic level, it means that an image-event can be submitted to nearly infinite spatiotemporal transformations, since the "image" is only a matrix of codes in a data space. It means that any element of any image can be inserted into any other image seamlessly, without the appearance

of being an "effect". Indeed, the concept of special effects is rendered meaningless in digital video since all elements of the image exist in the same phenomenological domain. The ontological status of the cinematic image-event is altered through digital video — it becomes a hybrid reality standing somewhere between photography and a kind of painting. The ineluctable coupling of camera and world is reprieved: the image-event comes to represent both the imagination of the observer and the universe observed with equal inflection.

The question of access to digital video technology by autonomous individuals is therefore far from trivial. The trends are encouraging. On one hand, analog-to-digital conversion can now be performed by a single microchip that could eventually be built into every video camera and tape recorder manufactured; and the prodigious bandwidth required to store digital video information (presently the principal barrier to its commercial realization) will soon be provided by a revolutionary breakthrough called perpendicular recording, in which magnetic domains are generated vertically in the depth of the recording medium rather than horizontally along its surface, yielding up to forty times the capacity of present magnetic recording techniques. On the other hand, framebuffers are expected to cost about five dollars by mid-decade and will be built into every television set for videotex reception. In addition, advances in microcircuitry (digital image processors capable of performing all the post-production video "effects" today requiring \$300,000 industrial tools like the Quantel Mirage or custom user-built devices like Dan Sandin's Digital Image Processor or Woody Vasulka's Digital Image Articulator) could, by the end of the decade, be incorporated on a single board occupying a single slot in one's personal computer.

Computer-Controlled Editing

The cinema is not a visual art, it is a time art. In the cinema we do not look at pictures, we witness events. In a purely technical sense, the history of video is the history of its becoming a cinematic medium by offering ever more control over "the time of the frame". In the beginning there was no video, only live television. Video recorders were not invented until ten years after television was commercially introduced, and they did not provide frame-accurate editing. It was not until 1974, with the introduction of the CMX computer-controlled editing system, that video acquired the electronic equivalent of sprocket holes and became a cinematic medium. But even then, so fundamental a cinematic technique as slow motion was impossible in video, and it was not until the introduction of the one-inch helical VTR in 1978 that both the order and duration of the image-event in video could be submitted to the controlling logic of the computer.



EECO's Intelligent Video Editing System — IVES™ — a complete post-production system in one low-priced, easy-to-operate, self-contained package.

As we all know, styles in video art have reflected this evolution from real time down into the ability to store and manipulate time in a way that is completely different from film; for one advantage of approaching the cinematic enterprise from the electronic side lies in computer-

addressable timecode, such that the organization of the cinematic space becomes pure abstract structuralism derived from mathematics. In other words, computer-controlled editing not only removes cinematic practice from the tedious requirements of manual skill, placing emphasis on the soul within the idea; it actually provides a context for conceptualizing strategies of temporal manipulation that do not arise if one is not using this tool. It suggests completely new approaches to the syntax of cinematic image-events.



Totally new editing system from CMX — the 3400+, a revolutionary new editing system from CMX Orrox, represents an unusually significant advance in the design of television editing equipment. Utilizing new hardware and software, the 3400+ makes it possible for the editor to transfer his creative decisions into the audio visual medium in the most direct and comfortable manner. The 3400+ will allow the editor literally to design his own keyboard. Information can be changed by touching the television screen. The 3400+ will even accept editing instructions by voice command, a first in the television equipment industry.

In computer editing one works with something analogous to a musical score — the Edit Decision List as a graphic representation of audiovisual events that will unfold in time. It represents the cinematic composition as a whole, the way we think of music as a whole. Using this conceptual tool it is possible to approach the creation of a cinematic work from the "opposite end", as it were, such that the edit list dictates shooting the way a musical score dictates its instrumental performance. In this way cinematic practice becomes a more holistic process and the cinematic text becomes an organic unity, since the entire composition may be entered into the computer before any part of it is edited.

This is unprecedented in the history of cinema. Among other things, it suggests a re-thinking of the idea of structuralism, which takes on new meaning as data structure or data space in the computer. No one has revealed the aesthetic potential of these concepts with greater vision and eloquence than Bill Viola, whose singular project constitutes a profound investigation of those specifically temporal manipulations of image and sound by which the attention of the witness is choreographed and meaning is produced in the cinematic space. He may well be the only artist in the world today who is not only systematically addressing this issue but actually beginning to specify new trajectories for the audiovisual time arts, whose evolution henceforth will depend on and be inseparable from the computer, that most intelligent of possible clocks.

Today computer-controlled editing is a complex industrial process accessible to most artists only through outside funding and the intermediary of a trained engineer-operator. There is every indication, however, that these resources will be available to autonomous individuals relatively soon. Already, personal computers

interfaced with consumer video recorders are being used in place of high-tech one-inch facilities, and with read-write optical videodiscs and more "user-friendly" control structures now under development, access should be widespread by the end of the decade.

Computer-Controlled Videodiscs

The optical videodisc will also figure in a completely new art form which nevertheless can be regarded as an extension of the cinematic enterprise — the interactive movie, in which the viewer essentially creates his or her own personalized experience as they branch through a relatively open-ended cinematic space in ways made possible, but not directly determined, by the author of that space. It is the ultimate case of Duchamp's dictum that the artist begins the artwork and the witness completes it. For the more interactive a system is, the more it becomes what you want to be seeing, what you want to be doing, what you want to be experiencing.

The first rudimentary examples of so-called interactive discs (discs are not interactive, only computers are), primarily educational in nature, have appeared only recently. The most elaborate and best known is the Aspen Movie Map produced by the Architecture Machine Group at MIT. A more ambitious project, a movie map of Boston, is currently in production which will allow the viewer not only to travel down any street and into selected buildings to examine their contents, but also to switch between different seasons of the year and even times of day.

As impressive as they may be, such projects are fairly straight-forward compared to more abstract, poetic, conceptual, or perceptual experiments that

artists might pursue. For example, Bill Viola, recently awarded a major grant to produce an interactive videodisc, compares the open-ended nature of the medium to the "infinite resolvability" of reality. He recalls a sequence of satellite photos showing first the east coast, then the New York metropolitan area, then just Manhattan, then just lower Manhattan, finally isolating individual buildings. "What fascinated me," he said, "was that the progression was not a zoom or a blow-up. It's not as though they used four different lenses and made four different pictures. All the buildings in the closeup existed already in the global view because it's actually a computer data base and they're in the information. So the image doesn't lose detail or become grainy when it's enlarged because it's computer enhanced. That's not like zooming. You determine the scale of what you're seeing by processing information that's already there. That's how eagles see. They see a field mouse from 500 feet. They're not zooming their eyes. It's like the World Trade Center being in the satellite photo from 200 miles out. That's where media's going in general — the idea that recording becomes mapping. Everything is recorded. Everything is encoded into the system and as a viewer or producer you just determine what part you're revealing."

Computer Graphics and Animation

I have reserved for last a discussion of the medium that will have the greatest impact not only on the future of cinema but on the theory of reality itself. Combining the apparent objectivity of the photograph, the interpretive subjectivity of the painting and the unrestricted motion of hand animation, three-dimensional computer animation or "digital scene simulation" is by far the most awesome and profound development in the history of symbolic discourse. It is possible to view the entire career not only of the

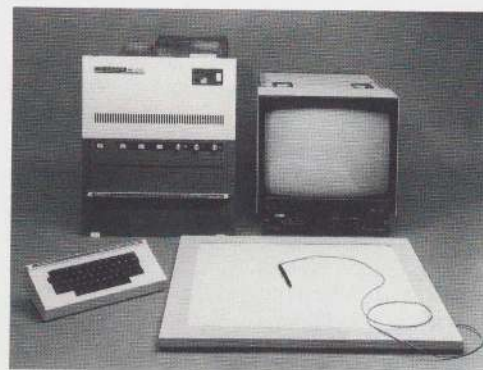
visual arts but of human communication itself as leading to this Promethean instrument of representation. Its aesthetic and philosophical implications are staggering, and they are ultimately of profound political consequence.

If photography is making marks with light, then computer simulation is a kind of photography, but one in which the "camera" is only a point in virtual space and the "lens" is not a physical object but a mathematical algorithm that describes the geometry of the image it creates. In a way that is haunting and prophetic, the most advanced form of photography now imaginable returns us to the Renaissance concept of perspective as a geometric rather than optical phenomenon and situates reality once again in a domain of mathematical constructs.

Although it is not itself video, computer imagery can be encoded as a video signal and integrated into the cinematic space (as graphics or animation or both) providing a richness of pictorial variety and texture otherwise unobtainable. As usual, the technology of simulation (both hardware and software) will filter down from high-tech industry to the individual user, but at a precipitous rate, such that the complexity and sophistication of computer imagery available to autonomous individuals will increase exponentially from now on. As a result, more and more aspects of the cinematic space will issue from the computer, not the camera.

Commercial cinema will provide the economic motivation for software development that might not otherwise occur. By 1990 most backgrounds and environments in Hollywood films, although indistinguishable from photographic reality, will be computer-generated and actors will be electronically keyed into them. Human imagery will take longer to perfect; crowd

scenes will come first, then individual closeups. It is expected that the first all-simulated feature-length narrative movie will be produced before the end of the decade. Although its human characters will look like simulation they will have more the appearance of three-dimensional paintings than the flat cartoon figures of traditional animation.



MCI/Quantel Paint Box digital art/graphics system. Enhancements shown at NAB include hundreds of new type faces, a "Font Factory" for entering custom faces and logotypes, and an automatic animation package.

Of course the full aesthetic potential of this medium will be realized only when computer artists come to the instrument from art rather than from computer science, which is generally the case today. This will require a new generation of ultra-powerful personal computers at prices affordable by artists, as well as a new generation of artists with the desire to afford them and the skills to use them. Today the kind of simulation envisioned above requires a \$10 million Cray-1 supercomputer, the most powerful computer in the world, plus proprietary software that has been more than two decades in development. But the manufacturers of the Cray-1 believe that by the early 1990's computers with three-fourths of its power (quite sufficient

for computing photographically realistic simulations in real time at video resolution) will sell for approximately \$20,000 — less than the cost of a portapak and editing system today. Such a device would have an enormous market potential, and it is certain that the simulation software would be available with it. Finally accessible to autonomous individuals, the full aesthetic potential of computer simulation will be revealed, and the future of cinematic language — hence the social construction of reality — will be rescued from the tyranny of perceptual imperialists and placed in the hands of artists and amateurs.

Artistic Trends

Two artistic trends directly related to the merging of video and computer technology will characterize video art through the end of this century. The new techniques will be extremely instrumental in meeting the challenge of a post-structuralist cinema which seeks to integrate two traditions previously regarded as incompatible: first, the cinematic tradition (including surrealist and mythopoeic traditions of avant-garde personal cinema, whether actor/dialog-based or purely formalistic) with its emphasis on illusion, spectacle, and external reference through metaphoric or allegorical narrative; and secondly, the post-modernist tradition in the fine arts, characterized by minimalism, self-reference, and a rigorous, didactic investigation of the structures and materials of the medium, with particular emphasis on deconstruction of representational schemes.

For several years now the post-structuralist movements in all the arts have sought to reconcile these two histories, and a powerful synthesis seems to have emerged: rich in poetic resonance, romantic, even spectacular in form, it nevertheless retains

a poignant awareness of its own construction. In painting today it is represented by the New Image movement — Clementi, Salle, Fischl, Longo and the rest; in music it is Bowie and Byrne and the New Wave; in theatre, Robert Wilson, Meredith Monk and Laurie Anderson; in contemporary cinema it is Godard (still) and Straub-Huillet, Hans-Jurgen Syberberg and Manoel de Oliveira and, in quite a different way, Fassbinder. As yet, video art can claim no personality of this stature except perhaps Bill Viola; but it is video nevertheless that will ultimately articulate a post-structuralist cinema far more radical and robust than that which theatrical cinema has given us so far — precisely due to the plasticity and interactivity of cinematic image-events made possible by the computer.

The second trend, which could be regarded as a subcategory of the first, is what is currently being called "visual music" or "music image". I prefer the term "opera" or operatic cinema. In any case let me quickly distinguish it from movie musicals on the one hand and rock video on the other. Whereas these are trivial illustrations of popular music, the practice I have in mind would constitute an organic fusion of image and sound into a single unity, created by a single artist who writes and performs the music as well as conceiving and executing the images that are inseparable from it. Considering the awesome cultural forces represented by the cinema on the one hand and music on the other, a fusion of the two would seem to possess unparalleled potential for emotional and intellectual discourse and poetic expression. To my knowledge the only North American artist who even comes close to satisfying these criteria is Ernest Gusella in New York, whose surrealist, operatic songs and poems are beginning to define a new trajectory for the dialog of image and sound. In any case, I am

convinced that the "electronic opera" will develop into a lasting cultural tradition through the integration of video and computer technology.

Communication versus Conversation

As video merges with the computer, and thus with user-controlled telecommunication networks, a communications revolution would seem all but inevitable, bringing with it the rise of those autonomous reality-communities I mentioned earlier — communities defined not by geography but by consciousness, ideology, and desire. Paradoxically, the migration to autonomous reality-communities will not be achieved through communication. Communication (from the Latin "a shared space") is interaction in a common context ("to weave together") which makes communication possible and determines the meaning of all that is said. The control of context is the control of language is the control of reality. To create new realities, therefore, we must create new contexts, new domains of consensus. That cannot be done through communication. You cannot step out of the context that defines communication by communicating: it will lead only to trivial permutations within the same consensus, repeatedly validating the same reality. Rather, we need a *creative conversation* (from the Latin "to turn around together") that might lead to new consensus and hence to new realities, but which is not itself a process of communication. "Do you mean this or this?" "No, I mean thus and such . . ." During this nontrivial process we gradually approximate the possibility of communication, which will follow as a necessary trivial consequence once we have constructed a new consensus and woven together a new context. Communication, as a domain of stabilized non-creative relations, can occur only after the creative (but non-communicative)

conversation that makes it possible — communication is always non-creative and creativity is always non-communicative. Conversation, the prerequisite for all creativity, requires a two-way channel of interaction. That does not guarantee creativity, but without it there will be no conversation and no creativity at all. That is why the worst thing we can say about the mass media is that they can only communicate — at a time when creative conversations on a massive scale are essential for human dignity and survival.

Simulation and Desire

What is important to realize is that in our conversations we create the realities we will talk about by talking about them, thus we become an autonomous reality-community. To be conscious observers we need language (verbal or visual). To have language we need each other. The individual observer, standing alone, is an impossibility. There is only the observer-community or reality-community whose constituents can talk about things (like art, science, religion) because they create the things they talk about by talking about them. As constituents of autonomous reality-communities we shall hold continuously before ourselves alternative models of possible realities. We shall learn to desire the realities we simulate by simulating the realities we desire, specifying, through our control of both medium and message, context and content — what is real and what is not, what is right and wrong, good and bad, what is related to what, and how. This is the profound significance of the computer-video revolution and the cinema, understood as simulation, not fiction. The purpose of fiction is to mirror the world and amuse the observer; the purpose of simulation is to create a world and transform the observer. As video art merges with the computer,

transforming cinema into simulation, we shall gather in autonomous reality-communities and conspire to abolish once and for all the ancient dichotomies between art and life, destiny and desire.

Toward a Television Art: Video as Popular Art in the Eighties

Carl Loeffler

"WE CAN NOT BE CO-OPTED BECAUSE WE WANT EVERYTHING . . . If there is a future for art, a 'crossover' for the present, it lies in the work being produced that breaks the art system's production market. It lies in the works of those people who have the fortitude and cunning to place their works on their own record, film, and video labels. It comes from video, film, music makers and performers who are trying to reach and communicate with more people through the basic understanding that their medium should not be, is not, a precious item to be cherished by 'collectors'. We no longer need the protection of the 'rich' and 'intellectual'; we need communication of the masses. The immediate future lies in the hands of those makers who understand how and where high art can meet popular practices. As for video work, the form and materiality of this medium intrinsically binds it to 'mass media' and as such, it must reach the masses."
(Dara Birnbaum, New York, 1983)¹

"Not only does 'crossover' question the 'avant-garde tradition' (art must exist in the underground), it questions the very nature of Art herself. Namely, what is the impact of high technology and telecommunications on Art? Is it desirable to consider TV, computers, satellites, robots, etc. as legitimate artistic tools? I think so. Indeed it seems imperative that artists today turn their attention to intelligent machines. Artists, especially in the 80's, have a social responsibility which includes examining the general area of

problem solving. And in my view it's about time that art served something more than itself (and the market place). It's time art became a contributing vehicle for achieving the life that we all know is possible now."

(Willoughby Sharp,
New York, 1983)²

"Everything is up for grabs and who cares anyway."
(Alan Lord, Montreal, 1983)³

I've fed my addiction to artist's video with excessive doses, and now I'm on the hard stuff. Having started out by witnessing for hours Taka Imura affirm that indeed he is Taka Imura, soon I became introduced to edits approaching the subliminal by Kit Fitzgerald and John Sanborn that I want to screen over and over like a fav record. I'm hooked and my habit is growing . . . where's another tape?

Video in Retrospect

Although often considered the most important medium in the history of art, video does not exist as a major movement in the typical sense. In fact, for all its potential and participation, video scarcely exists within its own right. Criteria and categorization applied to the medium are largely derived from other disciplines (painting, sculpture, film, theatre, etc.), and approaches to video are mostly shaped by individual style and equipment access. Artists generally come to the medium from other art media, and only of late does the notion of a "video artist" comfortably stand. This is not to say that video is without a history or sense of presence; the medium was introduced by committed artists who pioneered their widely documented interests and created a channel for participation.⁴ Video has become an important medium, but remains

unable to establish itself by virtue of varied participation and use.⁵ In retrospect, nothing better could have happened for the medium. Major movements are a function of the art market creating commodities. While the art market has never figured out how to package video, it simultaneously remains watchful and offers support. As a result, experimentation occurring within the medium is largely free from market constraints. The inability of the market to exert control over the medium has affirmed a sense of loyalty to its inception, and a future promised to be shaped by its user. I intend to watch more.

TV or Not TV

Just what is the medium — video or television? While quick to be picked up by artists and interfaced with various disciplines, the relationship of video to the television industry is largely ignored save for expression in response to the industry or vague attempts to be packaged by it. On the whole, artists have been slow in their recognition of television and have directed their use of the medium to the art market. Video art conceived for the market expressed as installation, screenings, performance, etc., rarely finds its way to television. While some work is aimed toward the industry as a venue, or utilizes aspects of the industry through the formation of alternative communication channels (tape exchanges, public broadcast, computer and sloscan networks and satellite applications, etc.) most is presented within the shelter of the art market denying television.⁶ What's curious is that a tool from the industry denoted as video art would also be referred to as television by its users.

"This introduction notes some of the fundamental aspects of the television medium, and raises several ideas and approaches to

the field. The categories given for the tapes are: abstract, electronic space, documentary-portraiture, and narrative-performance . . . For the most part, the categories function as a structuring device for the notes, and hopefully provide a comfortable familiarity with a field which has as its alter ego the hard sell of commercial TV."
(Richard Simmons, 1979)⁷

"The use of television as an art medium is generally considered experimental. In the sense that it was rarely thought of that way by artists before the early sixties, it must be granted a certain novelty. But so far, in my opinion, it is only marginally experimental. The hardware is new, to art at least, but the conceptual framework and esthetic attitudes around most video as an art are quite tame."
(Allan Kaprow, 1977)⁸

Exchanging the term video with television, in an arbitrary manner, seems to express an uncertainty if not an identity crisis, which in fact does exist. Patronized by the art market and shunned by the industry, for whom and what are artists producing work? Video art lacks specific definition and venue orientation. Art museums, galleries, artist presentations, and media facilities have stepped in to help propel the medium, but to what end? Museum exhibited video art is not television. Museum maintained Cable is not television. And video art on television is not television. Perhaps video art was never intended to become television.

"Art works produced with video are not about the future of television or the future of anything else. Video still exists clearly apart from the television industry,

despite the television industry's repeated efforts to use video as a kind of programming. Art work in video and television seems to have mutually exclusive descriptions in the first place in much the same way that print dealing relates to the magazine publishing industry."

(David Ross, 1977)⁹

Video art then is not considered television. But can artists, utilizing the medium, produce television or an altogether unprecedented television art?¹⁰ If so, thus exists the formation of two working distinctions of the medium based on venue orientation — video art and television art. Television is the next obvious direction for a medium shaped by its users.

Video Art and Television Art

The consideration of a television art is generally centered on two issues: criteria to clarify video art and television art, and reconciliation of fine art and popular art. Both issues suggest a move away from the art market for support. They are, as yet, unresolved. But they suggest the radical changes occurring toward the perception and definition of art, and the activity of artists. By way of introduction consider the following:

Video art is presented in a gallery context or a "framed" segment of television. Television art is presented in an "unframed" television context, or a "framed" gallery situation.

Video art is subject to the criticism applied to painting, sculpture, and other creative disciplines.

Television is derived from art

disciplines, but subject to the criticism of the information environment.

Video art is subject to the high art value of the individual as genius. Television art is dependent on a production staff and obscures the genius of the individual.

Video art is perceived as an art commodity which increases in value over time. Television art is perceived as information which only has value for as long as it is useful.

Video art is distributed to an art audience. Television art is distributed to a non-art audience.

Video art applies hardware as an aspect of mystification. Television art is funded by advertising, investors, distribution.

Video art looks to the art context for meaning in the end. Television art looks to the art context as a means to the end.

(Carl Loeffler, San Francisco, 1982)¹¹

The rise of a television art can be substantiated beyond the comments offered here. Given its probable adoption of industrial practices, will the ultimate art criticism become the rating system and our best artists turn television producers? Will the next art book to appear be titled *The Painted Tube*? These questions suggest the transition occurring within the field at this very moment. The respective attitudes and transitional work is in place, but a 'pure' television art has yet to arrive — soon though, so be watching. However, as closely as you might watch, the most successful expression of television art will

be largely unidentifiable. Expect highly coded visual art in the form of popular television, subject to the criteria of the industry, and produced by artists employing models from the industry. The conclusion to be reached at this point is that video, because of its nature, was bound to transgress beyond a sense of containment. Television is a transmittable medium.



Douglas Davis: "Handing", *The Austrian Tapes*, 1974, colour, sound, 5 minutes.

Davis, one of the foremost practitioners and theorists of the new television, posits the character of the medium as largely intimate and subject to definition by individuals. Davis' work stretches the communicative potential (two-way) of television as an expression of video art.

Television — The Popular Art Form

Television will become the major arena for new video artists, and ultimately a 'pure' television art will emerge.¹² But television is just one aspect of mass media presently being tested by artists. Other forms include records, computers, fashion, robotics, theatre, clubs, and whatever seems plausible. While adoption of mass media is not particularly 'new', what is revolutionary here is the basic attitude underlying the move to mass media and the forms employed. Predicated by artists' interests to communicate with different audiences, a

break in tradition is under way. The propensity for artists to produce singular, elitist forms of expression applicable to a limited audience is changing. The art market has little experience with accessible, popular forms directed toward a general audience.¹³



Clive Robertson, *Live Lice*, 1974, colour.

Produced for cable television, Calgary, Canada. Written and directed by Robertson, produced by Rick Holyoke, *Live Lice* was a satire/cultural news show that ended abruptly because of a threatened lawsuit by the director of a Calgary news program. *Live Lice*, more than an imitation of television, used satire as a critical context to present issues.

"Now, we may hear cries of disdain or fears of a new 'populism' that could dilute the purity of creative vision, that involvement with mass media is tantamount to heresy or treason. But, it seems that artists have always been persuaded less by definitions of their activities than by the 'zeitgeist', which moves them in new directions. The current urgency demands speaking with the most efficient and inclusive voices. Obviously, an active dialogue with, and use of, mass media (in particular, telecommunications, which is interactive/real time global

communication, par excellence) is both necessary and inevitable. To refuse to embrace the spirit of the times, to withhold the expertise, while clinging to an archaic, sentimental and ego-centered definition of art and artist's roles, would be an arrogance that spiritually and morally is unaffordable."

(John Sturgeon, Los Angeles/Utah, 1983)¹⁴

"Forget about avant-garde. Face the real things. You can't do anything by yourself. You need the society, the whole system. Creation is not only an experience of colours and dimensions, space, space and time, but FUNCTION. Even if you don't recognize it, you are already a part of it. We are here, this is not fiction."

(Monty Cantsin, Montreal, 1983)¹⁵



Chip Lord and Phil Garner, *Autoparts*, 1979, colour, 8 minutes.

Produced by La Mamelie, Inc., *Autoparts* is a performance work presented in a live broadcast situation for a television viewing audience, from the four artist series *Produced for Television*. While employing a television facility for the production of the work with participating artists having unlimited access to equipment on hand, the series remained an expression of video art.

The testing of popular forms is at the forefront of a new generation of artists, hereafter referred to as populists, who, through the tools of mass media, will carve out an expanded future for art expression. I have the feeling that populists are grinning a lot over their 'victory', and I think of their activity as a 'silent conspiracy'. The success of their forms is not dependent on the mythology of the art market, but solely upon their ability to work within the construct of mass media. Populists will play out a myriad of possibilities reaching every conceivable venue and product-service line. A WORD OF WARNING: POP IS NOT POPULIST. Populism is the emergence of a sensibility which embraces the business art aspects of Popism, yet remains mostly disinterested in forms of expression of a singular, elitist nature. Populism is largely autonomous from previous notions of form and context in art and establishes an arena where the only limitation is imagination.

Positing Television Art

"The fact is we are interested in television. Either in changing it, adapting it, getting rich off it, co-opting it, incorporating it, selling it, free-basing it or just plain getting our work on it; the name of the game is T-fucking-V... Three years ago your honest video artist wouldn't be caught dead with his or her work on TV. Just not done, old chap. But those artists are now independent producers, with work on cable (pay or otherwise), PBS, CBS, and dare I say it, satellite... WE'RE IN THE BUSINESS, in some form. Now, all good art is not good television and all video is not for broadcast and good television is not good art. Let's stop questioning the

'semiotics' of the segue, leave school and start making things we will want to see in five or ten years."

(John Sanborn, 1981)¹⁷

"We can't expect television to improve, however, unless we take responsibility for it. The problem is ours; we who are content to let television be an easy baby-sitter for our children, for the lonely and alone. We owe it to ourselves to take control of television. I don't mean boycotting what we don't like, but rather working to change it. And not just complaining about what's bad, but encouraging and nurturing what's good. It's our responsibility as viewers to watch television as creatively and critically as it watches us."

(Norman Lear, 1983)¹⁸

"Let us first consider the proposition that the new video tools are capable of precipitating a historically unprecedented revolution in the structure and function of the mass media. This potential becomes clear if we consider them not as independent entities but as components of a single, integrated, nationwide telecommunication system which would subsume, invert, supplement, and in some instances replace the functions now performed by the present mass media"

(Gene Youngblood, 1977)¹⁹

Television is the common denominator; degrading it is second only to watching it as a shared experience. Television makes connections, sets standards, and dictates fads; conformity through programming selections designed to do one thing — attract sponsorship. Television became

commercial TV in its infancy when advertising interests realized its power and shaped the industry to serve their intent. Middle of the road, inoffensive programs, are assembled to bring television's actual purpose, commercials, into the homes of millions of viewers (approximately 90 million in the United States alone). The industry has become an environment, subject to enormous criticism primarily leveled toward the homogenized program options available. But whatever the sense of criticism, television is only partially at fault. In short, television makes the public who, in turn, make television.²⁰



Jamie Davidovich, *Soho Television*, 1980, colour.

Produced for cable television, New York. Davidovich's series *Soho Television* has been programmed weekly on cable in New York beginning in 1978. Featured here is audience response to questions "Soho Wants to Know", a program designed by Davidovich for QUBE, an interactive cable system from Warner Cable. The program was aired at the end of a fourteen week series of programs from *Soho Television*, presented on QUBE, January 1980. Davidovich maintains one of the best examples of a prototypical television art, yet has been unsuccessful in selling his program to cable distributors.

If television art has a cause, it is to further inform the public by offering alternative viewpoints. The possibility of informed choice which has been eroded by homogenized television can become an option through television art. This is not to

say that a single program or series of television art will effect massive change when seen by a viewing audience. However, an activity which offers alternative positions within mass media, allows for the possibility of increased future participation and change. It remains important to bear in mind that change as posited here will not result from a supposed magical quality of the medium alone. Television is a vehicle not an icon.²¹

Right now, artists are getting pretty hip to television, and as they increasingly dream about it, think about it, talk about it, act upon it, and interact with it, the more inevitable a television art becomes. Artists can shape the future of television, but this must be addressed with a word of caution. Before artists can jump into the medium and subject it to experimentation, they must realize that television, like all media, has formal properties that must be understood and dealt with in order to realize its full potential. In conclusion, television may appear unfriendly if not impenetrable; in reality, it is so new that the medium's true essence is waiting to be discovered.



Mitchell Kriegman, *My Neighborhood*, 1983, colour, sound.

Kriegman is a major player in television art, and also writes for and has appeared in network television productions. Here in *My Neighborhood*, Kriegman constructs a work employing aspects of sit-coms to tell a story about a guy in a neighborhood who claims to know everyone, but he is unknown to them. Undaunted, he carries on.

Television Art in Review

The rendering of television as a popular art form is the most current development in artists' use of the video medium. Although television art is seemingly contrary to video art, both are inexorably entwined through history and technology. The occurrence of the redefinition of a medium is common in art practice, exemplified by the divergent expression evident in painting, sculpture, and other disciplines, where new approaches to a given medium establish unique direction and critical interpretation. The separation of television art from video art marks a decided turning point in the history of the medium as a form of expression in art. In the future, both television art and video art will co-exist as two distinct interpretations derived from the same essential medium. The eventual rise of a television art was predictable, which the following brief survey of the medium over the last decade begins to illustrate:

Late sixties — introduction of the medium and the emergence of seminal pioneering artists, production groups, presentation facilities, publications, and visionary projects on public television and cable.

Early seventies — video art receives the attention of museums, galleries, and artist spaces; media facilities are established. Artists continue public and cable television experiments, and seek out new ways to utilize satellites and telecommunications.

Mid-seventies — broadcast quality production facilities are established, museums support cable programming, artists program cable and broadcast television, and experiment further with

satellites.

Late seventies — further introduction of broadcast quality facilities, museums and artist spaces develop production capability and establish cable programming, artist-based cable programming popularized, Slo-scan and satellite experimentation.

The eighties — video artists are termed "innovative independents" and produce for art and industry, receive commissions and write for network programs, form video labels, and work within commercial directives. Massive artist-based interactive satellite projects occur with distribution to major cities. Video festivals, artist spaces, and museums provide supportive venues. Independents increasingly look toward the industry to sustain a popular television art.

So reads the profile of the last decade or so of development, leading to the inevitable rendering of video by artists for the television industry. Video, by virtue of its association to the industry, seems destined to reaffirm its relation to television. Without the aspiration of artists subjecting the medium to shape and application, however, TV as a creative visual art vehicle may have never been realized.

Television Art Forward

The opportunity for a populist television art in the immediate future is assured not only by the interests of artists, but also by the growth of the industry. Current growth in television warrants examination because it is the very nature of the industry that will largely shape the art form. While network

and public broadcasting still dominate the television industry, innovative advancement of the industry is the domain of cable and its competitors. In this arena, television art will take form.



Michael Smith, *Mike's House*, 1982.

Smith created this installation to serve as the production set for the videotape *It Starts at Home*, a comedy plot starring Smith, who after obtaining cable services becomes a national TV celebrity. The work implies the two-way capability of television, and as an expression of art is highly accessible to TV audiences. *It Starts at Home* offers a prototype for artist based sit-com.

The first new distribution technology to reach the viewing audience was cable television (CATV) which in the United States serves approximately 30 million households to capture 35% of the market. Cable operators are in business to claim audiences which advertisers and program services pay to reach. Cable knows its demographics. All possible choices in program selections are subject to one essential question, audience appeal. The growth of cable, present and future, is phenomenal. Appearing as one unified service, cable actually consists of three levels of programming:

Local Origination — programming produced by local cable operators, community-oriented, includes public access; advertising and subscription supported.

Basic Services — programming package offered by cable operators for a subscription fee consisting of local origination, public and commercial broadcast television, and national cable services such as Cable News, U.S.A. Network, ARTS, and superstations WTBS (Atlanta), WGN (Chicago), etc.; advertising and subscription supported.

Pay TV — utilizes cable as only one of several routes to households and stands as the largest competitor to cable by encouraging development of alternative distribution systems. Programming includes HBO, Showtime, Disney Channel, etc.; subscription supported.

In addition to cable, the growth of the industry will occur most notably within the alternative (distribution) systems competing for the cable audience. Pay TV, growing faster than cable, is at the forefront of this development and has encouraged the sense of competition prevalent in the industry. Pay TV has several operative routes currently established, and these are of vital importance to television art as plausible delivery systems. In addition to the routes used by pay TV there remains other alternatives to cable of equal interest. The success for cable alternates is economically-based as these systems rarely require the expense of wiring a community to implement services. Alternative systems include:

STV (subscription television) programming is distributed via broadcast, requires a decoder, and offers limited selections.

SMATV (satellite master-antenna television) programming is

distributed via satellite, requires a receiving dish, intended for apartment complexes, and is incapable of cable's capacity.

DBS (direct-broadcast satellites) programming is distributed via satellite, requires receiving dish, is intended for households; with several channel capacity.

MDS (Multi-point distribution service) programming is distributed by line-of-sight microwave, similar to STV; with multi-channel capacity.

LPTV (low power TV) programming is distributed via low power broadcast, 1,000 watts, serving up to 15 miles; presently community-based.

HVN (home video network) programming is distributed via broadcast for private video cassette recording in households; requires decoder.

The expanding number of delivery systems competing with cable is staggering and provides promise of future venues for television art.²² The need for programming to fill the expanding delivery systems becomes obvious. While overlap will certainly occur, the fact remains not all delivery systems will offer the same services and audiences cannot watch everything offered at the same moment. Competition will become increasingly fierce and the mortality rate of services and delivery systems will be predictably high. But for every exit, new players will rush in to fill the vacancies. Perhaps for the first time, television will offer a multitude of program options. Herein, television art can establish its place within the industry and become a reality.

Television Art as Programming Service

"The public is ready! Any smart businessperson or money system (production company, record, film, video, TV) should gladly step over the line to shake hands with the first artist who doesn't cower and fear participation in the big world. Artists have a lot to gain and can use their communicative talents to the max when working with others in a project that will be distributed and promoted to a public that needs that extra bit of scrutiny which art supplies."
(Bob & Bob, Los Angeles, 1983)²³

"The forms of expression that negate the environment around us is an escapist way of avoiding the issues. We are submerged in a consumer society and the artist should use this society as a source material to produce their work. By doing this the high/low art division will be eliminated and the true form of expression of this century will emerge."

(Jaime Davidovich, New York, 1983)²⁴

"The concept of Intermedia, implied by the idea of the visual artists 'crossing over' into other art forms and other aspects of contemporary culture, underlies this whole discussion but its social and political implications are neutral; intermedialists of all stripes can apply their crossover, hybrid forms to populist or elite ends, and at anytime anywhere. Thus, it is not a matter of what particular context the artist chooses to address or enter so much as it is a matter of perceiving that Intermedia is the

whole next context . . ."
(Peter Frank, New York, 1983)²⁵

"While there has been no mass exodus from the art galleries and museums into the coliseums of the television industry, a significant number of artists have decided that video by artists should really be seen on television . . . The structures of the art world have never been able to embrace video art fully, and this, coupled with a desire for a different audience, has given the artists added impetus to pay attention to television and watch the new developments that are redefining what TV will be."
(Robin White, 1982)²⁶

The build-up leading to a television art will inevitably result from artists working toward a new audience. Somewhere in the near future artists will have the opportunity to fully implement a populist television art. Until that time, however, artists will continue to infiltrate the ranks of the industry by producing singular works and series concepts, and assisting in assembling current and future commercial TV programs.

Television has its own pre-requisites when it comes to programming, and throughout the next decade artists will subject the industry to scrutiny while testing their ideas within it. Expect the unveiling of marvelous experiments in TV formats produced by artists in search of a hybrid form that would best serve combined interests. Artists will undoubtedly experiment with possible TV formats for music, news, soaps, dramatic productions, and perhaps even sports! The redefinition of television is exciting and leads to the introduction and interpretation of new content and subject for artists. Imagine the possible content of artist-based news programs or daily soaps. And sports, often described as the best

use of TV, might take on a completely new direction when artists invent a new sport to quickly become an international pastime — maybe an interactive computer game would serve these interests. Once firmly initiated, television art will undergo a landslide of activity.

Most television artists are software suppliers, but the goal that would best serve them would be to work toward programming services. The industry is generally divided into three aspects: software suppliers, programming services, and distributors. Software producers (production houses, independents, etc.) supply the programming services (WTBS, HBO, Showtime, MTV, etc.) who in turn interface with satellite distributors (Warner Communications, RCA, Viacom, etc.) to eventually reach local delivery systems and audiences. Television art, while first supplying software, will become a programming service, or in other words, an art channel. Although a high brow attempt at such a channel was tested by CBS (ARTS lost 30 million dollars before calling it quits), this does not put a lid on the future. CBS was unable to succeed for complicated reasons, the most obvious being an undefined audience and high overhead in program costs. MTV, however, is thriving and aside from its connection with Warner-Amex, MTV's success is based on a highly defined audience and low overhead. MTV obtains software pre-produced from the music industry and captures an audience of identifiable youthful music consumers. Television art as a programming service needs a model, and presently MTV is the strongest contender. Before a programming service can succeed, however, artists must address audience, overhead, distribution, and sponsorship:

Audience is the name of the game.
Television knows its audience

well; artists don't and will need to identify and build an audience to attract distribution and sponsorship.

Overhead, the cost to produce or obtain programs, continues to undermine existing programming services. MTV is a successful model; artists will need to resolve how to obtain cost effective programs.

Distribution is the key, but cannot unfold without artists establishing audience share and sponsorship which provides the revenue base that attracts distributors to a programming service.

Sponsorship, the most important, is the major revenue source for a programming service. While a television art will undoubtedly be tested in the ranks of advertising-supported services, Pay-TV is the model which will be successfully adopted. The benefit of Pay-TV for artists is that, unlike most cable operations where blocks of services are offered, subscribers to Pay-TV come forward and identify themselves by requesting service. To build the demographics for a possible television art audience, artists should look to Pay-TV's marketing process.

Television art will ultimately appear as a national, if not international, programming service. The challenge of the industry will be met, and audience share, distribution, and sponsorship achieved. While a rocky road lies before it, the industry does offer models of do's and don'ts for television artists. Given the interest on the part of artists, the desire on the part of audiences for program options, and the growth of the

industry, an artist-based programming service will inevitably occur within the decade. Stay tuned.

Footnotes

1. Dara Birnbaum, "Up Against the Wall!", *Art Com*, Number 20, 1983, p. 25.
Response to a questionnaire conceived by Carl Loeffler, entitled "Populism", requesting definition of the new attitudes of artists presently contributing to the production of popular art forms. In this issue (Number 20) *Art Com* features the replies of approximately 30 artists operative in populist directions. Here Birnbaum speaks of her 'commercially commissioned' video work FIRE (1982), produced for video disk/cassette, and PM MAGAZINE/ACID ROCK (1982), which uses 'images specifically from magazine format television'. Birnbaum was best known for her skillful re-editing of commercial television: Kojack-Wang (1980), Wonder Woman (1978-79), and Remy (1980).
2. Willoughby Sharp, "Populism", *Art Com*, Number 20, 1983, p. 24.
Sharp is best known for his participation as publisher of *Avalanche* magazine, 1969-76, and is credited with introducing the critical terms kineticism, luminism, body art, and video-performance. *Avalanche*, edited by Liza Bear, remains one of the most important artist-based periodicals of all time.
Recently, Sharp's attention has turned to telecommunications and robotics, a logical progression from information and body art. Sharp has also formulated short term LIP (live injection points), satellite transmissions, slo-scan networks, packaged programs for cable television; and is currently contemplating robotics and artificial intelligence, alternatives to cable (MDS and SMATV), and series concepts for popular television.
3. Alan Lord, "Populism", *Art Com*, Number 20, 1983, p. 45.
Lord is best known through his association with Monty Cantain and the international network of Neo-ists, who together form a loose network staging events in 'apartment festivals', and participating in 'crossover' activity in TV, music, and other mass media. Neo-ists largely express nihilistic attitudes through their art practice.
4. David Ross, "A Provisional Overview of Artists' Television in the U.S.", *Studio International*, Number 981, 1976, p. 191.
In one of the many surveys of the initial development of the medium, Ross traces the historical development citing Nam June Paik and Wolf Vostell as the earliest practitioners in the video medium. Also included is an explanation of the medium as a personal statement that can be relayed, and of the exploration by artists into the 'nature of communication'.
5. Barbara London, info London, cites the 'great diversity in video art', referencing categories of expression to other disciplines in art, while also suggesting the possibility of a new vocabulary 'these categories are not necessarily appropriate or even adequate, they will be used until they are replaced . . .', "Independent Video: The First Fifteen Years", *Artforum*, September, 1980, pp. 38-41.
6. The amazing fact of artists' use of the video medium is that while a majority of the work requires the frame of a gallery as a defined art context, another spectrum has pioneered rugged experiments in communication networks. However, those networking experiments taking place were positioned in opposition to television as an alternative, and thus denying the industry.
7. Richard Simmons, *Introduction Everson Review*, an exhibition catalogue, Everson Museum, New York, 1979.
8. Allan Kaprow, "Old Wine, New Bottle", *The New Television*, (Cambridge: MIT Press, 1977), p. 94.
9. David Ross, "Video and the Future of the Museum", *The New Television*, (Cambridge: MIT Press, 1977), p. 144.
10. There do remain prototypical examples leading to television art produced throughout the decade. Projects such as the *Experimental Television Workshop* (1967) KQED, San Francisco, and the *Artist-in-Residence Program* (1967) WGBH, Boston, contributed to the attitude of 'television as art space' by establishing the models for the *Film and Video Review* (1975), WNET, New York, and of later date, *Prime Time-TV* (1982), Mendel Art Gallery, Saskatoon, Saskatchewan, in cooperation with the CBC. More daring exploits into the frontier of TV format are *Live Lice* (1974), a cablecast program produced by Clive Robertson which paralleled local news programs (Calgary, Canada); or works by Raul Marroquin (Amsterdam, Holland) who produces video art renditions of spaghetti westerns, vampire movies, superman, and detective stories; and lastly, Eric Metcalf (Vancouver, Canada), whose production in collaboration with Dana Atchley, *Steel and Flesh* (1980), is derived from detective comics and

films, itself produced for TV distribution. Other examples to be cited include, *The Gina Show*, John Anderson (Vancouver, Canada); and *Produced for Television* (cable and broadcast versions 1976-79, directed by Nancy Frank), La Mamelie, Inc. (San Francisco), and lastly, *TV By Artists* (1980), A Space (Toronto). Perhaps the most realistic, if not most consistent example is Jaime Davidovich's series, *Soho Television* (1978), as of late often called *The Live Show* which has been programmed weekly on cable television in New York City. Davidovich maintains surveys to acquire demographics. *The Live Show* is popular, but not enough to go national, or so said national programming representatives recently. Davidovich has tested markets for a popular form of video expression (local cable, other cable franchises, national services, and public television). The most technically impressive is *Music, Word, FIRE: I Would Do It Again (Coo Coo): the Lesson* (1981), by musician Robert Ashley (New York) and in collaboration with innovative independent video producers, Kit Fitzgerald and John Sanborn, sponsored by the Kitchen Center (New York) in 1981. Ashley currently is working on a thirteen part opera for television.

While the equipment available to artists is of sufficient standard to warrant the possible programming of video art on television from the standpoint of signal quality, the actual impasse is economics. See Kathy Huffman, "Cable Replies: We'll Call You", *Video 80*, Volume 2, Number 1, 1981, p. 42. Here Huffman recounts her ongoing discussions with cable operators who look upon artists' video as unable to generate 'opportunity costs', the cost of getting on, and replacing the revenues earned from programming that sells advertising audience. Huffman offers an option for video art as a 'pay-to-see-service' and states 'we must be able to stand on our own!'

11. Carl Loeffler, "Performing Post-Performancist Performance, or, the Televisionist Performing Televisionism", *Art Com*, Number 19, 1982, p. 20.
From an essay contrasting video art with television art and a review of current seminal projects.
12. A 'pure' television art as conceived here would utilize the formats of existing commercial TV, subject to reinterpretation by artists, and be 'exhibited' on television as a first choice of venue for artists. Such work would be television art first and gallery art second, the inverse of most artists' video.
13. Robin White, "Great Expectations: Artists TV Guide", *Artforum*, Fall 1982, p. 41; and Douglas Davis, "Post-Performancism", *Artforum*, Spring 1982, p. 31.

An overview discussion on artists' television and high brow/low brow forms of expression including its relationship to the art market.

14. John Sturgeon, "Populism", *Art Com*, Number 20, 1983, p. 40.
15. Monty Cantsin, "Neo-ist", *Art Com*, Number 20, 1983, p. 44.
16. Arnold Hauser, *The Philosophy of Art History*, (Cleveland: Maridan Books, 1963), p. 33.
17. John Sanborn, "Clues to Visual Humming: the Video Artist as Schizoid", *Video 80*, 1981, p. 11.
Excerpt from essay accounting for 'new' attitude on part of artists working with the video medium leading to television.
18. Norman Lear, "Forward", *Changing Channels: Living (Sensibly) with Television*, edited by Peggy Charren and Martin W. Sandler (Menlo Park, CA: Addison-Wesley, 1983), p. xiii.
19. Gene Youngblood, "The Mass Media and the Future of Desire", *Co-Evolution Quarterly*, Winter 1977, p. 9.
20. Peggy Charren and Martin W. Sandler, "Television's Impact", *Changing Channels*, p. 15.
21. Douglas Davis, "The Decline and Fall of Pop: Reflections on Media Theory", *Art Culture: Essays on the Post-Modern*, (New York: Harper and Row, 1977), p. 85.
Davis, one of the foremost practitioners and theorists of the new television, describes antithetical findings to McLuhan's *The Medium is the Message* where the impact of television does not result in a 'global village' and the power of the industry is largely mythical, citing the Ford and Carter Presidential debate as exaggerating the influence of the medium on culture. Davis closes by discrediting the 'magical properties' of television as factually overstated, and reaffirms the role of individuals with mass media.
22. Greg McKenna, "Producing Post-Video Art Video", *Art Com*, Number 19, 1982, p. 25.
Greg McKenna, "New Video Reaches Cable Audience: Cable TV Paves the Way for Post-Video Art", *Art Com*, Number 20, 1983, p. 28.
"The 1983 Field Guide to the Electronic Media", *Channels of Communication*, Volume 2, Number 4, 1983.
Channels, a trade publication, offers an in-depth survey of cable and pay-TV and new communication technology.
23. Bob and Bob, "Populism", *Art Com*, Number 20, 1983, p. 23.
24. Jaime Davidovich, "Populism", *Art Com*, Number 20, 1983, p. 27.
25. Peter Frank, "Populism", *Art Com*, Number 20, 1983, p. 42.
26. Robin White, "Great Expectations: Artists TV-Guide", *Artforum*, Fall 1982, p. 41.

The Video Mix

Sandy Nairne

Video made by artists¹ has developed in British on the edges of two different categories of work. On one hand, it might be seen as part of independent televisual production; and on the other, as part of that amorphous grouping of non-traditional, 'technological' art. This latter category has had little to hold it together except its visibility in contrast to traditional types of painting and sculpture and the degree to which it has been relegated to a low-status position by mainstream art institutions. Some years ago, during an interview for a job at a contemporary art museum, a senior curator asked, in excessively nervous tones, whether I had ever worked with Kinetic Art. His worried expression revealed not only his personal antipathy to such works of art, but also the degree to which the museum world has only grudgingly accepted works that adopted modern technology in their construction. In marked contrast, the early modernist period (both early Soviet art and Bauhaus work) had both represented technology, and employed it, in a positive manner, such that it 'had a crucial role in the avant-garde's attempt to overcome the art life dichotomy and make art productive in the transformation of everyday life.'² Marinetti's words, "we are the primitives of the New Age", were recently re-quoted by the artist Bernd Kracke.³ In summing up the relations between art and technology in the 1960's and 70's, Jack Burnham remarked that "today's science has spawned a wealth of technical gadgetry, while on the other hand, modern visual artists have been notoriously unsuccessful in utilising much of it in the making of socially acceptable art."⁴ Video, having had its briefly fashionable period (like Kinetic Art or Op Art) might just as glibly be condemned by an art world caught up now in a new wave of painting and sculpture. From such a position, the prejudices are reinforced which saw, as Burnham also concluded, art and technology as being

fundamentally incompatible. It is significant that in two recent international surveys, *Documenta 7* contained little video and *Zeitgeist* none.

In Britain, video exists as a particular category in the art world (i.e. its differences from video made in the commercial sector or as part of corporate communications) only through limited exhibition in art galleries and museums and through the production bases of a number of art school departments and even smaller numbers of independent resource centres. The creation of public video libraries and videotheques has only recently begun to be supportive. Artists have wanted to use video in every possible way from direct investigation of formal qualities, through concerns with process and representation, to the more extreme instances of its use in the development of community arts. At different times close links have existed with artists' work in film and with independent documentary film making. Despite these links, and with the difficulty of obtaining broadcast or cable opportunities, artists' video found in the 70's an inconsistent and separated existence within the general art institutions. The half-hearted institutional commitment, the limited technical possibilities, and the frequently demanding nature of the work combined to give artists' video a bad name: it was perceived as being hard to watch and of marginal artistic importance. This marginal position may partly be the reason why it was taken up, like performance, so successfully by a number of feminist artists (I am thinking here of Carlyle Reedy, Tina Keane, Sonia Knox, Rose Garrard, Alex Meigh and Catherine Elwes in Britain, Martha Rosler in America and Ulrike Rosenbach in Germany). In much feminist contemporary art, as in consciously regionalistic work like the Canadian ceramicists, the employment of media that were marginal to the established art world has been one of the

methods of indirect but implicit attack. Although video, unlike traditional craft practices, has none of the political associations of an alternative and historical practice, it had the possibility of becoming subversive in women's hands. The male connotations of the technology of objects could be turned upside down when video was used, for instance, to relay reminiscences or personal experiences. In a period much dominated by conceptual and formal concerns, it was feminist work that helped resurrect 'meaning' into a predominantly bland contemporary art milieu.

A concern among artists to make tapes that could find wider audiences has been evident during the last four years. From New York, the work of Dara Birnbaum and others quickly acquired a particular reputation because it was being shown in clubs rather than in art galleries, and actively involved contemporary musicians. Despite the suspicion that the New York art world was simply relocating itself further downtown, this did mark a significant shift in attitude because the context was different. Birnbaum and others were deliberately using fragments of broadcast television as the source material of their tapes. This shift seemed to take 'television' as a central focus of video, whether direct or indirect, and this actively displaced the 'body', whether artists or performers, that had dominated video in the 70's.⁵ Video moved from internal to external references, to examine the larger and public aspects of the medium, rather than the technical and perceptual aspects. The shift was marked not just by using television material as the source for tapes (as in Birnbaum's case) but by consciously adopting its formats for different ends (in the tapes of Stuart Marshall and Ian Breakwell for instance). Playing with the conventions of established broadcast television, whether subverting soap opera, reproducing the news format or

spoofing advertisements, appears to have liberated artists' video from its previously worthy, but indigestible, appearance. The dangers of such new interests were immediately apparent. The superficiality and surface gloss of broadcast material could easily transfer to work that artists might prefer to place in a ten-minute slot between bands at a rock venue rather than in a considered and critical discussion at an art venue. Was this simply a move to the celebratory from the didactic? Many new tapes undoubtedly wanted to utilize television characteristics, or to take the format of rock 'promo' tapes. The latter is an area which, in Britain, has further extended the commercialization of the genuinely innovative crossover between musical and visual interests that, once again, emerged out of art schools after 1977, and has seen an aggressive music industry at work. At the same time, the contradictions of television material are available to be exploited by being reworked. Although television, in its entertainment programmes, glosses over issues of race, gender and class, the potential for the discussion of these issues is continually present. Television material contains these issues in ways that most art material avoids. With television as its acknowledged focus, artists' video has more potential for a wider critical discussion than it did when it focused on 'process' and the performer.⁶ At the same time, it must be recognized that the new work often took for granted an understanding of the processes of representation which was, in part, created by the more didactic tapes of the 70's, and by the incorporation of many previously formal devices in such areas as television comedy.

This shift of interest did not come about by broadcast opportunities being given to artists. Although many artists internationally have made important inroads into broadcast television time and particular areas like

satellite link-up (or into slow-scan telephone communication), such opportunities have not been regularly available in Britain. Despite this, changes in television production and distribution have affected independent film and video production, and artists' video can increasingly be seen within this context. Channel Four has been running in Britain for eight months and has had a number of effects. First, it has caused other channels to produce programmes which appear to be 'Channel Four' programmes. Because of Channel Four's widely promoted brief to provide an alternative to the three other channels, competitive practice has provoked the others to include more investigative documentaries, more unedited interviews and discussions and better programmes for young people. Secondly, by commissioning independent producers for much of its programme time (Channel Four is a commissioning and not a producing channel), it has helped create more independent facilities to which others can have access. Through the efforts of organizations like LVA, Fantasy Factory, and Oval House and with Channel Four capital funds, it is possible for artists in London to edit ¾ inch tapes without going back to borrow facilities at an art school. Thirdly, it has shifted expectations of what television might look like. Some would say that the appearance of obviously low-budget material on Channel Four has simply reinforced the argument that there is no place for anything other than standard, slick material. Yet this new material highlights the connections between form and content in significant ways: will programmes for and about the gay community look or feel different? Equally, such material breaks down the barrier between 'television' and 'video'. Outside of Channel Four, the debates in Britain around Breakfast TV, satellite and cable, together with the very large increase in the number of domestic video machines, used both

off-air and through rented tapes, have opened up public interest in the distribution of television material. Directly and indirectly, the questions of what people want to watch, and therefore, of what might be made, are being raised. This is crucial in the context of a medium which is, in general, uni-directional and authoritarian in its voice. The recent attempts to make theatrical screenings of old television programmes,⁷ and the questions raised about what material should be available to the public in video libraries have important implications for the viewing of artists' video, as much as any other area of independent production. The question which re-emerges is whether artists' video can find other audiences that are not already committed to it as a category of work.

Advertisements form the basis of Steve Hawley's and Tony Steyger's tape *Drawing Conclusions — The Science Mix*. It is also about advertisements. An extraordinary sequence from an early sixties Hotpoint washing machine advertisement is intercut with a Zanussi washing machine advertisement of the early Eighties. In the first, science (or perhaps this is Laurie Anderson's 'Big Science') is a benign arbiter of good and bad. The washing machine test is carried out with nuclear isotopes: evidence only of the 'seriousness' and reliability of the test. All ironies have their moment. The Zanussi advertisement, by contrast, features washing machines in world orbit being 'beamed down' to the store, and takes as given that science is beyond us, unknown and mysterious. Science has become sci-fi; as the salesman asks his customers to stand back he says, "Careful, Sir, we don't want to stand in the way of progress." Hawley and Steyger

were interested⁸ in the apparent shift from science as revelation to science as obfuscation. This appears to be parallel to the increasing sophistication of domestic technology, resulting in the exclusion of the owner: 'No user serviceable parts' has become a common warning. The mixing of the soundtracks undermines any simple reading of the advertisements and is particularly powerful with the insistent and eerie click of the geiger counter. The 'invisibility' of this proof is crucial in making clear that the scientific test of the Hotpoint's superiority goes far beyond what is actually visible. The colouring in the latter part of the tape reinforces the dislocation between image and sound, and, with the pace of the soundtrack and cutting, gives the tape the deliberate sense of being a rock promo tape. The short length correspondence to a 'single', vivid style and emphasis on sound are the characteristics of this genre, now forming a large proportion of non-broadcast video production and very much open to subversive treatment.

An awareness of this genre equally informs the making of John Scarlett-Davis' A-Z. It brings together a number of separate sections, each with commissioned music. Some of the sections that had been shot previously (including film material like 'D is for Dance', where a film sequence of a dancer was projected on to a turning female torso) and the majority were compiled once the project had been set up. This project was to bring together ideas and associations from the letters of the alphabet, which give a method (though not an order, as the tape jumps around between A and Z) to the style and interests of Scarlett-Davis' life. There is no direct documentary revelation, or exposing of a life-style, but rather the more impressive plotting out of an aesthetic position. The tape is quietly insistent in its marking of a gay aesthetic interest. 'B is for Blondes' is typical in the quixotic parody of the

close-up street shot, with edited-in sequences of two blonde haired men simply fingering their hair in slow motion. Other parts are more self-conscious, like "I is for In Crowd" or "A is for Action Art" where Boelker Stox paints himself, in true Yves Klein style, and rolls out on paper on the floor to produce a literally direct figure composition (Scarlett-Davis quickly cuts the camera as the work is completed, to prevent any lingering on the image: this is action). Some sections involve an editing of the tape material to the music, like "G is for Gynmastics" in which degenerated television shots of gymnasts 'in flight' are repeated and extended. Others involve more intricate make-up and production, like "W is for White" in which a performer is choreographed to produce an exquisite series of shots as if from a modern dance production. In part, the tape wins simply through its directness: "T is for Tan/Tulip/Teeth/Tartan/Twins(!)", and, in part, through its controlled visual sensitivity.

My Surprise by Memory of Your Nose is a compilation of performance and music; the performance by Nicola Rosalie Atkinson-Griffith and the music by Tom Hickmore and associates. The performance is shot first, then edited, often with repeats and cut-backs. The musicians work to the edited tape, and then the music is dubbed back on to the tape with the original spoken parts. Promo tape is turned inside out, not only is sound/performance scenario reversed, but the performance is far too threatening to 'promote' anything directly. In the second half (this tape is two parts of an eventual five part sequence), the unnerving sharp focus, combined with strong lighting from under the performer, on hands, eyes, tongue and lips is too close for any comfort. The performer is in turn gauche, confrontational, alert, sexy and sinister. Whose surprise? Voyeurism is neatly exposed as a camera shoots a second shot from outside the studio window.



Memory of Your Nose, My Surprise, 1982, colour, stereo, 4 minutes.

Both format and performance seem to be in question. It might seem like conjection if it were not for the humour and the discomfort created by the almost embarrassingly close relation between performer and (through the camera) viewer.

"I had caught myself going to watch another woman as if I were a man. I was experiencing the situation of another woman stripping through men's eyes. I was being asked to desire myself by a film made by men. Catching myself observing myself desiring one of my selves I remained poised for an instant in two halves."⁹ In Tina Keane's *Bedtime Story*, spoken texts from Sheila Rowbotham and Virginia Woolf are juxtaposed with the story of Bluebeard. The fairytale is clear that women should not be curious, as they may come to a ghastly end, and that men essentially control the 'keys' to knowledge and power. The video tape takes the metaphor of the discovered key and opening door (a long slow sequence throughout the telling of the fairytale) to highlight women looking and learning: their release from oppression. The image of the almost genderless figure in the doorway is in contrast to the repeated film sequence of a child jumping down the steps of a

Roman amphitheatre (innocence in the face of culture). A feeling of strange ambiguity is maintained in the final image of the staircase ("the rail like a curving snake") after the figure has ascended and left it empty. ("As I was going up the stair/I met a man who wasn't there/He wasn't there again today/I do wish he'd go away").¹⁰

Based on a performance of 1981, the tape was made in the following year. It is remarkably reduced in movement and imagery: reinforcing the knowledge that strong narrative can carry more forcibly in being recounted than in any equivalent acting out. The Bluebeard story is strange and compelling, provocative to the imagination, and powerful in its descriptive ability rather than in its moral argument: we *feel* the oppression. Keane is one of a number of feminist artists who have made clear a feminist view through metaphor and the use of personal experience (unlike the other artists, she has been working in film and tape for many years), rather than through more direct polemical discourse. In this regard, the metaphor of reflection throughout the tape becomes potent. "Women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size. If she begins to tell the truth, the figure in the looking glass shrinks, his fitness for life is diminished. How is he to go on giving judgment, civilizing natives, making laws, writing books, dressing up and speechifying at banquets, unless he can see himself at breakfast and at dinner at least twice the size he really is."¹¹

Ian Bourn originally intended *The End of the World* to be a more direct vision of the end of suburban life. He finally opted for a mechanism by which this content is implied through the ending, and title, of what might otherwise be an excerpt from a bizarre television series. The man plays video

games, the woman lies in the sun, a cup of tea is eventually made ("I've put the bloody kettle on!"), they sit together, and suddenly a saxophone sounds from the house. The type-casting of their activities (he plays video games with black and white fighter planes, she sits in a luxurious suburban garden while he is in an undecorated back room) and the creation of the tension and resolution between them is minutely controlled. The work was written over a year, composed on story boards, and included the sequences of camera angles circling around each of the subjects. Bourn talks of an idea of wanting to argue with the television news — of wanting to answer back. The *End of the World* seems to offer an equivalent; domestic tensions are resolved through a cup of tea (a reference to classic British soap operas), but this may not be enough to save their environment. "Yes. There are three steps to heaven and every battle of the sexes has its Siegfried Lines. And a lot of hot air. Storms in teacups. Chinese wristburns. Zen flesh. Home sweet home."¹²



Ian Bourn, *The End of the World*, 1982, colour, stereo, 7 minutes.

The End of the World uses a sound track with great care, and this is an important feature of all five selected tapes. Our reactions may be to analyse images before sound, but sound on its own can be

comprehensible in a way that image alone can rarely be. Ten years ago a parallel selection of British video would have been unlikely to have had the same stress on soundtrack: the recognition of fuller meaning. Baudrillard's claim is that beyond McLuhan's view of subject matter being absorbed by the dominant form of the medium lies the possibility of the end of both the message and the meaning: beyond which there is only fascination. These tapes hold on to meaning through their recognition of their relation to broadcast television (or the hybrid genre of rock promo), either playing with or directly drawing from it, by making a more specific relation to an audience, and by incorporating wit and narrative, as well as formal and technical devices. They have a potentially subversive and more subtle relation to a television culture. "Video has no heroes, no sequels and pre-sequels . . . Video is not institutionalized behaviour . . . Video dislocates a culture from its stereotypes and prescriptions . . . Video is cultural adaptation . . ."¹³

Footnotes

1. I am deliberately avoiding the term "Video Art", a term which implies that other video cannot be art.
 2. Huyssen, Andreas, "The Hidden Dialectic: The Avant Garde — Technology — Mass Culture", *The Myths of Information: Technology and Post-industrial Culture* (ed. Kathleen Woodward, 1980). I am grateful to Bruce Ferguson for pointing out this selection of illuminating essays.
 3. This was reported to me from the video festival at the Students' Cultural Centre, Belgrade, April 1983, by Alex Graham. I am also much indebted to him for many conversations during the period of selection, and for his comments on this essay.
 4. Burnham, Jack, "Art and Technology: the panacea that failed", *The Myths of Information*. Ibid.
 5. Krauss, Rosalind, "Video: The Aesthetics of Narcissism", *October*, Spring 1976.
- "... Because most of the work produced over the very short span of video art's existence has used the human body as its central instrument. In the

case of work on tape, this has most often been the body of the artist-practitioner. In the case of video installations, it has usually been the body of the responding viewer."

6. I acknowledge that there are important exceptions to this, with performance work that contained political content (like Stuart Brisley's), with the strand of artists' video that involved community access, and with the feminist work referred to above.
7. Wyver, John, "Screening Television", *Screen*, Volume 25, 1, January/February 1983.
8. This and other comments from the artists are from interviews made with them in March and April, 1983.
9. Rowbotham, Sheila, "Through the Looking Glass", *Woman's Consciousness, Man's World*, (London: Pelican Books, 1973).
10. Anonymous (?)
11. Woolf, Virginia, "A Room of One's Own", *Performance Magazine*, 1981, p. 15.
12. Unpublished typescript information sheet by Ian Bourn.
13. Ferguson, Bruce, "Television Means Video Is" (translation from *OKanada*), *Parallelogram*, Volume 8, 1983.

Video: An Art Form

Dorine Mignot

(Translated from the Dutch by Patricia Wardle)

The medium of video/television, coupled with the computer, will come to play a paramount role in our world, but video art will be able to win no bigger place than that which art has always held up to now: a refuge in which sensibility and genius take on their aesthetic form.

I have chosen the video tapes shown here, on the one hand, because they seem to me to be excellent as regards quality, and on the other, because they are so divergent in character as to be able to illuminate the different facets of the medium, while at the same time giving an idea of the development and level of European video art in the Eighties. Although it was stated in the invitation that the whole world was at my disposition for this selection, lack of time and means compelled me to limit the field to Europe. And here, too, it was clear from the start that I would not be able to look at a video production in all the countries concerned, so my reconnaissance was confined to the Netherlands, Belgium, West Germany, Switzerland and France. Everywhere production is on the upgrade and so too is quality. Courses in video are being given at many art schools and related institutions at present, while in Belgium and especially in France there has been an increase in production facilities of late. the *monitEUR* group, comprising people closely concerned with video production and/or video screenings in Europe, has been set up to support and stimulate all these activities and to meet the need for a rapid exchange of information about them. Joelle de la Casinière's video tape *Grimoire Magétique* received an award from *monitEUR* at the opening of the large video exhibition at Charleroi.

Descriptions of the tapes chosen are given below in alphabetical order of their makers, along with brief accounts of the reasons for the choice, and a few remarks on the development of video art being

appended by way of conclusion.

City of Angels is the first work by Marina Abramovic and Ulay to have been conceived exclusively as a video tape, for although some of their video tapes have taken on a great autonomy, they have always been related to their performances hitherto. *City of Angels* was made during the period of their performance *Nightsea Crossing*, in which they sat motionless opposite each other at a table for hours on end in search of a higher state of being, a state of being in which the burdens of the body were overcome by pure concentration, a state of being in which a new, *liberated* cohesion could come about between body and mind, which was so strong that it also radiated energy to the spectators. It seems as if they are now also imputing this potential to the video tape.



Marina Abramovic/Ulay, *City of Angels*, 1983, colour, stereo, 20 minutes.

The main part of *City of Angels* consists of five *almost* static images, which are provided with an introduction and a concluding picture. The introduction consists of a pan in which, from a fixed point, the camera wanders quietly over a number of people lying stretched out on a green expanse of grass. After this comes the five compositions with motionless figures against a background of ruins, the remains of the temple complex of Ayutaya in

Bangkok. Each individual image is composed like a painting, with a tension between two and three dimensionality such as can also exist in a painting. The light is miraculous. The colours consist of saturated reds, blues, yellows and greens. Each picture burns with an intensity which, unlike that in painted works, is created by the vivid glow of electronic colours on the one hand, and the perceptible control of movement on the other, for here, in contrast to frozen movement such as that found in the works of Nicolas Poussin, the immobility can be observed in real time. And should any doubt arise as to that reality, each picture has something in it that makes that time visible: a dress that blows up, a bird that flies past or a changing reflection in a mirror.

As has been the case in painting for centuries and is so again today in a freer way, the five compositions incorporate symbolic elements. For example, in the first picture, two men squat in front of a sapling and grip a man-sized saw, from which emanates a great physical force, but which at the same time creates an ironic contrast between the young sapling as a symbol of new life and the saw as a symbol of spiritual blindness, the saw that offers the possibility of cutting down that sapling out of ignorance. Or, another example, the magnificent fifth picture, in which a man stands with a horizontal sword held high in his left hand and a round mirror in his right, which points to the moment of despair on the part of the man, who has hewn a way for himself through the physical world and now sees the emptiness of the world bearing down on him, the world that cannot be understood, the untouchable image.

The video tape ends with a complete picture of all the people on the grass from the introductory shot, which, among other things, makes it clear that these are the

people who took part in the five compositions. Marina Abramovic and Ulay have made this tape in a way that relates to their performances. On the one hand, they prepare everything down to the smallest detail (time, place, action, light, costume, people), on the other, they completely rule out rehearsals, try-outs, retakes, corrections and complicated montage. Just as the spectator can experience their performances along with them as a heightened reality, so in their video tape he can experience a piece of reality that has been preserved. From the moment the camera starts to operate, everything else is left to chance, an approach which relies on a cosmic order and which is comparable to that of John Cage. It is also an approach in which video is used as a direct medium, Marina Abramovic and Ulay employing one of its fundamental strengths in a way that fits in completely with their own work.

Der Dämon in Berlin, by the Hungarian Gabor Body, is a video tape of a completely different order. It is based on a 19th-century poem, *Der Dämon*, by Lermontov. Body, originally a film-maker, has become more and more intrigued by the video medium. He made several short video tapes before this one and three adaptations of stage plays for television. Thus he uses obvious theatrical and filmic elements alongside visualizations that are more video-like.

The first shots show quiet images which give the viewer the chance to get used to the complementary character of sound and image in this work. The pictures play around the text, which has been reduced to about a quarter of its original length. At the same time as this transformation into another medium, there also occurs a transformation in time and it is this doubling of the layers that produces the tension in the work: the archetypal theme of seduction is, on the one hand, put into words by a Russian poet

of the Romantic Movement and, on the other, visualized by a 'romantic' Hungarian in Berlin in 1982.

The transformations take place on various levels. The first level consists of literal visualizations in which the image remains closest to the text, such as Tamara, a woman of wondrous beauty with plaited hair which the demon pictures himself undoing at night; or Tamara lying weeping in bed with the demon coming to whisper the sweetest desires in her ear. The second layer consists of comparative images being found for words in the text, such as the Mercedes emblem for diamonds; or a wedding photo for the pride and sadness of a father giving his daughter in marriage; or a pack of Camel cigarettes for the caravan of camels with which the bridegroom is on his way to his bride; or a pair of dark sunglasses for the wing in which the demon hides his face; or a haunted house on a pinball machine for a castle on a rock. The third level consists of long metaphors which structure the visual story in such a way that whole parts of the text acquire form in series of images, like the calm introductory metaphor of a man who first drives through the city in a car and afterwards walks in a park and who stands for the long description of the demon, who is doomed to eternal meaningless wandering; or a man at a pinball machine who gets worked up over a woman and who stands for the demon who feels his heart pounding as he looks at the lovely Tamara; or the series of metaphors in the second part of the work in which Tamara's sensual dreams and the entry of the demon are pictured with the aid of overlighting and other technical devices, followed by the disillusionment in green and white spots.

While these three different degrees of transformation are all marked by a direct relationship between text and image, some images also appear without sound or are

accompanied only by music to emphasize the climaxes in the work, e.g. when the protagonist springs into view in the colonnade, or when a man and woman become aware of each other at the pinball machine, or during the splendid series of images of the Devil kneeling down.

In addition to this silencing of the text as the picture fades in, a sort of inversion of this occurs on just one occasion, when the essence of the poem is reached. As the text fades in, the image is repeated in boxed form. The complementary character of sound and image as manifest in the best moments in this work by Body also belongs among the specific possibilities of the video medium. In the video documentary, this possibility is invariably used as a matter of course, but in video art it is still at the start of its development. Another good example of it is provided by the recent video tapes of Brian Eno.

The Propellortape of 1979, by the German Klaus von Bruch, has been chosen because I have not come across any more recent European video tape that makes better use of what I consider an important video possibility, that of 'recycling' existing material. In endless repetition, one sees running servicemen turning the propellor of an aircraft. They are seen from in front and from the side, always performing the same action in the same rhythm. There is a lot of action, the pictures passing in rapid succession. Every now and then there breaks through for a moment the face of a pensive young man, the yellowish colour of which sometimes seems to leave an afterglow on the body of the aircraft. The sound consists only of roaring engines. And because the aircraft just does not take off, a growing realization of the senselessness of the action gathers strength at the same rate as the visual impression of the rhythm of the repeated movement, an impression comparable to the stupefying, yet at the

same time titillating, repetitive structure of, for example, the music of Phil Glass.

This work was made with a fragment of archive film (1945) from the series of films entitled *World at War*. Von Bruch copied a section of the archive film from the television and years later this fragment of less than ten seconds inspired him to make a video tape. And it has become a masterpiece, in which the repetitive form of the original bit of film gives expression to the content of the new work: the sublimation of the absurdity of war efforts without further commentary or bloodshed. When we then discover after it is over that this archive film of 1945 documented the flight of the bombers of Hiroshima, the content becomes even more pointed. In the work itself, only the rare appearance of a Japanese woman affords an indirect indication of this source. And von Bruch's face, which breaks through on the screen every now and then, points to the realization of the reality of these images. He has, therefore, mounted his face as a reality in the video tape in a performance-like situation in the presence of numerous spectators. He opted for this more or less compelling situation in order to complete the tape intuitively and without possibility of correction.

Just as a figurative artist isolates an element from reality and fashions it anew, so the same thing is done here, but with existing material that is already one step out of reality. A miniscule detail from a documentary is singled out and acquires a new content with its new form. Video widens the boundaries of the visual field. It can endlessly record, copy, repeat and mount, leaving the existing material intact . . .

Grimoire Magnetique, by the Belgian Joelle de la Casinière, has been chosen for its combination of an individual style with a close formal relationship to the news on

television. Relationships in both form and content between video art and commercial television also seem to me to be elements that will develop further in the years to come. *Grimoire Magnetique* is a ballad of Hallaj Al-Mansur, a mystic who was born in Hegire in 857 and died a martyr in Baghdad in 922. He received the white habit of the Sufis in Basra, married in Ahwaz, had three children, made pilgrimages to Mecca and apostolic journeys in Iran and Turkestan, was sentenced to nine years imprisonment, performed miracles even from prison, declared, 'I am the Truth', and was finally condemned to death. The script is based on studies of the manuscripts by his son Hamd and has music specially composed for it by Lederlin, who made use of fragments of Arabic music.



Joelle de la Casinière, *Grimoire Magnetique*, 1982, colour, stereo, 26 minutes.

The images are created in a style which initially is somewhat reminiscent of a cartoon film. In addition to a figure, hand-made maquettes, objects, decors and popular pictures are continually visible. In the second instance, the story proves to be cast in a form that exhibits a great resemblance to the presentation of the news on television. The 'newsreader' stands singing her text at a music stand instead of reading it seated at a desk. As in the news, the text is illustrated with photos which appear, in a box, behind the

newsreader's back. At the same time, however, the newsreader conveys the same information in sign language for the deaf and dumb. And as if that is still not enough, the text that has already been sung with the voice, communicated by the hands and represented in pictures, also appears in letters at the bottom left of the picture. This excess of means employed to convey the same message effectively ironizes the passion for news of our day. It is almost impossible to follow everything at the same time and the mere idea of relating the legend of a saint in the timespan of the news is heavenly.

But the similarity to television is carried even further. As an ideal advertising message, the story is interrupted eight times by a warning, in the form of an old children's song, neither to repeat nor believe the absurd words of the prophet Hallaj. And as a sort of Behind the News feature, strips of text appear at the top of the picture from time to time with a surreal commentary on the progress of the story.

Finally, *Shift 31*, by the Dutchman Peter Struycken, has been chosen for its functional use of the newest electronic possibilities within the visual arts. He tries "to render reality as an endless gradation of place and colour, for which visual structures must be found that lend themselves to simple conceptual judgements and thus lead to a levelling of what is perceived", as Peter Struycken himself put it in February 1983. *Shift 31* consists of a series of abstract colour compositions each coming into view in nine seconds (in a left-to-right movement), viewed in its totality for one second and then seen being pushed aside by the new image that is arising. The compositions created are astonishingly divergent, from forms in intensely contrasted colours to mosaic-like forms in quiet tones. All the larger colour forms are serrated. There are

no straight lines. The succession of compositions is unpredictable. Series of related images certainly arise, but one cannot get a visual grip on the process of change. The number of possibilities proves to be too great for our powers of imagination. When I first saw the tape, it was as if a fairy were passing her magic wand to and fro in front of my face.

Struycken made the programme for the changes of colour and the changes of form produced by them with the aid of a computer. He designed a structure for a process of change in which he kept looking for the greatest possible diversity of images within a programme. Of the ten million colours available, he selected 256 and he made a programme of colour changes for each of the ten thousand dots of which the screen that he uses is composed. Then he instructed the computer that is linked to the monitor to carry out the programme. The computer he uses takes three minutes to produce one picture. Thus the only thing in this tape that differs from the original instruction is the reduction of that three minutes to nine seconds.

The most unusual feature of the tape, however, is that the image is created without the intervention of the camera. Here a new world is created, which as such has nothing in common with the visible world. And this new electronic world will have to be named, as happened in the biblical story of the creation: 'And out of the ground the Lord God formed every beast of the field and every fowl in the air; and brought them unto Adam to see what he would call them: and whatsoever Adam called every living creature, that was the name thereof.' Struycken is engaged in this in his own way and he indirectly invites the viewer to do it as well by showing his work in public. He is looking for structures in this new world. He is looking for the limits of

this structure, for the greatest possible diversity within it, in order to be able to discern the essence of the structure in all its gradations. Finally, he makes stills of individual images or even parts of images, so as to be able to capture at a glance the aesthetic diversity within a structure. And it is at this stage that his artistry manifests itself most clearly. In all its calmness, *Shift 31* gives a notion of the staggering number of possibilities, it stimulates the making of choices, it spurs one on to naming, it preludes the future.

To sum up, it can be said that the medium of video will be used by a growing number of artists in the eighties:

that the characteristic qualities of the medium will be used by artists in ever new ways for their 'own ends' and that those possibilities, like those of paint and flat surface, are inexhaustible;

that film-makers and musicians are becoming increasingly interested in video;

that the relationship between sound and image in the medium is only at the beginning of its development;

that the narrative element will come to play a bigger part in video;

that there will be a more playful handling, mixing, interchange and assimilation of the different qualities of the various media, with and through video (as well as with film, photography and television);

that there will be a tendency, parallel to that in painting and sculpture, to make much freer use

of existing material, so that not reality, but already existing material from that reality will be worked up anew;

that television forms will be assimilated not only in video, but also in other art forms;

that the newest electronic developments offer video artists the chance to get their hands on the key to the electronic "paradise".

Striking a Responsive Chord

Barbara London

Like printmaking, photography, and film, video has artistic and commercial applications. Both applications utilize the same telecommunications technology, but reach audiences of different magnitude. The independent artist and the commercial artist have distinct goals, but follow each other's technical and conceptual innovations, because they need to keep abreast of the varied aspects of contemporary culture.

Because artists have worked seriously with video to create personal statements over the last fifteen years, they have developed a deep understanding of the medium. The fictive and documentary genres which they explore in single-channel and installation formats were originally derived from sources such as television, film, theatre, art and literature. Today, however, independents have transcended these origins to utilize the characteristics inherent to video (intimate scale, temporal images, sense of immediacy, screen as light source, and special techniques). When looking at artists' work for the first time, most viewers do not stop to think about the innovative uses of the video equipment. Audiences are so accustomed to the vernacular, they accept how artists are handling the medium and relate directly to the content. Independent videotapes and sculptures are seen mainly in closed-circuit, art-related environments, such as the museum, gallery, library and festival, and more recently in the rock club. Some projects are shown on educational television, as well as on public access and commercial cable. In these traditional and experimental contexts, viewers know they will be confronted by challenging, artistic ideas; and in actuality understand more of the work than generally is presumed.

Artists have benefited from the latest technological advances, which provide video with greater precision and versatility. With

digital computer equipment, editing in video is as accurate as in film; good cameras and recording decks are becoming smaller, lighter, and less expensive; monitors offer better resolution. Geostationary satellites and cellular radio make it as easy to receive video signals from the other side of the world as from the room next door. With all of these options, artists are capable of producing highly sophisticated works that range from refined, broadcast-quality imagery to simpler pictures created with low-format equipment. Choices about hardware are often determined by the artists' intentions and access to funding. However, as artists complete more video projects and use better tools, they become less satisfied with the technical level of their earlier productions. For many independents, one-inch video has become the standard, providing crisp, clear images and clean edits, for presentation on carefully adjusted monitors.

Given the expenses involved in using broadcast level cameras, editing decks, special image processors and computer systems, video is, without question, a costly medium. Today it is taking videomakers longer to develop and complete their larger productions with funds raised laboriously from grants, loans, and cable contracts. Artists are able to reduce some costs by sharing jointly-owned "rough-cut" editing systems, and by working collaboratively; however, professional studios and trained engineers are integral to the "post-production" of many works. While videomakers are spending large sums of money to create their projects, they visually receive little remuneration in return.

Video is shown in and purchased by museums, alternative spaces, libraries and schools, and less frequently by private collectors and public or cable television stations. Whereas paintings are unique, have resale value, and consequently are

closely associated with commercial galleries, independent video is easily duplicated and tapes are rented by non-profit institutions more frequently than purchased. Video has quietly developed away from the marketplace. This relative freedom from the art market has allowed video to grow at a pace that is comfortable to the artists, who continue to produce video more out of commitment to their ideas. However, with the recent reduction in federal and state arts funding and with public television's diminished sponsorship of independent work, some artists have increased their association with the commercial world. They are being hired by production companies for their technical skills (which gives them access to broadcast equipment during off-hours). They are also selling projects to or obtaining contracts from cable television and the music industry.

Despite the financial obstacles, many videomakers still follow their visions and work independently. They often build the necessary piece of equipment, or borrow or improvise upon it. There is a wide range of video exploration in the United States, partly in response to the different environments and lifestyles, and partly due to the many approaches to the technology. Today artists are working with such tools as computer graphics or "electronic paint" systems to create animation. Popularly called "user friendly", the apparatuses involve moving a special stylus across a tablet that is electronically sensitive to pressure, so that the lightest touch corresponds to drawings — of any predetermined colour and size — which then appear on an adjacent screen. These systems are used extensively in commercial advertising as well as in the design of video games, which are parodied in Jane Veeder's videotape *Montana*. Veeder lives and works in Chicago, a city with considerable computer activity. For ten

years this activity has centred around three artists who teach at the University of Illinois, Circle Campus, and the School of the Art Institute of Chicago — Dan Sandin, Phil Morton, and Tom DeFanti. The former designed his own analog image processor, which he sells as a "kit" to other artists, while the latter developed the computer language Z-GRASS (Graphic Symbiotic System), which can be interfaced with a range of monitors and screens. Producing video animation with Z-GRASS or a similar system is a slow process, and it requires understanding the potentials of the equipment in order to put the tools to effective use. It is helpful to live with the hardware, and in Chicago many artists have computers at home.

Montana is a playful work, which is derived from the summer months Jane Veeder spends in the western United States. She uses the juxtaposition of natural sounds with artificially-made forms as a metaphor for the contrast between urban and rural lifestyles most viewers have experienced. The tape contains caricatures of mountains, eagles, buffaloes, and bird calls, visual and aural forms which Veeder seems effortlessly to shift, repeat, and multiply. At the tape's conclusion is a landscape complete with a video camera and the epigram, "Good luck electronically visualizing your futures." Clearly, Jane Veeder enjoys the positive applications of electronic technologies.

A simpler piece of equipment is the "synchronous cue tone starter", a device that is used to facilitate the smooth operation of multi-channel video installations. In these carefully designed systems, images from several precisely edited videotapes are moved sequentially and in tandem across monitor screens. Sometimes artists, such as Mary Lucier and Gary Hill, re-edit the video material they organized initially for installations, and produce

effective single-channel videotapes. Although both formats have equal validity, often it is easier and less expensive to exhibit a single videotape than an installation, which generally requires some gallery construction and the renting of multiple monitors and playback decks. By making separate works out of the same materials, an artist has more flexibility and options.

In her videotapes and installations, Mary Lucier has concentrated on natural phenomena, particularly the perception of sunlight. She has used the video camera to investigate light in unpopulated landscapes at different times of day. Lucier's videotape, *Ohio to Giverny: Memory of Light*, and the related installation were produced with the best available camera, audio and video recorders, and editing systems. This equipment, combined with a high level of craft, enabled the artist to obtain imagery of very high resolution. The videotape is an intense, carefully articulated odyssey, in which Lucier takes the viewer from a bucolic area of her native Ohio to medieval France and the impressionistic landscapes of Monet's Giverny; then finally to Père Lachaise cemetery. Designed for the intimate scale of the television screen, which also serves as a source of light, the luxuriant visual materials are heightened by the sophisticated merger of ambient sounds with a special musical score composed by Earl Howard. Overall the work invokes personal responses that are drawn from the viewer's own memory.

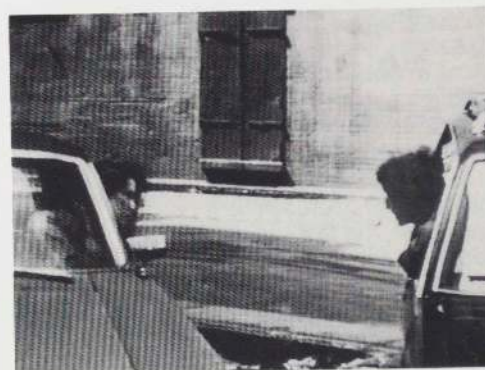
Gary Hill uses electronic image processors to create his symbolic video imagery, which he couples with prominent verbal scores. In the production of *Primarily Speaking*, a work that has both a single channel and an installation version, Hill began with reading and recording his well scripted text containing many idiomatic phrases. Temporally arranging the work in the same

manner as a musical composition, he then added video imagery to the verbal clichés. While the text and the visual form a complete unit, they also diverge, because the former progresses in a more linear fashion. Hill takes advantage of video's small scale, and establishes a relatively confrontational relationship between the artist and the viewer. Attracted by the tape's rapid pace, the viewer first relates to the accessible, almost banal images, then eventually penetrates the artist's relentless monologue, which is actually a mental dialogue. While watching the single monitor screen, the viewer remains outside the video system. This is different from the experience of the installation version, which the viewer physically enters by walking between two specially constructed walls, each of which contains four monitors that have a dialogue among themselves.

Language has always been a major component of video, and most independent and commercial video productions tell the stories of actual or fictional events. The narrative form has seen many gradual changes brought about through video, in which the assimilation of details tends to occur on relatively subliminal levels. In broadcast television, it is especially common for serials to have complex plot structures, which are fully revealed after watching sequential episodes. Enough details are always provided to hold the interest of both frequent and occasional viewers, so that the various elements in a particular program need to be given only partial attention. The younger artists who grew up with television take these video storytelling conventions for granted, and utilize them in effective new ways.

An example is Matthew Geller, who uses an analytical approach to narrative in *Windfalls: or New Thoughts on Thinking*. By weaving together a series of unrelated, personal stories that are both told and

re-enacted by different people, he has developed a multi-faceted work that moves with great fluidity like stream-of-consciousness. In between the tales that fade in and out, the artist quickly draws a series of diagrams on a blackboard, and carries out a formal analysis of cognition. While nothing is ever revealed all at once or in full, the different elements are successively resolved at the conclusion of the tape.



Matthew Geller, *Windfalls: or, New Thoughts on Thinking*, 1982, colour, stereo, 20 minutes.

Tony Oursler has created another kind of video narrative. His vaguely connected, epic short stories reveal the trials and tribulations of ordinary souls seen in familiar situations. Oursler, himself, is the focus of these metaphoric episodes, which take place in roughly constructed sets that are cartoon-like depictions of the world. His curious fabrications are designed specifically for the shallow area in focus in front of the video camera. Among the more inventive props in *Grand Mal* are his hands. In the opening sequence, they turn the steering wheel of a car and function as a speedometer needle; later they become the leaping flames of a fireplace fire. Oursler has used simple video equipment, props, and voiceover technique to develop a carefully thought out narrative story that is

told in an engaging, informal manner.



Tony Oursler, *Grand Mal*, 1981, colour, stereo, 23 minutes (retouch by the artist).

Over the next ten years, the art and commercial applications of video will continue to have somewhat separate audiences with different sets of expectations. Experimental videomakers will develop their options to produce a wide range of works in response to the pressures of their venues, which now include museums, alternative spaces, rock clubs, and cable and public television. With technological advances for home and broadcast video equipment, and with less expensive, easier to use, and more technically sophisticated hardware, artists will change their video work accordingly. The most interesting projects will reflect an honesty in approach to the materials and an avid curiosity about the medium. These works will always strike a responsive chord in the viewer.

Video Art: A Personal Medium

Kathy Huffman

Video art is fundamentally different from broadcast television and has been since its inception. Where broadcast addresses a mass audience, video art is intensely personal — a reflection of individual passion and consciousness. Whereas broadcast seeks the lowest common viewer denominator in its quest for mass viewership, video art demands the highest level of attention and intellectual participation on the part of the viewer. And, unlike the predictable, passive formula of commercial programming, video art, like all successful artwork, evokes a psychological response that remains in our thoughts long after viewing. As more and more artists' videotapes approach commercial viability in terms of broadcast-quality production and post-production technique, it is important to examine the unique capabilities of the medium as personal information and to discuss the uneasy relationship between video art and commercial television in the environment of today's restless viewer. One approach is to acknowledge the special and intimate consciousness which artists bring to the future of television by using themselves as prototypes for a larger universal consciousness. The works of Max Almy, James Byrne, Tony Labat, John Sturgeon, and Bill Viola present diverse examples of personal video. In their individual approach to the medium, they express the wide range of possibilities that exist for direct communication and bold innovation, concepts that challenge the weary and compromising examples prevalent on TV. A commitment to expand the intellectual and technical boundaries of the medium over the past fifteen years by artists with many concerns and approaches, demonstrates a need for an alternative to the broadcast system, a system that 'sold-out' to commercial pressure decades ago.

The highly personal nature of video art evolved from the artist's initial approach to,

and utilization of, television. Pioneering artists of the late 60's and early 70's were denied access to the institution of broadcast television. The earliest uses of video by artists were therefore, in a technical sense, primitive in comparison to its commercial big brother. But, inspired by the development of portable half-inch recording equipment and its accessibility, artists were able to take to the streets to create works that explored and described intimate actions, social concerns, and personal philosophical positions. Technical limitations restricted distribution of this new art form because it did not allow the artist to produce a form of television to which the entertainment industry was accustomed. Nor, for the most part, were these leaders in a new and unconventional vanguard interested in approaching a general audience. The first video art works consisted of 'real-time' or crudely edited examinations of time and space. Using what was available to produce their works, artists most often recorded themselves and their surroundings in the art studio or living space. These conditions constituted a private laboratory for new personal experience where performing before a camera allowed an immediate and simultaneous response. Early examples of video by artists are important predecessors for today's more sophisticated tapes. They represent a sincere attempt to observe and create emotion in the formerly inaccessible sphere of television. Artists expanded their ideas in the early years to include a new experience: television space. Time, sound, and image were integrated with the artists' self reflective presence to evoke a responsive participation that challenged the limits of the medium (and often the viewer) in direct contrast to the relationship that existed between the home viewer and commercial television.

Today's media artist is well aware of the

political and social implications presence plays in the complexity of video as a broadcast medium. With increased access to high quality technology and the ability to approach commercial television's purely technical level, artists view the broader communication potential of television as a realistic goal. So, as video art filters into this powerful mass audience information system, it is important that the primary considerations of early videomakers (time, intimacy, and space) are respected and maintained as valuable objectives for the emerging and vitally important new form of video-television art. The differences between television and video art will, however, remain distinct because of the personal approach by the artist; a philosophic incompatibility that opposes 'industry' goals for viewer pacification and titillation. An accelerated growth in ideas and techniques has developed in the past decade of video art outside the auspices of the commercial world. Today, this rich palette of artists' video is full and varied, demonstrating the diversity of approach to the communication of ideas. But, even with tremendous resources, greater acceptance, and impending entertainment opportunities, the video work of most artists today continues as an intuitive process. Therefore, lacking in the usual formula conventions, video art is regarded as inappropriate for regular television fare. The fact that serious minded artists have not compromised to the demands and dictates of the commercial broadcast world is an indication of the quality of their vision and determination. Their presence within their work, and their direct dialogue with the viewer, serve as models for a personal consciousness in the television of the 80's. This means that the emotional impact made possible by uncensored confrontation can be part of tomorrow's TV. "VIDEO ART: A PERSONAL MEDIUM", is a selection of works that represent these specific ideals and significant concern by artists to

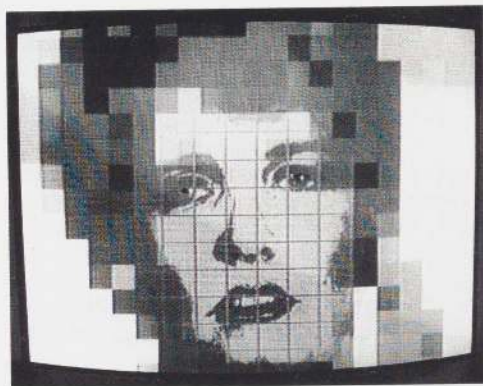
confront their audience. Each work utilizes the artist's personal and introspective experience or vision to evoke a particular psychological response from the viewer.

Max Almy's "Leaving the 20th Century", and John Sturgeon's "SPINE/TIME", represent a future vision, utilizing advanced technology and special effects to visualize their philosophical message. These techniques are not only appropriate, but necessary to convince us of the uncertainties of the coming decade. Sturgeon, as "Shaman" in "SPINE/TIME", is seeking the future through experiences of the present and the past. This search is punctuated with probing parables like, "I'm fine in the body"; a statement that reflects the artist's psychological and physical certainty. Dialogue is encouraged by confrontation with his invisible viewer. "Don't you know? . . ." and "I'd like to talk to you? . . ." demand participation. The artist's communication is direct, speaking from a spiritual source within his inner self. He develops a tension that provokes the viewer, necessitating a personal response. By leading and directing a series of quasi-scientific/primitive explorations, Sturgeon formulates the position that his future is our future; the absolute future. Integrating spiritual intuition with scientific technique, this videotape creates a contemporary empirical solution for achieving personal integrity. The artist travels through a dimension of time and arrives at "that which is essential (is not destroyed) . . ." This dreamlike process is the artist's private view, and is communicated by a magical manipulation of events and sequences. "SPINE/TIME's" formal structure is linked by a chain of events that associate ideas, culminating with an emotional liberation. "The formulation of a new consciousness is integral to the artist's role of mapping out society's future", believes Sturgeon, who demonstrates this viewpoint through his presence in the

work.

In the video trilogy "Leaving the 20th Century", Max Almy "utilizes the medium to celebrate the possibilities of the future" with dazzling effects that describe a new millenium. Within an "upbeat" structure, the artist shows an awareness of our inaccurate perception of the evolution of the future and the resulting inability to cope with the rapid and myriad changes of modern society. Questions, left to be answered by the viewer, are posed by presenting a dichotomy of realities allowing us to create a fantasy of the future. "Countdown", the opening sequence of the trilogy, uses media images from the past and present — propelling them at a quick-paced, future-speed suggesting a possible solution for today's information overload. We are confronted with the inability to cope, in real-time, with the complexities of today's world. Eager to bombard our conscious and unconscious with images and information, the artist boldly diverts us with the second sequence, "Departure". Here we witness the escape from contemporary pressures of a young, fashionable couple. After the couple is soothed into submission by a multi-lingual, hypnotic female, they are lured into the confession that they are no longer able to tolerate life on either a mental/personal or physical/practical level. Opting for a less strenuous lifestyle, they enter a world of sensuous-electronic-hyperspace. Escaping from the problems of the present, they eagerly seek a future that offers creative existence. "Arrival", the conclusion to the piece, presents a chilling contradiction to this optimistic quest. From a point in time that neither partner can identify, Almy painfully answers, "I . . . don't . . . know . . ." to a question we never hear. Her former companion — after methodically attempting to communicate from his computer keyboard — finally deserts her fading image as it dissolves into the future. Whether he retreats or

attempts to re-establish contact is unanswered, as is the fate of the artist who, achieving the future, finds it as potentially void as the present.



Max Almy, *Leaving the 20th Century* ("Arrival"), 1982, colour, stereo, 10 minutes.

"Reasons for Knocking at an Empty House", by Bill Viola, and "Swan Songs", by James Byrne confront isolation in the present. They distort time and space with the unique capacity that video has of capturing private moments. Viola's solitary confinement in an 'empty house' presents the artist in an intimate series of dissolving sequences that defy time. At first uncomfortable, the artist waits and endures with the passage of days and nights — in overwhelming seclusion. Alone, the artist confronts his subjective experience, with the camera as his only witness. In the simplest and most humble format (black and white video), the constant surveillance allows for continuous inspection of the artist's distorted surroundings. An eerie tension unfolds within Viola's linear structure and atmospheric setting. The tape creates anxiety as we, in an attempt to 'escape', become aware of the continuous activity and constantly changing quality of light and sound from within and without this solitary and confining space. A drama unfolds,

made up of absurd and pointless activity. Viola paces, sits, scratches, and squirms in 'silence' during this self-imposed exile in which he expresses, through his activity, the existential nature of man's self isolation. This videotape edifies time as an element in moral and spiritual enlightenment. The common practice of technically manipulating events to describe time in commercial television is totally disregarded to achieve subtle suspense and emotional changes. The immediate physical presence of the artist cannot be overlooked, but this presence becomes less important and subservient to the distortion and transformation that takes place within his presence and control.

Viola's isolation is powerful and thought provoking; it asks no questions and seeks no solution. His ability to give in and allow the camera to interpret shows his understanding of, and concern for, personal response to his work. "Swan Songs", by James Byrne, presents another form of aloneness. It is a melancholy journey of loss and anguish. From the artist's perspective, we investigate with familiar surroundings in an attempt to establish a sense of reality which has been overpowered by emotion. The resulting sensual, soft-focus, hand-held camera movements allow the viewer to experience the artist's introspective mood — a mood that is visually detached and disoriented. Relics and memories are brought into view, maudlin stereotypical images that only serve to increase the personal drama. Glimpses of the artist, interspersed with fugues, are offered in an attempt to gain control and conquer grief. Swan Songs, consisting of three parts, describes an introspective journey. ". . . Several dreams, final in nature . . ." introduces the themes of lost but not forgotten hopes and loves. A sense of hope for the future develops slowly in ". . . desire always falls back to earth . . .", where symbols for the sadness of

unresolved conflict are brought forward ceremoniously. ". . . Looks never ending . . .", the final segment, introduces faceless, mysterious female figures to symbolize a resolution and end to a natural, cyclical mourning period. In the most intimate terms, the artist reveals sensitivities and frailties that must eventually be encountered by all who care deeply and are stranded by the codes of society that do not permit personal manifestations of tribulation.

Tony Labat's, "N" (pronounced enn-yay), confronts us with an aggressive series of media events, which are manipulated to indicate physical pain resulting from being a "victim of circumstances". In sequences delivered by a collection of disparate narrators, including worldly and blasé as well as naive folk characters and children, Labat presents a variety of socially political positions in what he describes as a "wide range of circumstances and views". These positions are delivered in a manner reminiscent of today's trivial newscast, relating inconclusive yet important information. Appearing in the initial scene of the tape as an undercover reporter, masked like a stocking burglar, the artist blatantly defines the terms of today's economy: "I give you something, you pay, and that's it — THIS IS BUSINESS". Throughout the series of vignettes, his direct challenge provokes a search for solutions to the multiplicity of today's uncertainties and inequities. But, we are unable to escape the furor of the artist's activity that tests his personal strength and endurance throughout the persistent stream of riddle-like presentations. The artist, determined to achieve an awareness within these multi-layered sequences that represent influences on contemporary life, demonstrates the reality of "N" as a metaphor for information that is filtered through the pervasive medium of television. Also the victim of circumstance,

the viewer is reminded that "anything is possible" within this atmosphere of communication; imploring us to realize that we will all suffer from a system of information from which we merely select but cannot control.

The persistence of artists to communicate human insight demands attention. These works by video artists confront us with personal presence and dialogue that is directed toward a clearer understanding of a private and self reflective consciousness. Each artist, by creating an emotional bond (a primary feature of their work), encompasses personal, social and political themes. Video technology is utilized to emphasize this personal vision without becoming a dominating factor in and of itself. Artists who depend on video for their primary means of expression will continue to explore their feelings and to express their individual viewpoints. Video art will, more and more, reflect the real life of the individual, and in this sense it remains the perfect medium for exploration of ideas and emotion, unlike anything television has attempted.

Where video art will find a venue beyond the art context is uncertain as we enter the 80's. Certainly we will witness expanded consciousness by the commercial programmers who have maintained a narrow and unrealistic view of humanity. At least, with the promise of alternative broadcast systems and cable television in the 80's, artists will have the opportunity to present their personal vision, as personal television, to an audience who can choose whether or not to share their viewpoint.

Video's Voices

Peggy Gale

Artists' video in Canada began as a negation of television, a refusal to cooperate. It was austere, reductive. It did not woo, but spoke to the intellect and to intuitive response. That was more than a dozen years ago. In a more recent time, video has blossomed, become colourful and foliate. It speaks to us sensually, enriching the original intuitive response through a multiplicity of voices. Now video plays on irony, proliferates information both visually and aurally. It alludes to its sister media and to social custom.

Narrative is at its centre.

This is not to say that all videotapes tell stories, or even that they are all verbal. Narrative and language are multiform terms, implying a story line, conscious analysis, presentation of issues and a perceived audience, and attention to cultural codes of all sorts. Perhaps one can use the term "narrative" simply to indicate sequential development; video, being a medium which unfolds through time, seems to incorporate quite naturally a sense of logic and consequence. Thought processes themselves seem similarly verbal, for the articulation of any notion, however vague, demands words for its expression. But "narrative" for current video is not so amorphous.

As we know too well, the television habit is both common and mesmerizing; once the set is turned on it often stays on, a constant to which other activities are simply appended or juxtaposed. Television may be seen as little more than a comfortable distraction, its formats and assumptions having become so accepted over the years. Its rapid montage has made us visually sophisticated, in that we have learned to assimilate quantities of information, both obvious and subliminal, in a very short time, but TV has tended to make us passive viewers at the same time in that the

information is given without demands upon our conscious and motivated attention (sports being perhaps a different case, but even here it is a multitude of details that is important, rather than an overall signification or deduction on the part of the spectator). We find what we "want" on television, we use it to "relax", because there are so few surprises in either content or form. Television is made for everybody.

Artists' video is less accommodating. In the past couple of years, with the regular use of colour and with the more predictable editing quality afforded by current machine models, video has become more apparently "accessible" to the general viewing audience, but *in fact* the testing of viewers' responses and attention span is of an entirely different order than that appropriate to TV. While montage for video is usually slower than that of TV, the information is packed to a different density and common vocabularies cannot be assumed for artists' works except perhaps in their role as subtext. Video's voices are poetic, demanding, generous; they may sing, speak or perform. They are seldom simply comfortable. But video is looking at television and at a broad and untried audience today with new eyes, new ideas. It is moving away from its private role as self-expression and self-exploration, to approach a larger world. This work remains unusual in terms of television expectations, or the experiences of a truly general public, but in both entertainment and socially aware terms the narrative at its core speaks to a common consciousness. Video for the eighties is looking outwards, speaking with a clearer voice. Five videotapes from Canada epitomize these new directions, these developing aims.

General Idea's *Cornucopia* is presented as a combination of invitation/seduction and archaeological speculation. In a discussion

of "the room of the unknown function" found amongst the ruins of the 1984 Miss General Idea Pavilion, we are shown seven glistening phallus-shaped objects turning slowly before us, spotlit in close-up. We are introduced to various graphic remains from wall fragments and drawings: skulls "waiting to be fleshed out by the act of recognition", ziggurat tracings "as a codex of the construction process and the exercise of executive power", the ubiquitous poodle which, "because of its effete, banal image, its desire to be preened and groomed for public appearance, was an easy image to occupy. . . . As self-portraits of the three artists themselves, these three poodles are given a new meaning, resonated in preparation for incorporation into the image vocabulary of the Pavilion."¹ The voice presenting this material is female, cultured, lightly accented and perfectly enunciated; the wealth of material is presented delicately and for our interest, details abounding in clever double-entendres of poodles pissing and images at sea.

Cornucopia introduces motifs of the ruined Pavilion, and also the three members of General Idea. Ambiguities of past/present and myth/reality suffuse the whole, for we are shown the present remains of a building long ago destroyed, the "future past" of 1984. But while the text of the tape is a tour through fragments of the Pavilion, the subtext is the nature and ambition of General Idea. A further subtext is the use of the "found-format" of an archaeological report as television "special". Sexual play, corporate sport, intuition/intoxication, doggy delights, and the Villa of Mysteries in Pompeii are all hidden here, awaiting our touch of interest. The conception is supremely literate, clever, archly insinuating: for all its correctness in following the selected format, it is clearly "over-full" of wordplay for any normal television presentation. General Idea has

been developing the 1984 *Pavilion* (as a summary of their ongoing activity and as format for their rhetoric) since 1968, and the many layers of reference implied in each piece makes the work rich and opulent. Language is General Idea's medium, a thread running through all their oeuvre (video, print, painting, sculpture, photography, installation . . .) as a base stratum. It is the quality of this narrative that invites us to pursue the elements of the works through their various generations and metamorphoses.

Eric Metcalfe and Dana Atchley, in *Steel and Flesh*, have produced a work that is based similarly on a found-format: in this case, the "crime-time-comix" and sleazy murder mystery of the tape's title. Where General Idea opened with soft veils and crisp line drawings, understated and oozing implication, Metcalfe and Atchley are more open with their luscious colour, their caricatures of wealth, lust and power. In keeping with the melodrama format, facial expressions as well as costume, gesture and location are over-stated and baroque. A body is found floating in the swimming pool, a knife is flicked open on the stair, desperate men play a game of cards and one of them contorts as he inhales a mysterious white powder (the wrong white powder . . .). These are the elements of "drama" but are played here for their luxury and their unreality; a visual version of escape literature. The tape is wonderfully excessive, its sophistication constantly undercut by irony and self-mockery.

Cornucopia and *Steel and Flesh* are conscious and exposed structures of/for meaning, and both are dependent upon the voice-over narration to give substance and coherence to the visual montage. The unseen speaker establishes the story line and also the device of *format*: in each case it is the format itself that provides the primary impact of the work. For General

Idea, format *structures* meaning (while the substance of the narrative is of central importance); for Metcalfe/Atchley, format *makes* meaning (since the literal content of the tape resides precisely in its form/format).

Vera Frenkel's '*... And Now, The Truth*' (A *Parenthesis*) also depends on a voice-over narrative to shape and embody the central information of the piece, but in this case we have several interwoven stories being told. There are ostensibly three narrative voices: The Storyteller (Narrative, or The True Story), The Story (Confessional), and Commentary (Detached/Ironic/Sometimes Compassionate).² However, within each of these divisions is a secondary division, for The Storyteller begins as "I" (Vera Frenkel, speaking to an audience in Montreal and describing how a member of the audience calling herself Cornelia Lumsden interrupted to challenge Frenkel's right to "use my name in your art") and then becomes "she" as the incident is repeated referring to "the woman" and "the lecturer". The Story begins in the voice of Cornelia Lumsden telling "that I was born, that I died, that these were the parentheses between which I worked", but then continues with Frenkel in the first person, giving a lecture on artifice and art: "I have always been more interested in translation than in languages themselves" (in reference to the fact that she was witnessing a "translation" of theatre into film, as well as that this "translation" was taking place in Japan). In any case, since "the truth is shaped, cosseted, abridged, revised, negotiated, denied, remembered . . .", we are always dealing with translation when we are dealing with stories. The Commentary begins in an altogether different voice, outside both Frenkel (as speaker/artist) and Lumsden: "As a commentator, I do not tell lies because I am obliged to. It is a kindness I carry out for the general good, lies being more reliable than the truth". Yet this text includes words that are more appropriately from Frenkel

herself: "Here is my comment on this and other stories: I like stories personally, because they disorient me. They remove me from the absolute pursuit of anything. I am lulled. Seduced by the telling, I am prepared to believe anything while suspecting everything . . ."

In this videotape, Vera Frenkel appears as herself (speaking to an audience) and also as Cornelia Lumsden. In related works she appears as The Friend, The Rival, The Expert, and The CBC Reporter, attempting to unravel the "true story" of what actually happened to Lumsden when she disappeared in Paris forty years ago. "The Secret Life of Cornelia Lumsden" permits Frenkel to inhabit a variety of personae as if they were elements of a single personality. In '*... And Now, The Truth*' (A *Parenthesis*), the elaborate meshing of narratives has, as a subtext, the revelation of aspects of Frenkel herself. More overtly, there are further quotations of period-styles, murder-mystery possibilities, and the documentary and interview formats. Additional references (languages) include the puppet show, the shooting and editing of a film, the lecture presentations, the multiple masks for the actors and for Frenkel, until '*... And Now, The Truth*' (A *Parenthesis*) becomes a virtual dictionary of media and voices.

All three of these tapes are literate and, in their way, literary configurations. The central place of the narrator as off-camera omniscient, controlling what we know and colouring what we see, shapes both the works and our perception of their meaning. The fact that we are *told* what is taking place, and are being *directed* in our reading of these pieces, does not, however, place us in a passive role. In each case, we are expected not only to be aware of the presented facts but also to take into account the several and important subtexts. What is assumed and implied is of more lasting

importance than what is actually stated. These "unspoken real meanings" can be quite submerged: for example, General Idea uses the aura of history and archaeology to flatter the "artifacts" being presented. We are told that they are old, and therefore valuable, while it is clear that this is not the case. Yet simultaneously, the context furnished (artificial and exposed as it is) affects our perception of the objects and our placement of them in the real world. Similarly, Metcalfe and Atchley revel in the glamour of the underworld, admiring the high-life sleaze of their presented milieu, unlike their actual circumstances yet all the more desirable and exotic. And Frenkel has used the mystery/thriller format in her recent works while assuming a variety of roles, at the same time remaining the master behind-the-scenes manipulating her characters. Narrative lays all of these issues before us, and we are adept at reading their implications.

In the work of Norman Cohn, apparently straightforward presentations of individuals in particular situations (children in hospital, vanishing lifestyles characteristic of rural areas, and most recently residents in an old-age home in Newfoundland), what is most striking is that there is *not* a voice-over narration, nor is there an interviewer, commentator, or mediator between us and the subject of the tape. The individuals speak for themselves, and what we see is a portion of each person's normal day, environment, and activities; all sound is merely ambient sound, and comments from the person on screen are clearly not in response to questions from off-camera. This is not to say that Cohn's work is unshaped (in all cases he acts as both cameraman and editor) but to indicate that a far more subtle and unseen characterization is built into each piece. By selecting the ordinary, the unexceptional, Cohn makes us feel that we are experiencing the "real" situation and

personality. We understand the individual as an integrated whole. Cohn has been developing his unique approach for over a decade, fashioning portraits, embodying habits and beliefs in-the-present as documents of "the way we were". We have here much more than "oral history", more than sociology: a kind of contemporary metaphysics. His most recent five-part series, *In my end is my beginning*, is a moving study of old age and individual old people that reminds us all of what awaits when we are no longer in our own charge.

Cohn's technique could be termed "non-verbal narrative", and is exceedingly subtle and sophisticated. We are led to "intuit" our response to the character and situation placed before us, guided by both form and content. With the unobtrusive montage, the low-key colour and even pacing of the whole, we are unaware of suggestion or manipulation on Cohn's part. The individual being portrayed seems to present himself frankly and without artifice. The flow of the work, the reduction of real-time to manageable sequences and the pivotal moments, leads us carefully to formulate our response.

The text is clear: this is a person. The subtext is more veiled: this is the quality of a life, the dignity and fears of an individual, the necessity of choice, the inevitability of a future. In each case, the individual is shown (and is perceived) as shaped by circumstances, whether by age, geography, training, physical handicaps, or just the temper of the times. We admire the unassuming courage of this individual, or at least understand the extent to which he/she is simply in the hands of fate. We are made to consider our own good fortune. Cohn's silent voice is there throughout the tape, guiding us surely to understand the work as he intends it. Although the narrative is unspoken, it is highly effective.

Lisa Steele's tape, *Some Call it Bad Luck*, takes the direct story-telling mode into similar areas as she plays the part of a young single mother being questioned by homicide inspectors over a period of several days for her part in the accidental shooting of an intruder into the testing-lab where she was working late, alone.³ The story is fictional, yet the circumstances are such that we become immediately drawn into the tale as we are led from telling to re-telling during the detectives' quiet, relentless interrogation. The woman never deviates from her facts, but finally she simply loses the thread of meaning as she is urged over and over, "I know you want to tell us the truth. You killed him, didn't you? You must tell us the truth." Finally she just can't remember any longer, uncertain as to how she could actually have killed him, yet no longer clear how any other explanation could be acceptable. At the end of the tape we are assured that this dramatization is not part of "real life", yet the stark enactment of Steele and the two "detectives" (so utterly lacking in personal appeal or subtlety of characterization) convinces us that we have witnessed actuality. This is no glamorous courtroom drama, no eloquent heroine. It is a simple contemporary tragedy, unjust, inevitable. Once again we have characters presenting themselves to us directly, with no voice-over and no apparent editorializing — even through the material is specifically a kind of advocacy-reportage. As with the Cohn tape, we hardly notice the art of the presentation, caught up as we are with the information itself. Steele has utilized the coldness of the medium to present us with "facts", and we respond to the material with a sense of certainty and muted horror.

All of these videotapes use different narrative techniques and all of them demand a strong personal response on the part of the viewer. For Cohn and Steele, the viewer has become *witness*; for

General Idea, Metcalfe/Atchley and Frenkel, the response is from an *audience*. It is the multiplicity of voices, the several interlocking layers of text and meaning in each case, that makes the work involving and emblematic.

These five videotapes are not easily classified. Three are evident constructions, narratives presented through scripted dialogue and characterization. They use recognizable formats and an unseen narrator. They entertain through their wit, their humour and intelligence, and their ability to tell a good story. They seem to be fiction, prepared for public amusement. The other two are more sober, more apparently direct and factual. We see no artifice, and think more about *what* is shown than about *how* it is presented. We feel we have learned something from this work.

In all cases, however, we are dealing with forming. These works speak to their viewers. They use words and ideas, sensation and emotion, they build an intelligible argument and layer its implications, and the dividing line between fact and invention is intentionally unclear — as is often the case with fiction and with art. We as viewers are implicated in the works, as it is our response that is required to complete the artists' intentions and fulfil the function of the work itself. These recent tapes aim to please and intrigue the viewer — their entertainment quotient — and also to direct him to the mediated world around us. Video's new voice is public, and demanding.

Footnotes

1. Much of the spoken text for *Cornucopia* is published in *Fiction* (Toronto: Art Gallery of Ontario, 1982, Elke Town).
2. *Likely Stories. Text/Image/Sound Works for Video and Installation. Works by Vera Frenkel*. (Kingston:

Agnes Etherington Art Centre, 1982).

Quotations are from a draft for the final script of "... And Now, The Truth (A Parenthesis)" as published in the above.

3. *Parachute* 29, December 1982, pp. 18-23, "Colour Video/Vulgar Potential".

The videotape content is discussed more fully in the above article, as are some of its formal and contextual considerations.

"... Viewpoints on Video ..."

I. Brian MacNevin

Introduction

"The great artist of tomorrow will go underground."
Marcel Duchamp.

From the curatorial point of view, "In the '70's, art was becoming increasingly difficult to define in terms of traditional classifications of painting or sculpture, and many new mediums like video and performance became important, as well as site- and situation-oriented work ... the new type of art required new sorts of organization for its presentation."¹ This new network of organizations, some of which have been operating for a decade, is for many artists and non-profit community groups the only consistent presentation system or distribution outlet for their work. In Canada, some of these organizations are members of the Association of National Non-Profit Artists' Centres (ANNPAC's publication, *Parallelogramme*, provides comprehensive information on these centres.)

Out of necessity, and in addition to the production of their own work, artists have contributed a great deal to the development of video by other independent producers. For the most part, it has been the artists' establishment and administration of support organizations that have been most important (their centres which provide access to production and post production video equipment; their curation and organization of exhibitions, cablecasts/broadcasts and special events; and their publications — theories, reports, and critical writings). In fact, this commitment to support structures by artists interested in video has paralleled the development of the so-called 'alternative space' or 'artist-run centre'.

Although these organizations provide the

main access to equipment and the outlets for viewing video, few have really solved the problems of distribution and presentation associated with this new form of contemporary art. Many artists have their work listed in the distribution catalogues of alternative centres for rent or purchase to institutions or home libraries. Although limited, this market seems to be growing. One market model is The Banff Centre, where the Walter Phillips Gallery and The Banff Centre's library have begun to purchase videotapes by artists for The Banff Centre's Permanent Collection on an annual basis. The Banff Centre's library and the Walter Phillips Gallery share the cost of these acquisitions. The tapes are stored and available on request in the library, rather than being stored in the gallery's storage vault. Because the tapes are part of The Banff Centre's 'Permanent Collection', the gallery was eligible to apply for, and has since received, matching funds from the Canada Council Art Bank to purchase additional videotapes for the collection. In the Eighties, libraries and art galleries may collaborate more often in presenting art to the general public.

The close-circuit presentation of videotapes in any gallery environment has always seemed problematic — the work doesn't hang on the wall or sit on a pedestal like traditional art objects. A more successful and interesting format for exhibiting video, is an installation that includes other elements besides the videotape/monitor. These 'other elements' allow the artist to develop a specific context for the presentation of the work. The best installations make these elements an intrinsic part of the work and the video would not be complete outside the context of the installation — the video being developed for the installation and the installation developed for the art gallery. The 'video installation' in a gallery context creates different reasons for people to

view videotapes; different than the medium's potential for cablecast or broadcast to the community through television.

For video in an art context, the established gallery structure, the role of the organizer/curator, and the role of the artist seem hard to break through because the individual paradigms for each are so firmly entrenched. For example, the presentation of video in *The Second Link — Viewpoints on Video in the Eighties* exhibition is not television. No televising is involved. The venue for this exhibition is the public art gallery, where the work is presented in close-circuit screenings. The artist (as with most video art exhibitions, but few other art exhibitions) does not control the 'format' of the screening of the work. Even more unusual for an art exhibition, the curator does not control it either. Each institution will present the work differently. The struggle to find new ways to deal with the problems of distribution and presentation will hopefully continue to be a concern of both the artist and arts administrator (or librarian) in the Eighties.

Television ("to see at a distance") has an undeniable impact upon culture. However, access to television as a means of presentation (in the home) for video productions by minority groups and independent producers, such as visual artists, is limited and also has limitations. A videotape by Richard Serra eloquently summarizes the impact of television and why access to television is so limited to artists. Produced a decade ago, Serra's tape seems as relevant today as it did then. The tape, entitled *Television Delivers People*, 1973, consists of rolling text that Serra has excerpted from television conferences and Muzak playing in the background. "The content is presented ironically, for the message criticizes its medium while remaining within it — it provides an example in itself of the

seduction of advertising."² For example, three excerpts state: "Television delivers people to an advertiser"; "Popular entertainment is basically propaganda for the status quo"; and "Control over broadcasting is an exercise in controlling society." Needless to say, Serra's tape has not appeared on any of the major American networks, but this work is well known among those who are interested in video by artists.

New technologies for television will definitely change our culture; but whether or not these technological developments will benefit from the vision of the artist and the independent producer remains to be seen. The notion of some independents that "... the museums must stop translating and start transmitting"³ is questionable. Other questions like "... what do we mean by video art in the home, what information are we thinking of selling and who is going to make it readily available?"⁴ reveal the complexity of artist's involvement in television. However, though some artists question the value of broadcast on television, others are excited about the idea and feel that the new technological developments "... means the artist is finally allowed to enter the electronic cultural environment in a position of control."⁵

Not wishing to overrate the medium ('video art') Tom Sherman states "... 21 inches of video becomes 21 inches of television by virtue of circumstance."⁶ I do not believe in a segregation of video as art from television either, but the nature of the relationships as determined by the form of presentation is a major concern of many contemporary artists. One hopes that this concern will continue, whether we are talking about forms of presentation to a limited audience (i.e., close-circuit screenings, specialized channels, institutional exhibits) or to a mass audience (i.e., broadcast, pay TV, consumer video disc).

Wishing to allow more potential for input from the artists, I left the selection of their videotapes up to them — a work they had produced, which they felt most comfortable with given the context of this exhibition. (i.e., "... Video in the Eighties"). I also asked each of them to submit a short text, which would either address their work or the theme of the exhibition, to be included as part of my essay for this catalogue. Their submissions make up section II to VI of this text.

Marion Barling selected her documentary videotape entitled *Wallflower Order*, 1982. *Wallflower Order* is a feminist women's dance theatre collective formed in Eugene, Oregon, in 1975. *Wallflower's* primary art form is dance; but theatre, music, comedy, martial arts, and sign language are incorporated to create strong, multi-dimensional performance pieces. Marion Barling's videotape manages to capture the 'collaborative strength' of this group and a spirit which "... slices below the aging skin of formal anti-content Modernist tradition to a feminist art with different and urgent values."⁷

Marion Barling feels that the production and dissemination of image making is a male dominated practice. Referring to her own image making, she suggests, "The trick is to either present an alternative image or to include an extra dimension that will make the viewer question an existing circumstance."⁸

Marion Barling is one of the founders of Women in Focus (a feminist, artist-run arts and media centre in Vancouver) which has been involved in the presentation of the varied expressions of women's imagery since 1974. Their activities include the production, exhibition and distribution of videotapes, films and other media, and the organization of gallery exhibitions, performances and workshops by women

artists.

Helen Doyle's videotape, entitled *Les Mots/Maux du Silence*, 1982 (The Words/Pains of Silence), looks at women and mental illness. The videotape consists of segments from poems, lectures, writings and reflections, as well as excerpts from plays and songs — assembled like a "patchwork quilt". *Les Mots/Maux du Silence* asks, "What is it for? — the medications, the shock therapy, the institutions, if all that was to be used only to level the revolt. What is it for? — psychiatry and our prejudices are the daily answers to those women that we call insane."⁹

Helen Doyle feels it is a difficult reality that women live, especially women who step outside the status quo of traditional social norms. In her videotape, she wants to allow women to present 'the way it is' without any intervention. She hopes the tape will provoke some reaction, so others who see it will speak. The videotape suggests, "A reflection which takes creativity as its starting point. To no longer be afraid, afraid to experience intensity, complicity and creativity, and above all, the power to invent our own lives."¹⁰

Helen Doyle is a founding member of the organization Video Femmes in Quebec City. Since 1973 Video Femmes has been producing and distributing videotapes and films by and for women about the feminine condition.

Ian Murray's videotape is entitled *Come On Touch It — Study #4 for a 'Personality Inventory Channel'*. Produced in 1983, the tape is one of a series of studies he began in 1979. Murray deals with many media but approaches each with concerns about the way that medium posits a relationship

with the viewer. In this videotape study, Murray has created a drama. The 'Test Transmission' of the 'Personality Inventory Channel' is not a functional system (although all the technologies exist and are in place to make such a twenty-four hour a day interactive channel a reality). The videotape is not like a 'program' which is read from beginning to end; there is very little change in the image besides the questions which move quickly across the screen. However, from the beginning of the tape, when we hear the sound of the telephone and the data base coming on line, a tension is set up between the viewer and the representation of an interactive system. The viewer becomes interested in the recorded individual's interaction/response to the questions, and is forced to consider his own response not only to the questions but also to the other video and audio elements in the work.

Regarding the use of video by artists, Murray has suggested, "One of our initial reasons for using video was to work with new considerations toward the object, not to accept another object — the television — as the 'correct one'."¹¹

In addition to his work as an artist, Ian Murray has curated a number of exhibitions and also has consulted and assisted on a large number of artists' productions. In 1978, Murray was instrumental in re-organizing and re-designing Trinity Square Video, Toronto's major video production organization for artists and community groups.

Edward Slopek's videotape is entitled *Don't Look at this Videotape* (1983). According to Slopek, if you do view this tape, in colour or in black and white, you will run the risk of being exposed to a virus transmission.

Edward Slopek's work illustrates his interest in philosophy, psychology, and physiology. His work investigates the video camera/monitor, and eye/brain interpretations of 'reality'. Moreover, Slopek sees television as a brain dysfunction and is interested in the biological effects television has on us.¹²

Edward Slopek was one of the original Board of Directors of the Centre for Art Tapes in Halifax, founded in 1978. The mandate of the Centre is the professional exhibition and distribution of video and audio works by artists. Slopek is presently a video instructor at the Nova Scotia College of Art and Design.

John Watt's videotape series, entitled *Industrial Track* (1981-83), consists of thirteen programs designed and constructed around existing surveillance systems throughout the city of Toronto. These programs range in length from approximately 1½ minutes to 11 minutes. Each tape is without assertive narrative, but through editing, establishes a relationship of events to each other.

The five programs from *Industrial Track* which John Watt selected for this exhibition, are program #1 — Scannex Man; program #2 — Underground Video; program #4 — Bell Canada Construction Surveillance; program #5 — Meshes Together; and program #7 — Remember Scannex Man. "As this corporate era progresses, the use of electronic surveillance technology and its threat to basic rights of privacy, will surely provide the focus for the next major controversies between management, government and the people. . . . While there are plenty of hot issues to keep an eye on (genocide through 'limited' wars for instance), the cool, low key, creeping menace of unchecked domestic surveillance is quietly developing much closer to home."¹³ Who's watching

you while you watch this tape?

John Watt was the producer of *Television by Artists* (1980), a series of six, half-hour programs produced by the Fine Arts Broadcast Service in co-operation with A Space, Toronto. He was also involved with the re-organization of Trinity Square Video in Toronto.

By way of their own video/audio productions and their interest and support of others working with electronic media, these five artists have contributed significantly to the video community in Canada during the Seventies. Hopefully, they will continue to do so in the Eighties.

Brian MacNevin
Banff, June 1983

Footnotes

1. Phil Patton, "Other Voices, Other Rooms: The Rise of the Alternative Space", *Art in America*, August 1977.
2. Castelli-Sonnabend Videotapes and Film catalogue, page 118.
3. David Ross, "Video: toward a provisional architecture of intention", *Video End*, 1976.
4. Clive Robertson, "TV Art in the Home", *The International Video Art Symposium*, March, 1979 (Agnes Etherington Art Centre, Queen's University, Kingston, Ontario).
5. Tom Sherman, "My Brand of Video Aesthetics #2", *Un Aspect Différent de la Télévision*, March 4 - April 4, 1982 (Musée d'Art Contemporain, Montréal).
6. Ibid.
7. Merike Talve, "Wallflower Order", *Video Guide*, April, 1983, Volume 5, #2 (Vancouver's Video Magazine).
8. Suzannah Joyce-Jones, "Marion Barling: From Long Shot to Close-Up . . . Women Size", *Canadian Women's Studies Journal*, Spring, 1982, Volume 3, #3 (York University, Toronto, Ontario).
9. Description from Video Femme catalogue.
10. Ibid.

11. Ian Murray, "Support Structure for Artists Working with Videotape", *The International Video Art Symposium*, March 1979 (Agnes Etherington Art Centre, Queen's University, Kingston, Ontario).
12. For a list of Edward Slopek's lectures please refer to the 1982-83 *Art Metropole Video Catalogue*, page 36. Art Metropole, 217 Richmond St. West, 2nd Floor, Toronto, Ontario, M5V 1W2, Canada.
13. Tom Sherman, "Surveillance and Insecurity, (The Puretex Case)", *Centrefold*, September, 1979.

II. Marion Barling

"I believe that female artistic production takes place by means of a complicated process involving conquering and reclaiming, appropriating and formulating, as well as forgetting and subverting. Silvia Bovenschen: "Is There a Feminine Aesthetic?" 1977.

There was, and of course still is, a large problem for women when they contemplate the images of their sex as presented to them through male eyes. The parameters of the view that is presented to us via the male constructs of representation have led me to consider the following.

I reject the limitations of the dominant male(s) definition as my own reality and live my life within its confines. I realize that as I gaze back at this male construction of reality, I am invisible within this culture, and that my knowledge of my life's experience hardly exists except as the subjectivity that I live and know. I will remain invisible if I accept the dominant male construct as my own. I realized that in order to be seen within this culture and actually come into being, I would have to get my hands on, and use my eyes through a representational technology that would allow me to create images and thereby potentially communicate concerns of my

own.

Throughout the years my production methods have changed. I have progressed from working in a studio situation, directing a crew of six to ten semi-skilled women, to working by myself or with a minimum crew of one or two. In fact from studio to portapak. Unlike many video artists, my first introduction to video was in the studio of a Community Cable Channel. Here I had limited access to a relatively sophisticated three camera set-up with a special effects board. The terms of this access were that, without any budget, I was to come up with programmes for air-time. This would allow the cable stations to fulfil their mandate with the Canadian Radio and Television Commission as cheaply as possible.

My work has varied in style from traditional forms of documentary, drama and video-tract. Some of my works have been written and researched in collaboration with other women, but most of the time I found myself instructing the crew in all aspects of technical production. These conditions made it difficult for me to focus on my original reason for being there. It subverted and diverted my attention away from exploring my own perspective within the medium. The format was half hour programmes: Begin, say your piece, and have it done in thirty minutes flat. Working in this situation made it very difficult for me to concentrate on my specific relationship to the topics I was presenting. Instead I was, as women continually are, forced into following the patterns that had already been established: a half hour capsule of easy to scan material that must on no account offend "community tastes". This is not to say that the result of these video productions didn't differ from the mainstream productions and disturb community tastes; it did, by virtue of the topics being feminist, i.e. reflecting concerns

of women that had previously gone unacknowledged in this culture. Such results were useful but limited for producing an authentic work of female experience.

At the time, I was under the illusion that I had access to production equipment on my own terms. My understanding now is that during this period, my work was effectively grafting a female sensibility onto existing male structures. While the content of my tapes has been concerned with feminist issues, their visual forms were by and large kept within traditionally structured reality. From my experience it does not necessarily follow that when women achieve access to equipment (whether it be small format or large format, with or without training, with or without organizational backup), it will result in work that reflects a female sensibility. It is infinitely easier — though not easy at all — to fight, weasel, or steal your way into the male barracks of "hands on" video equipment and technology, than it is to come to grips with the conditions within the barracks. For women, it is very difficult to maintain or even establish conditions of access, and it becomes a very tenuous procedure to look outside the parameters of male constructs that regulate vision and represent a viewpoint.

What becomes interesting to speculate on is whether a female sensibility will emerge more clearly if women are allowed access to equipment on their own terms. If we could visually re-create our own relationships to the world and develop our own ideas without the restriction of a preordained male template; if we in fact had control over what is going on behind the camera, through the lens, and in front of the camera; if we were allowed access to our own minds without the anxiety and the tension of working within a dialectical relationship between two disparate modes of thinking and representation; if we work within conditions of our own making, then

would we be able to construct a reality that was negotiable within our experience? Would a dialectic different than the antagonism of subject/object emerge? Would a language or code of visual imagery develop other than the one that exists today?

I wanted to make the tape on the Wallflower Order: Dance and Theatre Group as I knew they combined several different art forms in unique ways in order to communicate their particular concerns and understanding of the world. I thought their approach to the arts was unusual and worth investigating. I wanted to show the way they used their bodies, the movements they had developed, and the results of the combinations of art forms they had designed.

The tape was shot using an inexpensive single tube video camera on a portapak system. I shot several takes of the dance and theatre pieces and taped approximately one and a half hours of interviews. The post-production consisted of the editing and the mix. Working with only one technician, I was in a better position to concentrate on the performers. I was able to think about what I saw and heard and place myself in a relationship to them that I was in control of. I believe the view that I was able to create *begins* to show my own subjective relationship to them as performers. In this tape I begin to feel comfortable with my representation of my viewpoint.

I will continue to use video as a vehicle to explore the process of finding and showing my relationship to the world that surrounds me.

Marion Barling
Vancouver, April, 1983

III. Helen Doyle

"Quand sera brisé l'infini servage
de la femme, quand elle vivra pour
elle et par elle, elle sera poète,
elle aussi . . ."
A. Rimbaud

How can Rimbaud's "infinite bondage" be broken? How can we undo the links in the chains holding us as prisoners and slaves?

How can we communicate a new image, an image emerging out of years and years of women's complicity? Video has been instrumental in opening up fresh approaches: there has been a new awareness of the team as a non-hierarchical entity; a questioning of the power structures and myths reinforced by film and television; a need for intimacy with the audience, and a hope that this art form might act as a release mechanism and an instrument for social action.

Through video and the work I have done with the group VIDEO FEMMES* in Quebec City, I have been able to integrate these elements in approaching the condition of women.

While taking part in various filmings and screening-discussions, I wondered about the way in which television and film present women and how they use our bodies. I thought about the images of women and men projected by the media, the fantasies sustained by them, the artificial expectations created by them and the established order in which they maintain

* VIDEO FEMMES was founded in Quebec City in 1973. We produce, screen, distribute and take part in video and film made by and about women. Along with Nicole Giguere and Helene Roy, I am one of the founding members.

us . . .
subtly keeping us prisoners of our own
slavery . . .

By going more deeply into the myths and prejudices surrounding rape and madness, I attempted to shatter these confines.



Poster for *Mots/Maux du Silence*, 1982. Illustration by Gilles Caron

In *Mots/Maux du Silence*, I wanted to show how we, as women, were stifled by society. When words begin to slip out of us, like lava from a bubbling volcano kept silent too long, they are called "delirium"; they are incomprehensible, inaudible . . . Yet they are the words of our entrails . . . The fact that this delirium is seen as madness, rather than creation, inspired me to put together these testimonies dealing with "WOMEN-MADWOMEN-WOMEN AS CREATORS".

I wanted to show and make tangible all the vitality and force coming out of this "madness" . . .

All that had to be done was to take the pieces of cloth, which each woman had woven in her own way through her personal work, and stitch them together; editing was the needlework that shaped them into a "crazy-quilt" . . .

I stop to wonder if I am a "voyeur" when I hide behind the cameras and make others speak, make them vehicles of my own convictions . . .

Do I "rape" intimacy to serve a cause I find important, while avoiding further involvement . . .?

Can this observation of others, these secrets of others' feelings, lent the trappings of fiction and transcribed onto the screen, be the property of any creator?

To speak of women, without betraying them, to give their words back to them, to love them . . . to love and respect myself . . . These are difficult tasks when centuries of scorn for our own sex are harboured within us . . .

My experience with video in the past decade (as part of a process of self-discovery) has been in the context of francophone Quebec. This has meant that video usually has taken the shape of an instrument for social action.

The search has been a double one, involving both the identity of women and that of a people: Quebec film-makers have made use of the documentary and "cinéma direct" in their attempt to create an authentic Quebec cinema, holding up a mirror in which we may see a faithful reflection of ourselves and seek our identity as a nation — while video groups have made efforts to express their hopes and claims (I am thinking especially of the women's groups which use this medium).

The search for our deepest roots was an urgent task, and sometimes this urgency made us neglect or sacrifice form . . . But our awareness of our identity has become clearer and clearer, and our feet are firmly planted on the ground; we can now allow ourselves to approach the powerful realm of the imaginary, flying higher and higher, until we have passed beyond the limits of

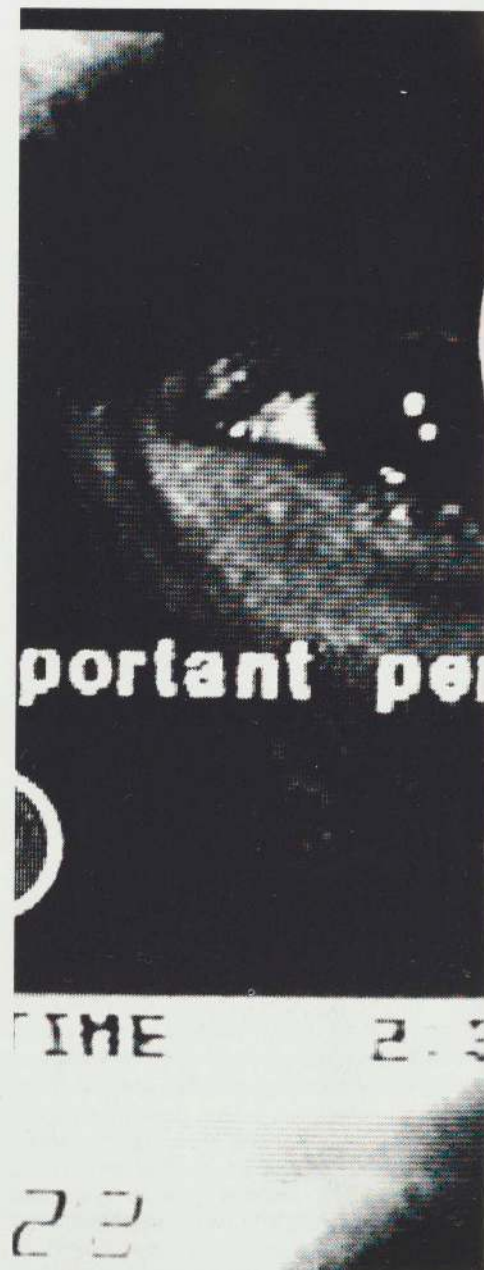
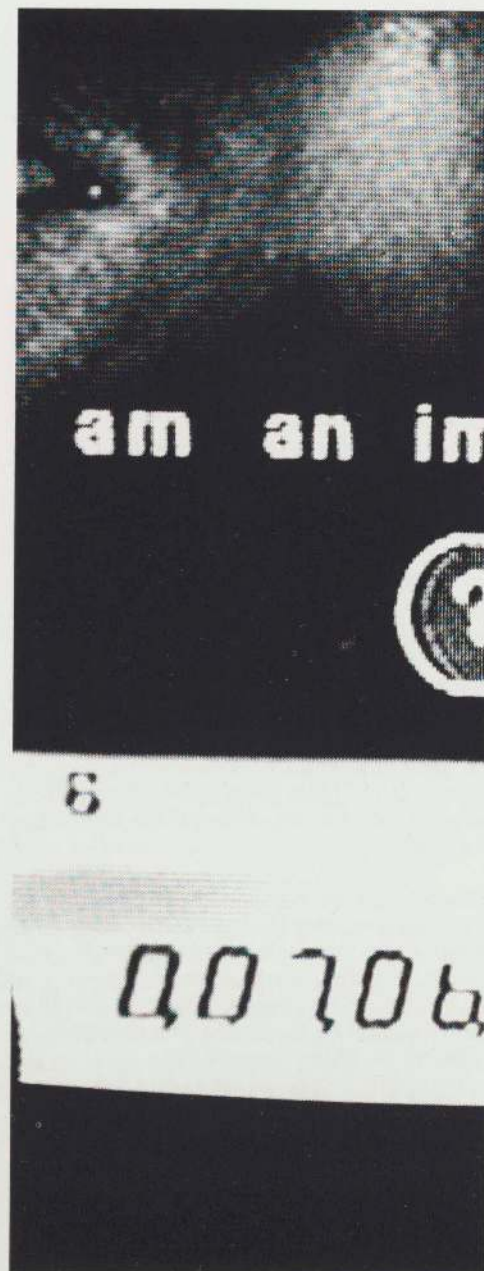
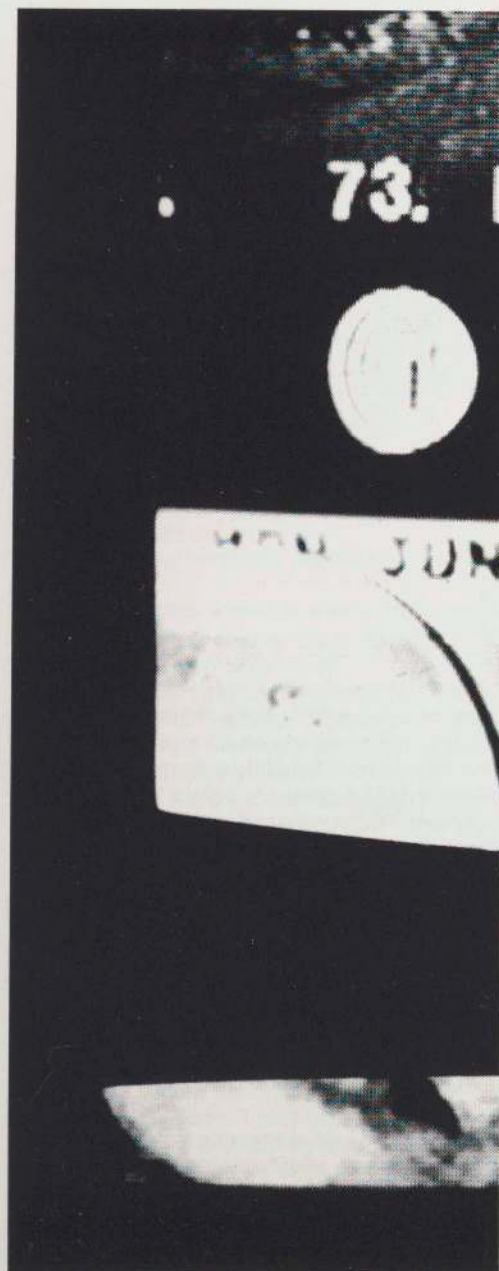
the known . . .

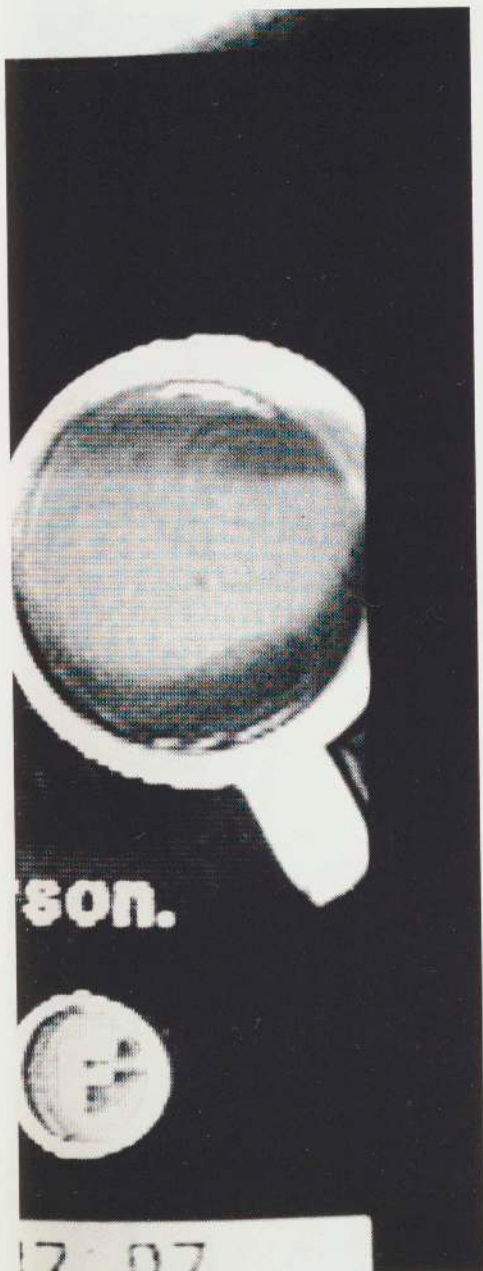
In this future, it is my hope that modern technology (BETAMAX, satellites, pay television) will become one of our tools, helping us to express that which dwells in us and to read that which dwells in others . . . We must be careful not to become the slaves of this new era as it opens out before us; we must find ways to take it in hand and adapt it to our needs, demands and dreams . . .

*Note: Some portions of this text have already appeared in a collection of thoughts published in "Copie O" of the Cinémathèque Nationale, in a special issue on women and cinema.

Helen Doyle
Quebec City, May 1983

IV. Ian Murray





Ian Murray
Toronto, July 1983

V. Edward Slopek

Shedding The Carapace

"... no, no I feel
The link of Nature draw me: flesh
of flesh,
Bone of my bone thou art, and
from thy state
Mine never shall be parted, bliss or
woe."
John Milton, *Paradise Lost*,
Book IX

... Television, as technological change, is not uncoupled from physical change. Instead, it is actively provoking a certain phenotypic response. It is reprogramming the human species for certain decisions. The transformation, the shapeshifting, is imperceptible and profoundly insidious because the changes are delayed, appearing in full force in future generations. (from *TV SCANNERS ENTRAINING*, (TSE)).

... Although adaptive adjustments can be made to almost any type of environment, perfect adaptation leads to certain obsolescence. Adaptation becomes addiction, and overdependence on altered levels of tolerance destroys flexibility. In the long run, nothing fails like success.

Adaptation betrays adaptability. (from TSE)

... A singular and extended exposure to television, computer terminal, or video projector at critical (developmental) periods will affect the ability to distinguish size from distance. Without a proprioceptive sense of space, objects will be seen to expand and metamorphize on a two-dimensional screen rather than approach or retreat in a simulated three-dimensional space. Without a knowledge of distance, time would lack any meaning. Without time, memory ceases. (from *TELEVISION, TECHNE & ECOLOGICAL FITNESS*, (TTEF))

Manfred Eigen & Ruthild Winkler, *Laws of the Game*: "Without memory, without the continuous reproduction and evaluation or filtering of duplicated products, there could be neither an evolution of organisms nor one of ideas."

Television suppresses action. While in the act of watching, there is significantly less talking, walking, and object aggression, leaving the room and more sitting and self-stimulation. As a result, no structural brain changes are registered, i.e., there is no measurable thickening of the cortex as well as complexification of dendritic connections associated with more active pursuits such as reading and playing. Television is a leisure passivity. (TSE)

With technology there is no entertainment, only entrainment. (TTEF)

In addition, Extremely Low Frequency (ELF) fields emitted by the television set will induce mild anaesthesia and will alter perception and attentiveness. Extended exposure to ELF fields will slow normal reaction times to learned tasks. Experiments with mice bred in weak, artificial, electromagnetic fields showed that the animals' motor activity declined to such a

degree that they lay on their backs with their feet in the air, mimicking a typical posture of defeat among animals. (TSE)

Jean Houston, *The Possible Human*: "Recent studies show that over the past twenty years many people, especially adolescents, have become less future-oriented, less able to defer gratification of their wants, indicating a loss of the sense of duration and of the time flow necessary to make critical choices."

... Space and time are found to be more constrained for children who watch TV than for those who read books. The edit, at most an eight minute segment, compresses space, making any point in that space immediately and passively available. Seemingly direct and intimate contact via satellite broadcasting further compresses space. Interaction takes place at the touch of a button, is detached, and is perceived as an abstract happening. (TTEF)

... Television, the neoteric enchanted girdle, spooks the chreode. It is a time-binder that enchants the average 2-5 year old for 4 - 4½ hours per day, peaking with the average 12 year old, who watches at least six hours of television per day. (TSE)

... While watching television the movement of the eye is temporarily and severely restricted. Peripheral vision is bracketed-out and its role as context-marker for detailed, foveal vision suspended. The viewer's state of readiness for efficacious response to potential incoming stimuli declines considerably. Vision becomes sudden and violent, oblivious to the gradations, shadings, connectives and continuities of the real world. Behaviour becomes conceptually hyperkinetic, the viewer primed and poised for action by the discrete nature of television imagery but unable to express it, made

impotent, rendered inarticulate, being depressed by slowed reaction time. (TSE)

... Natural and artificial light, especially fluorescent, inhibits the synthesis and release of melatonin (within the pineal gland). (TTEF)

... Consequently, the conversion of the enzyme, *serotonin*, into melatonin is *blocked*. *Serotonin* levels are maintained, if not increased abnormally when the length of the *photoperiod* is extended. Prolonged exposure to an extended photoperiod will accelerate the onset of *puberty*. Since the full-scale introduction of the light bulb, biological maturity is being reached earlier and earlier, with menarche being reached earlier in North America than in Europe. (TSE)

... Chasing itself in a vicious circle, *stress* will increase *serotonin* synthesis, and large amounts of *serotonin* will further induce *stress*. Inevitably, overproduction will lead to *mental dis-ease* and may quite possibly trigger what has been labelled the *death* hormone, a thymosin inhibitor. (TSE)

... We are a point of inflection, at the upper limit of a sigmoid curve tracing expansionist technology. On this plateau, natural control and regulatory factors come into play. Unless steps are taken to elaborate new and appropriate strategies to deal with the inevitable curtailment of a biologically unrealistic bifurcation of map and territory, we are subject to a very real technocide. Facile adaptation to television is no longer something that can simply be undergone. It is a social and biological landscape that is determining the evolution of the human species, breeding for very specific kinds of decisions, and as the dominant-effective paradigm for communication, it is impotent in gauging global and long-term impact. Television may be accepted, regulated, or dismissed. It

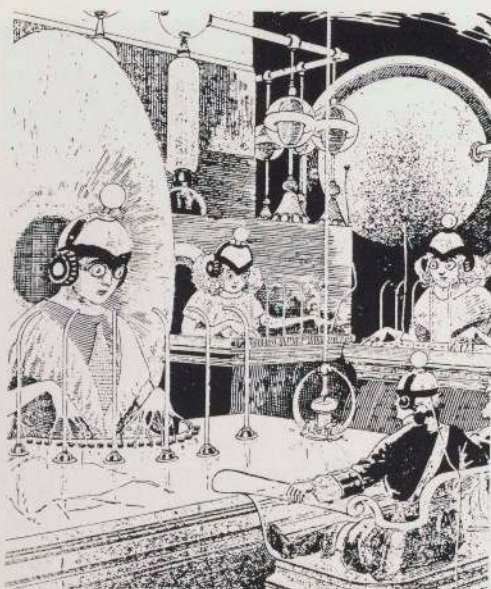


Illustration by Frank R. Paul in 'Baron Munchausen's New Scientific Adventures' by Hugo Gernsback (the man who coined the term 'television') published in a 1928 *Amazing Stories* magazine.

may be admitted as beneficial if not obtained by means of ill effect, or the ill effects may be permitted and merely allowed as a necessary consequence, even though not intended. But television, as a medium for entertainment, is hard-wiring a cortically-disjointed map of our fit to the planet. Can we permit this? And will the planet permit us? (TTEF)

... A neoteric enchanted girdel now girds the Earth. *Television*, sight-at-a-distance, wears the planet, fixes Elysium, and sets the level of global excitability. Can we depart from it? (TSE)

Edward Slopek
Halifax, May 1983

VI. John Watt

Transcript from REMEMBER SCANNEX MAN

"If you sit back in your chair — and think ...

Sitting in your own house ...

The windows and doors around a house that are the most accessible are the ones where someone cannot be seen from the side of the house or the back of the house

In some places there have been, or has been cause to — put detection devices along the walls of a house, because — someone was so paranoid or had something of such value they wanted protected, they were worried about someone coming right through the wall

In many cases, an actual physical vibration detection is required where something that is abnormal to the normal vibrations of the house or the structure is needed

The number of ways of also detecting people in your back yard. A motion detector that picks up anything over a certain size or an infrared heat detector that picks up someone who is obviously in the temperature range of a person which is 98.6

Computers will be able to do the same thing that human beings are doing now. The advent of fiber optics and microwave will enlarge upon the computer and security systems — due to the satellites that are available for sending signals throughout the world. There could be cameras set up in — any company, or house or business or structure, anywhere in the world and in the next few years we'll be able to watch people, what they're doing, at any time of day, on a monitor or on a

tape at a later time, after it occurred, to track people's whereabouts or what's happening, for any reason, for crowd control. Various devices to protect a building, to protect people, to ... understand or study what people are doing in different environments, how they react to different situations ... a more or less total picture of security systems in the sense that nothing is impossible, in terms of the electronics, the different phases and functions of what people want to find out about other people or what people want to watch or guard."

Mr. Gordon Wahn, representative from Scannex International.
Industrial Track, Program #7 —
REMEMBER SCANNEX MAN —
Time: 4:00 p.m./11/7/81

John Watt
Toronto

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Appendices

Appendix I — The Project

THE SECOND LINK is a major project organized by the Walter Phillips Gallery to examine aspects of video by artists that are central to the medium in this decade. The components of the project include an exhibition, an international tour, a lecture series, an anthology, and the acquisition of the videotapes for The Banff Centre's Permanent Collection.

The exhibition includes thirty artists from Canada, the United States, Great Britain and Europe. Six guest curators selected five artists/videotapes each. Video by:

John Watt	Bill Viola	Jane Veeder
John Sturgeon	Peter Struycken	Lisa Steele
Ed Slopek	John Scarlett-Davis	Tony Oursler
Ian Murray	Mary Lucier	Memory of Your Nose
Tony Labat	Tina Keane	Gary Hill
General Idea	Matthew Geller	Vera Frenkel
Helen Doyle	Norman Cohn	James Byrne
Klaus von Bruch	Ian Bourn	Gabor Body
Marion Barling	Max Almy	Marina Abramovic/Ulay
Eric Metcalfe/Dana Atchley	Steve Hawley/Tony Steyger	Joelle de la Casinière

The thirty videotapes were duplicated six times each to permit more effective networking of the exhibition. The initial tour takes place between July, 1983 and January, 1984. A second tour begins in February, 1984 and continues through 1985. The initial tour:

Walter Phillips Gallery, Banff	July 8-21, 1983
Museum of Modern Art, New York	August 18 - September 27, 1983
Stedelijk Museum, Amsterdam	September 9 - October 16, 1983
A Space, Toronto	October 1-29, 1983
Long Beach Museum of Art, Long Beach	November 20 - January 15, 1984
Institute of Contemporary Arts, London	December 16 - January 15, 1984

The lecture series was structured as an educational forum for artists participating in summer programs (visual and performing arts) at The Banff Centre School of Fine Arts. The lecture series:

July 7	Gene Youngblood	Max Bell Auditorium, 7:30 p.m.
July 8	Carl Loeffler	Max Bell Room 252, 10:00 a.m.
	Peggy Gale	Max Bell Room 252, 2:00 p.m.
July 9	Sandy Nairne	Max Bell Room 252, 11:00 a.m.
	Dorine Mignot	Max Bell Room 252, 2:00 p.m.
	Barbara London	Max Bell Room 252, 4:00 p.m.
July 10	Kathy Huffman	Max Bell Room 252, 11:00 a.m.
	Brian MacNevin	Max Bell Room 252, 2:00 p.m.

Related Activities:

July 8	EXHIBIT OPENS	Walter Phillips Gallery, 7:00 p.m.
July 9	Alberta Video: artists present tapes; informal discussions —	Walter Phillips Gallery, 8:00 p.m.
July 10	Wrap Up #1	Max Bell Room 252, 4:00 p.m.
	Wrap Up #2	Informal discussions, Walter Phillips Gallery, 8:00 p.m.

The publication was conceived as an anthology of nine essays examining video by artists in this decade and a catalogue of the thirty artists in the exhibition. Distributed by Art Metropole, Toronto, Ontario.

The Acquisitions Committee of The Banff Centre Permanent Collection approved the acquisition of the videotapes in The Second Link in July, 1983. The video collection is housed and maintained in The Banff Centre's library.

Appendix II

List of Works by Artist

- 1 **John Watt**
Industrial Track, 1981/82
42 minutes
- 2 **Bill Viola**
Reasons for Knocking at an Empty House, 1983
10 minutes
- 3 **Jane Veeder**
Montana, 1982
3 minutes
- 4 **John Sturgeon**
Spine/Time, 1982
20 minutes
- 5 **Peter Struycken**
Shift 31, 1982
21 minutes
- 6 **Lisa Steele**
Some Call it Bad Luck, 1982
50 minutes
- 7 **Ed Slopek**
Don't Look at this Videotape, 1983
20 minutes
- 8 **John Scarlett-Davis**
A - Z, 1982
46 minutes
- 9 **Tony Oursler**
Grand Mal, 1981
23 minutes
- 10 **Ian Murray**
Come on — Touch it: Study #4 for 'Personality Inventory', 1983
29 minutes
- 11 **Eric Metcalfe/Dana Atchley**
Crime Time Comix Presents Steel and Flesh, 1980
12 minutes
- 12 **Memory of Your Nose**
My Surprise, 1982
4 minutes
- 13 **Mary Lucier**
Ohio to Giverny: Memory of Light, 1983
18 minutes
- 14 **Tony Labat**
N̄ (enn-yay), 1982
15 minutes
- 15 **Tina Keane**
Bedtime Story, 1982
20 minutes
- 16 **Gary Hill**
Primarily Speaking, 1981-83
20 minutes
- 17 **Steve Hawley/Tony Steyger**
Drawing Conclusions — The Science Mix, 1982
7 minutes
- 18 **General Idea**
Cornucopia, 1982
10 minutes
- 19 **Matthew Geller**
Windfalls: or, New Thoughts on Thinking, 1982
20 minutes
- 20 **Vera Frenkel**
... And Now, the Truth (A Parenthesis), 1980
30 minutes

- 21 **Helen Doyle**
Les Mots/Maux du Silence, 1983
60 minutes
- 22 **Norman Cohn**
In my End is my Beginning. Part Two: Lucy Brown, 1982
39 minutes
- 23 **Joelle de la Casinière**
Grimoire Magnetique, 1982
26 minutes
- 24 **James Byrne**
Swan Song, 1982
13 minutes
- 25 **Klaus von Bruch**
Das Propellorband, 1979
30 minutes
- 26 **Ian Bourn**
The End of the World, 1982
7 minutes
- 27 **Gabor Body**
Der Dämon in Berlin, 1982
30 minutes
- 28 **Marion Barling**
Wallflower Order, 1982
59 minutes
- 29 **Max Almy**
Leaving the 20th Century, 1982
10 minutes
- 30 **Marina Abramovic/Ulay**
City of Angels, 1983
20 minutes

TOTAL TIME: 714 minutes

List of Works by Curator

- | | | | |
|----------------------|-----|--|------------|
| PEGGY GALE | #18 | General Idea
Cornucopia , 1982 | 10 minutes |
| | #11 | Eric Metcalfe/Dana Atchley
Crime Time Comix Presents
Steel and Flesh , 1980 | 12 minutes |
| | #20 | Vera Frenkel
... And now, the Truth
(A Parenthesis) , 1980 | 30 minutes |
| | #22 | Norman Cohn
In my End is my Beginning. Part Two:
Lucy Brown , 1982 | 39 minutes |
| | # 6 | Lisa Steele
Some Call it Bad Luck , 1982 | 50 minutes |
| KATHY HUFFMAN | #29 | Max Almy
Leaving the 20th Century , 1982 | 10 minutes |
| | #24 | James Byrne
Swan Song , 1982 | 13 minutes |
| | #14 | Tony Labat
N (enn-yay) , 1982 | 15 minutes |
| | # 4 | John Sturgeon
Spine/Time , 1982 | 20 minutes |
| | # 2 | Bill Viola
Reasons for Knocking at an
Empty House , 1983 | 10 minutes |

BARBARA LONDON	#19	Matthew Geller Windfalls: or, New Thoughts on Thinking, 1982	20 minutes
	#16	Gary Hill Primarily Speaking, 1981-83	20 minutes
	#13	Mary Lucier Ohio to Giverny: Memory of Light, 1983	18 minutes
	# 9	Tony Oursler Grand Mal, 1981	23 minutes
	# 3	Jane Veeder Montana, 1982	3 minutes

BRIAN MacNEVIN	#28	Marion Barling Wallflower Order, 1982	59 minutes
	#21	Helen Doyle Les Mots/Maux du Silence, 1983	60 minutes
	#10	Ian Murray Come on — Touch it: Study #4 for 'Personality Inventory', 1983	29 minutes
	# 7	Ed Slopek Don't Look at this Videotape, 1983	20 minutes
	# 1	John Watt Industrial Track, 1981/82	42 minutes

DORINE MIGNOT	#30	Marina Abramovic/Ulay City of Angels, 1983	20 minutes
	#27	Gabor Body Der Dämon in Berlin, 1982	30 minutes
	#25	Klaus von Bruch Das Propellorband, 1979	30 minutes
	#23	Joelle de la Casinière Grimoire Magnetique, 1982	26 minutes
	# 5	Peter Struycken Shift 31, 1982	21 minutes

SANDY NAIRNE	#26	Ian Bourn The End of the World, 1982	7 minutes
	#17	Steve Hawley/Tony Steyger Drawing Conclusions — The Science Mix, 1982	7 minutes
	#15	Tina Keane Bedtime Story, 1982	20 minutes
	#12	Memory of Your Nose My Surprise, 1982	4 minutes
	# 8	John Scarlett-Davis A - Z, 1982	46 minutes

Appendix III

Contributing Curators and Writers

Organizing Curator	Lorne Falk
Guest Curators	Peggy Gale Kathy Huffman Barbara London Brian MacNevin Dorine Mignot Sandy Nairne
Guest Writers	Carl Loeffler Gene Youngblood

Lorne Falk

Lorne Falk is the Curator of the Walter Phillips Gallery at The Banff Centre School of Fine Arts. He has worked in contemporary art as an organizer, director and curator for more than a decade. He was the Director-Curator of The Photographers Gallery in Saskatoon, Saskatchewan, from 1973-1977 and he was a founding member of the Association of National Non-Profit Artists' Centre (A.N.N.P.A.C.) in 1976. At the Walter Phillips Gallery, he has established an internationally recognized program for contemporary art that has included such artists as Noel Harding, John McEwen, Martha Rosler, Charles Simonds, Dennis Oppenheim, Stuart Brisley, Jochen Gerz, Marcel Odenbach and Ulrike Rosenbach. His other major projects include: "The Banff Purchase — Contemporary Canadian Photography"; "Enclosure for Conventional Habit" (Noel Harding), and "Agit. Prop — Performance in Banff". His past writings include: "The Dilemma of Photography in Canada", 1979; "The Characterization of Movement" (Noel Harding), 1980; "Barometers and Relative Humidity" (for the book on a major documentary project called *A Photographic Project: Alberta*, 1980), and "Synthetic Intuition and Cultural Symptoms", 1982.

Peggy Gale

Peggy Gale is an independent curator and critic based in Toronto, who specializes in media and installation works. Her recent activities include the preparation of the exhibition "Museums by Artists" for Art Metropole, which opened at the Art Gallery of Ontario in April, 1983 and which will tour under the auspices of the AGO's Extension Services to Montreal and Calgary later in the year. She also edited the accompanying book/catalogue in collaboration with AA Bronson.

She was one of the curators for "OKanada" at the Akademie der Künste in Berlin, 1982/1983, where she was responsible for the selection of performance events, and she has been involved with video programming and criticism for over a decade.

Kathy Huffman

Kathy Huffman has been Curator of the Long Beach Museum of Art and Project Director of the Regional Media Art Center in Long Beach, California since 1979. From 1977-1979, she was Director of Video Programs for Some Serious Business, Inc. in Venice, California, and the Exhibitions and Design Coordinator for the Long Beach Public Library System. She was also a part-time faculty member at the California State University from 1977 to 1982. She has been actively involved in the development of video in Southern California for more than a decade, including special programming for cable television and professional involvement with more than a dozen regional and national organizations. The exhibitions she has curated include: "The Artist & the Computer", 1983; "Hole in Space" (a

transcontinental satellite communications sculpture/event), 1983; "California Video" (for the 11th Paris, Biennale and international tour), 1980; "30/60 TV Art" (commissioned works for broadcast), 1979-80; and "Picturephone Performance" (a live interactive event with UCLA, Long Beach Museum of Art and Nam June Paik - Los Angeles/New York), 1979. Her publications include: "The Artist and Television", 1983; "California Video", 1980; and *Southern California Video Resources Directory*, 1979.

Carl Loeffler

Carl Loeffler is founding director of La Mamelle, Inc., an artist-run facility specializing in video, performance, and publishing. The essay "Toward a Television Art", contains information excerpted from Loeffler's new book, *Beyond Video Art*, to be published by Contemporary Arts Press in 1983. Loeffler is editor of *Art Com* magazine, and editor of the book *Performance Anthology: Source Book for a Decade of California Performance Art*, published by Contemporary Arts Press, 1980. Loeffler, recipient of research fellowships from The National Endowment for the Arts and the National Endowment for the Humanities, has lectured internationally on the new art.

Barbara London

Barbara London is Assistant Curator in the Department of Film at The Museum of Modern Art, where she has directed the Video Program since 1974. She has curated a range of exhibitions, including shows devoted to performance, narrative, documentary, Japanese, and Latin American video, as well as installations with Nam June Paik, Shigeko Kubota, Bill

Viola, and Laurie Anderson. She also directs the ongoing "Video Viewpoints" lecture series. Ms. London has written and lectured internationally on video art, and has taught in the Film Department of New York University.

Brian MacNevin

Brian MacNevin was born in Halifax, Nova Scotia. He has been involved with multi-media art as an artist, instructor, curator, organizer and administrator since the late 1960's, and is specifically interested in video and audio related works by visual artists. While in Halifax, he was associated with the Nova Scotia College of Art and Design, first as a student (graduating with a BFA in 1972) and then as an instructor. In 1978, MacNevin was the founding director of the Centre for Art Tapes in Halifax, and for over two years ran a bi-weekly video and audio exhibition program. As Assistant Curator at the Walter Phillips Gallery, he was responsible for organizing exhibitions such as "Vocation/Vacation" (Michael Asher, Hans Haacke, Garry Kennedy); "Image War" (Lucy Lippard and Jerry Kearns); "James Bay Project: A River Drowned by Water" (Rainer Wittenborn and Claus Biegert); and "Audio by Artists". He also initiated video by artists into the gallery/library's permanent collection.

Dorine Mignot

Dorine Mignot studied art history in Amsterdam. She has worked as an art instructor and an editor, as well as a curator. She has been Curator of Painting, Sculpture and Video at the Stedelijk Museum, Amsterdam, for eight years.

Sandy Nairne

Sandy Nairne was born in 1953 and educated at University College, Oxford. He has been Director of Exhibitions at the Institute of Contemporary Arts, London, since 1980. His previous posts include Assistant Keeper in the Modern Collection of the Tate Gallery, and Assistant Director at the Museum of Modern Art in Oxford. He lectures and writes on contemporary art, and other projects he has worked on include the important exhibition of "British Sculpture in the Twentieth Century" at the Whitechapel Art Gallery in London.

Youngblood is author of *Expanded Cinema* (1970), a classic work of media theory and criticism, as well as numerous essays for major American and European journals. He is completing two new books, *The New Renaissance: The Computer Revolution and the Arts*, and *The Future of Desire*, a philosophical and political analysis of the revolutions in biology and electronic technology.

Gene Youngblood

Gene Youngblood is an internationally known author, lecturer, teacher and consultant in electronic art and technology. A respected theorist in the arts and sciences, he is on the faculty of the California Institute of the Arts (Cal Arts) and has also taught at California Institute of Technology (Caltech), Columbia University, The Art Institute of Chicago, UCLA, The University of Southern California (USC), and the State University of New York at Buffalo. In addition, Mr. Youngblood has lectured at more than 100 colleges and universities throughout North America and is a frequent keynote speaker at academic and professional gatherings. He has produced international conferences on The Future Television for the Annenberg School of Communication at USC and for the Directors Guild of America, and has served as consultant to numerous academic and business organizations. A pioneer researcher and scholar in electronic art and technology, he has received research grants from The Rockefeller Foundation, the Rockefeller Brothers Fund, and the National Endowment for the Arts. Mr.

Appendix IV — Credits

Rhonda Abrams, Banff, Alberta (installation)
ACCESS TV, Calgary, Alberta (dubbing services)
Animal Cases, Calgary, Alberta (crating)
Art Metropole, Toronto, Ontario (catalogue distribution)
Ed Cavell, Banff, Alberta (consultation: photographic history)
Kim Chan, Audio Visual Services, The Banff Centre (photography)
Andre Duchaine, Montreal, Quebec
Guy Durocher, VTR Library, CBC Montreal, Quebec (transfers from PAL to NTSC)
Luke van Dyk, Electronic & Film Media, The Banff Centre (video/didactics)
Brian Dyson, Syntax, Calgary, Alberta (graphics, design & book production)
Bob Foley, Library, The Banff Centre (acquisitions)
Peggy Gale, Toronto, Ontario (guest curator)
Gastown Productions, Vancouver, British Columbia (dubbing services)
Richard Green, Canmore, Alberta (proof reading, editing)
Jim Head, Edmonton, Alberta (contributions to lecture series: Alberta Video)
Kathy Huffman, Long Beach, California (guest curator)
Keith Kelly, Ottawa, Ontario
Carl Loeffler, San Francisco, California (guest writer)
Barbara London, New York, New York (guest curator)
Brian MacNevin, Banff, Alberta (guest curator)
Howard Mah, Audio Visual Services, The Banff Centre (equipment maintenance)
Cathy McFarlane, Visual Arts, The Banff Centre
Dorine Mignot, Amsterdam, Netherlands (guest curator)
Sandy Nairne, London, England (guest curator)
Ingrid Oppenheim, Cologne, West Germany
Grant Poier, Off Centre Centre, Calgary, Alberta (contributions to lecture series: Alberta Video)
Rand McNally & Co., Chicago, Illinois (earth simulation)
Eric Richer, Audio Visual Services, The Banff Centre (equipment & maintenance)
Mary Ellen Ross, Communications Department, The Banff Centre (advertising co-ordination)
Willi Schmidt, Electronic & Film Media, The Banff Centre (video & didactics)
Tom Sherman, Ottawa, Ontario
Bill Viola, Long Beach, California (presentation consultation)
Kathleen Watt, Audio Visual Services, The Banff Centre (photography)
Joan Weir, Library, The Banff Centre (video/didactics)
Western Cine Vision, Calgary, Alberta (video equipment)
Gene Youngblood, Valencia, California (guest writer)

Special Thanks To

Kathleen Jones, Walter Phillips Gallery, The Banff Centre (production co-ordination)
Starr Sutherland, Chicago, Illinois (installation)
Ralph Temple, Walter Phillips Gallery, The Banff Centre (production co-ordination)
Ben West, Visual Arts, The Banff Centre (financial administration)
The Canada Council
The Government of Canada (Cultural Initiatives Program, Department of Communications)

Plates/Artists' Biographies

John Watt

Canadian
Born 1952, Toronto, Ontario
Lives in Toronto, Ontario

Videotapes

- 1982/ 1981 *Industrial Track*, 90 min.
1980 *Television by Artists*, (6 part series, 1 of 7 artists)
Two Way Mirror, 30 min.
1979/ 1978 *Walton*, 10 min.
U.F.O.'s, 20 min.
Lost and Found, 60 min.
Paul's Deep Sea Shantung Restaurant (installation)
1978/ 1977 *Off the Top of the Head*, 60 min.
1976 *Sonavisa*, 15 min.
1975 *Three Voices*, 15 min.
Puppet, 15 min.
Sand Man, 4 min.
Who Is It?, 20 min.
1974 *Input*, 25 min.
Choice, 25 min.
Echoes, 10 min.
Split, 28 min.
1973 *This is My Mouth*, 6 min.
Peepers, 20 min.
Hypothetical Fornication, 15 min.
I'm a Killer, 15 min.
1972 *White to Black, Black to White*, 35 min.
Black on White in Two Step, 15 min.

Selected Exhibitions

- 1983 Centre for the Arts, Simon Fraser University, British Columbia
Canadian Cultural Centre, Paris, France
The Red Bar, New York, N.Y., "Bell Canada Construction Surveillance"
Maison de la Culture de Brest, France, "Nouvelle Television"
High Museum, Atlanta, Georgia
Banff Cablevision, Banff, Alberta, "Radio by Artists"
1982 Neutral Ground Cable broadcast, Regina, Saskatchewan, "Videotapes by Artists"
Norman MacKenzie Gallery, Regina, Saskatchewan
49th Parallel, New York, N.Y.
University of Ottawa, Ottawa, Ontario, "Television"
Vehicule Art, Montreal, Quebec
Sydney Biennale, Sydney, Australia
Kijkhuis, Den Haag, Holland, "Television by Artists"

- Akademie der Kunste, Berlin, West Germany, "OKanada"
Via della Croce, Rome, Italy, "Video Roma"
7th Annual International Film Festival, Toronto, Ontario, "Video Video"
1981 London Film Makers Co-op, London, England, "The First National Independent Video Festival"
Radio Centraal broadcast, Antwerp, Belgium
Ikon Gallery Ltd., Birmingham, England, "Canada Days" (one-person)
1980 First Independent Film & Video Festival, Montpelier, Vermont, "Two Way Mirror"
A Space, Toronto, Ontario, *Off the Top of the Head* (one-person)
The Bank, Amsterdam, "Video Culture" (one-person)
Museo del Folklore, "Salon" of Independent Producers, Rome, Italy, "Video Roma 80"
A Space, Toronto, Ontario, "Positioning Perspectives"
1979 Brighton Polytechnical Institute, England, "Collection"
Art Gallery of Hamilton, Ontario, "Selected Short Works"
University of Regina, Regina, Saskatchewan
Gallery 76, Toronto, Ontario, "Off the Top of the Head: Trouble Shooting Art and Science" (one-person)
1978 Agnes Etherington Art Centre, Kingston, Ontario; Washington State College, Bellingham, Washington; New Town Collective Arts Society, Kamloops, B.C., "Selected Short Works"
Mount Allison University, Sackville, New Brunswick, (one-person)
A Space, Toronto, Ontario, "Video Cabaret" (one-person)
Centre for Art Tapes, Halifax, Nova Scotia, "The Scientific Research Bureau of Canada — Off the Top of the Head" (one-person)
1977 The Ontario College of Art, Toronto, Ontario, "Video Tape Presentation" (one-person)
1974 The Mezzanine Gallery, Nova Scotia College of Art and Design, Halifax, Nova Scotia, "Halifax Tapes" (one-person)

Selected Bibliography

- Catalogue "OKanada"*, Akademie Der Kunste, Berlin, December 1982 - January 1983
Catalogue of the 7th Annual International Film Festival, Toronto, Ontario, September 9, 1982
Catalogue, Kijkschrift, September 2, 1982, "World-Wide Video Festival"
Catalogue of the 4th Biennale of Sydney, Sydney, Australia, April 7, 1982
Video Guide, March 1981, Vol. 3, No. 4, "Television by Artist", Satellite Video Exchange
Canadian Forum, May, 1981, "Television by Artists", Philip Monk
Contemporary Arts Press, Spring 1981, "Video Activity in Canada Generates a New Breed of Timekillers", Tom Sherman
Fuse, May 1980, P. 226, "The Lure of the Public", Lisa Steele
The Body Politic, June/July, 1980, P. 30, #64, "Video is not Television, Performance is Not Theatre", Martha Fleming
Criteria, June 1977, Vol. 3, #2, Vancouver, B.C., Russell Keziere
Video Art, 1976 Schneider, Ira, ed., New York; Harcourt, Brace, Jovanovich
Videoscape, 1974-75, Art Gallery of Ontario, Toronto

Industrial Track, 1981/82
NTSC/Colour/Stereo/42 min.



Bill Viola

American
Born 1951, New York, N.Y.
Lives in Long Beach, California

Videotapes

- 1981 *Hatsu Yume*, 55 min.
- 1977/1980 *The Reflecting Pool*, 60 min.
- 1979 *Chott el-Djerid (A Portrait in Light and Heart)*, 28 min.
- 1977/1978 *Palm Trees on the Moon*, 22 min.
- 1978 *Memories of Ancestral Power (The Moro Movement in the Solomon Islands)*, 36 min.
- 1977 *Memory Surfaces and Mental Prayers*, 30 min.
- 1976 *Four Songs*, 33 min.
Migration, 7 min.
- 1975 *Red Tape*, 30 min.
Gravitational Pull, 10 min.
A Million Other Things, 8 min.
- 1974 *August '74*, 12 min.
Eclipse
- 1973 *In Version*, 6 min.
Cycles, 8 min.
Level, 8 min.
Polaroid Video Stills, 10 min.
Information, 30 min.
Vidicon Burns, 12 min.
Composition 'D', 10 min.
Passage Series, 15 min.
- 1972 *Tape I*, 10 min.
Wild Horses, 15 min.
Instant Replay, 20 min.

Video Installations

- 1982 American Film Institute Video Festival, Los Angeles, California, *Reasons for Knocking at an Empty House*
- 1979 Media Study, Buffalo, N.Y., *Moving Stillness (Mt. Ranier, 1979)*
The Museum of Modern Art, New York, *He Weeps for You*
- 1977 Documenta 6, Kassel, West Germany, *He Weeps for You*, The Kitchen, New York, *He Weeps for You*
- 1976 Art Gallery, California State University, Long Beach, California, *Olfaction*
- 1975 Everson Museum, Syracuse, N.Y., *Rain*
Vehicule, Montreal, Quebec, *Origins of Thought*
Zona, Florence, Italy, *Il Vapore*
- 1974 Musée des Arts Decoratifs, Lausanne, Switzerland, *Trapped Moments*

Selected Exhibitions

- 1983 Santa Fe, New Mexico, "Video as Attitude"
Palais des Beaux-Arts de Charleroi, Charleroi, Belgium, "Art Video: Retrospective et Perspectives"
U.S. Film/Video Festival, Park City, Utah (also 1982)
American Center, Paris, France (one-person)
- 1982 Long Beach Museum of Art, California, "Dreams and Nightmares"
Stedelijk Museum, Amsterdam, "'60/'80 Attitudes Concepts Images"
Biennial Exhibition, Sydney, Australia
Whitney Museum of American Art, New York (one-person)
WNET/13, New York broadcast, *Hatsu-Yume (First Dream)* The Museum of Modern Art, New York, "Projects" Video
- 1981 Portopia '81 International Video Art Festival, Kobe, Japan
Anthology Film Archives, New York (one-person)
- 1980 The Museum of Modern Art, "US Japan Video Art Exhibition", (touring exhibition)
Long Beach Museum of Art, Long Beach, California (one-person)
Video Gallery Scan, Tokyo, Japan (one-person)
Kawaji Onsen, Japan, "Fog Sculpture — a Fog, Sound, and Light Festival", performance
WNET/13 broadcast, New York, *Chott el-Djerid (A Portrait in Light and Heat)*
WGBH TV broadcast, Boston, Massachusetts, *Four Songs*
Akademie der Kunst, Berlin, "Für Augen Und Ohren"
- 1979 Everson Museum of Art, Syracuse, N.Y., "Everson Video Review" (touring exhibition)
Whitney Museum of American Art, New York Biennial Exhibition (also 1981 and 1975)
Radio-diffusione Belge, Leige, Belgium broadcast, 6 part series
The Museum of Modern Art, New York (one-person)
Media Study, Buffalo, New York (one-person)
- 1978 Tokyo International Video Art Exhibition, Japan
WXXI TV, Rochester, N.Y., *Migration*
WNET/13 broadcasts, New York, *Four Songs*, *Memory Surfaces and Mental Prayers*, *Memories of the Ancestors — the Solomon Islands*
- 1977 Documenta 6, Kassel, West Germany
Musée d'Art Moderne, Paris, Biennial Exhibition
The Kitchen, New York, performance (one-person)
WGBH TV, Boston, Massachusetts, artists showcase series
Festival d'Automne, Paris, performance
- 1976 San Francisco Museum of Art, California, "Video Art — An Overview"
- 1975 Long Beach Museum of Art, Long Beach, California (one-person)
Everson Museum of Art, Syracuse, New York (one-person)
Vehicule Art, Montreal, Quebec (one-person)
Zona, Florence, Italy (one-person)
- 1974 Kunstverein, Cologne, West Germany, "Project '74"
Kennedy Center, Washington, D.C. "Art Now '74"
The Kitchen, New York (one-person)

Reasons for Knocking at an Empty House, 1983
NTSC/B&W/Stereo/10 min.



Jane Veeder

American
Born 1944
Lives in Chicago, Illinois

Selected Exhibitions

- 1983 United States Film & Video Festival, Utah
Long Beach Museum of Art, Long Beach, California, "The Artist & The Computer"
- 1982 Photoshow International (Highlights of The National Video Festival) — touring exhibition
First Annual Pacific Northwest Computer Graphics Conference, Eugene, Oregon
Siggraph '83, Boston, "Latest & Greatest"
American Film Institute, Los Angeles, National Video Festival
Rochester Institute of Technology, Rochester, N.Y., "The Designer & The Technology Conference"
Museum of Modern Art, New York, "Video from Chicago"
The Kitchen, New York, "Chicago Videotape Review"
Chicago Filmmakers
Utrecht Art Center, Holland, "Experiment '82"
- 1981 Global Village, New York, "Video: Chicago Style"
Siggraph '81, Dallas, Texas, "Film/Video Show: Art & Entertainment"
Anthology Film Archives, "Report from Chicago"
Long Beach Museum of Art, Long Beach, California, "The Technology and Its Art in the 80's"
- 1980 German Film Archive, Berlin, Computer Film Festival
Media Study, Buffalo, N.Y.
Museum of Contemporary Art, Chicago, Illinois
- 1979 Biddick Farm Arts Centre, England
Museo Folklore Romano, Rome, Italy, "Video Roma '79"
Third Annual Atlanta Independent Film & Video Festival
- 1978 10th International Encounter on Video, Tokyo SAIC, Chicago, Illinois, "Fellowship Exhibition"

Publications

Two-Way TV, 1980, Chgo Editing Center Newsletter

Bibliography

Softalk magazine, 1983, "Chicago Artist Accelerates to Warp Speed"
Robotics Age, 1982
Science News, 1982, Vol. 122, "Computing for Art's Sake"
Business Screen Magazine, 1982
Creative Computing Magazine, 1981
Digital Image, 1981, Japan
Computer Graphics & Art Magazine, 1981
Amateur Television Magazine, 1978

Montana, 1982
NTSC/Colour/Stereo/3 min.



John Sturgeon

American

Born 1946, Springfield, Illinois

Lives in Park City, Utah, United States

Videotapes

- 1982 *Spine/Time*, 20 min.
- 1979 *Uroboros*, 10 min.
- 1978 *As Above, As Below*, 14 min.
Of Matter, Of Mind, 9 min.
- 1977 *I Will Take You*, 14 min.
- 1976 *2 Aspects*, 4 min.
Conjunct, 5 min.
- 1975 *The Two of Triangles*, 2 min.
Shapes from the Bone Change, 4 min.
- 1974 *Waterpiece*, 7 min.
Nor/Mal Con/Verse, 4 min.
Shirt, 6 min.
Hands Up, 9 min.
- 1973 *X*, 11 min.
Translate, 22 min.
Dwelling/Oar, 28 min.
- 1971 *Visitor*, 29 min.
Video I, 30 min.

Selected Screenings

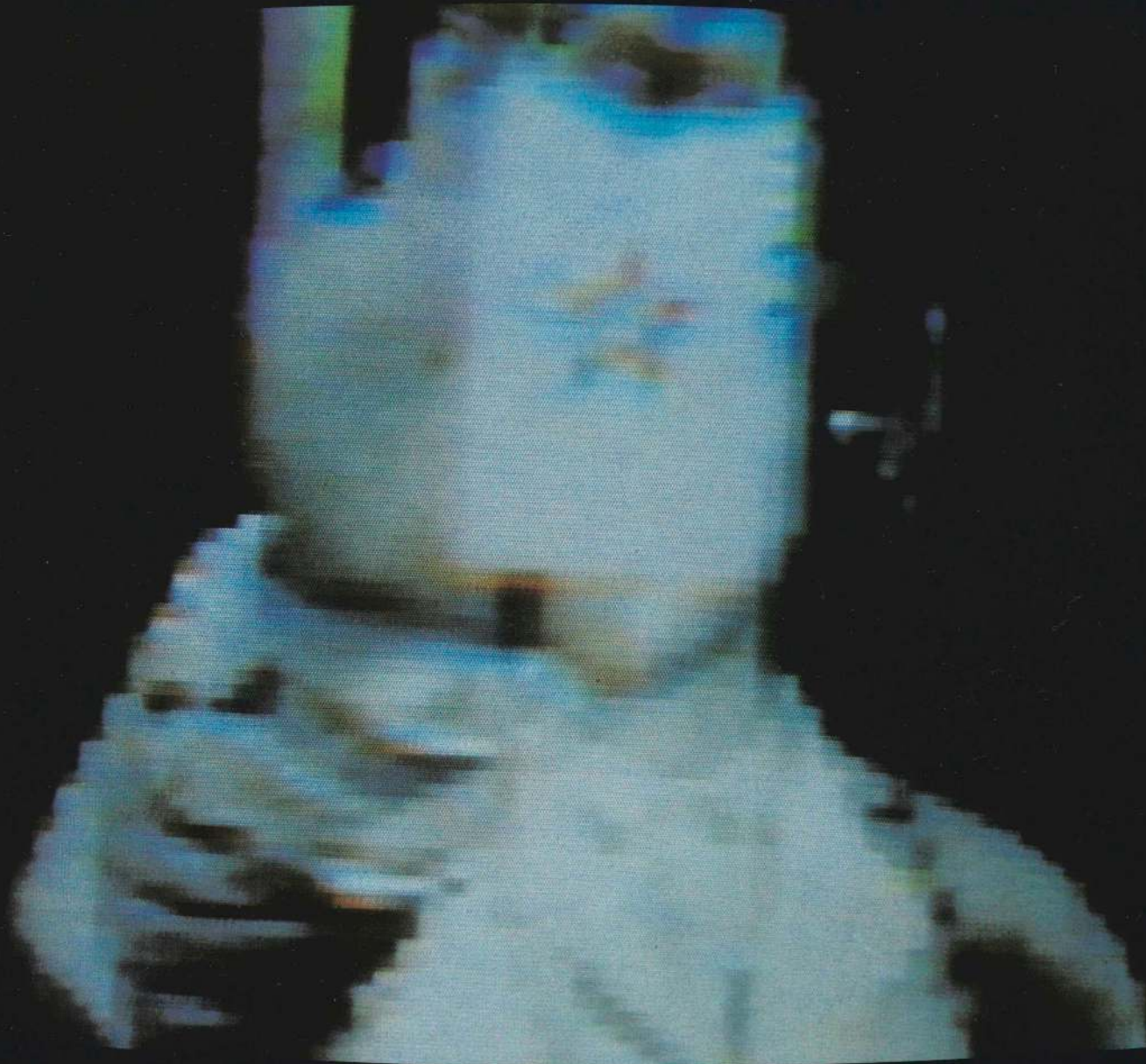
- 1983 The School of the Art Institute of Chicago Gallery, Chicago, Illinois
University of Utah, Salt Lake City, Utah
- 1982 Corroboree Gallery, University of Iowa, Iowa City, Iowa
University of Iowa, Iowa City, "Colloquium"
University of Wyoming, Laramie, Wyoming
Aorta Gallery, Amsterdam, Holland
Montevideo Gallery, Amsterdam, Holland
United States Film and Video Festival, Park City, Utah
- 1981 University of Oklahoma, Norman, Oklahoma
Utah Media Center, Salt Lake City, Utah, "California Video"
- 1980 The Salt Lake Art Center, Salt Lake City, Utah
Corroboree Gallery, University of Iowa, Iowa City, Iowa
The Museum of Modern Art, New York, "Video: Art as Alchemy"
SOHO Television, Manhattan Cable, New York, N.Y.
- 1979 Los Angeles Institute of Contemporary Art, Los Angeles, California
De Appel, Amsterdam, Holland, "Videotapes Uit Los Angeles, California"
- 1978 Festival Dei Popoli, Firenze, Italy
Anthology Film Archives, New York, N.Y.
University of California, Santa Barbara, California
University of California, Irvine, California

Selected Exhibitions

- 1983 9th Annual Ithaca Video Festival, Ithaca, N.Y.
7th Atlanta Independent Film & Video Festival, Atlanta, Georgia
- 1982 2nd Intermedia Arts Festival, University of Iowa, Iowa City, Iowa "No Earth/No Earth Station"
Interactive Satellite Video/Performance collaborative, University of Iowa, Iowa City, Iowa, "Artists in Television Conference"
Museum of Modern Art, New York, "Performance Video"
- 1981 Anthology Film Archives, New York, N.Y. (one-person)
7th Annual Ithaca Video Festival, Ithaca, New York (travelling exhibition)
- 1980 Museum of Modern Art, New York, N.Y., "Video: New York, Seattle, and Los Angeles" (travelling exhibition)
22nd Annual American Film Festival, New York, N.Y.
- 1979 L.A. Louver Gallery, Venice, California (one-person)
Museum of Modern Art, New York, N.Y., "Contemporary Sculpture Selections from the Museum of Modern Art"
- 1978 The Museum of Modern Art, New York (one-person)
Long Beach Museum of Art, Long Beach, California, "Two Video Installation" (one-person)
Los Angeles Institute of Contemporary Art, Los Angeles, California (one-person)
Media Study Center, Buffalo, New York
Mary Porter Sesnon Art Gallery, University of California, Santa Cruz
Neuberger Museum, State University of New York, "Self-Portrait to Autobiography", (travelling exhibition)
- 1977 And/Or Gallery, Seattle, Washington (one-person)
L.A. Louver Gallery, Venice, California, "Conjunction/Opposition II"
California Museum of Science and Industry, Los Angeles, California, "Filmvid"
Casat Gallery, La Jolla, California (two-person)
- 1976 Site, San Francisco, California (one-person)
M.L. D'Arc Gallery, New York, N.Y., "Video from Outside"
Art Gallery of New South Wales, Sydney, Australia, "1976 Biennale of Sydney"
Long Beach Museum of Art, Long Beach, California, "Southland Video Anthology 1976"
Museum of Contemporary Art, Caracas, Venezuela, "6th International Open Encounter of Video"
- 1975 Whitney Museum of American Art, New York, "1975 Biennial of Contemporary American Art"
Serpentine Gallery, London, England, "The Video Show"
- 1974 Baxter Gallery, California Institute of Technology, Pasadena, California, "C.A. 90291"
Mark Taper Forum Experimental Lab Theater, Hollywood, California, "Spin 411"

Spine, 1982
Time

NTSC/Colour/Stereo/20 min.



Peter Struycken

Dutch

Born 1939, The Hague

Lives in Gorinchem, The Netherlands

From 1962 produced work with a systematic basis.

From 1968 worked with the aid of a computer.

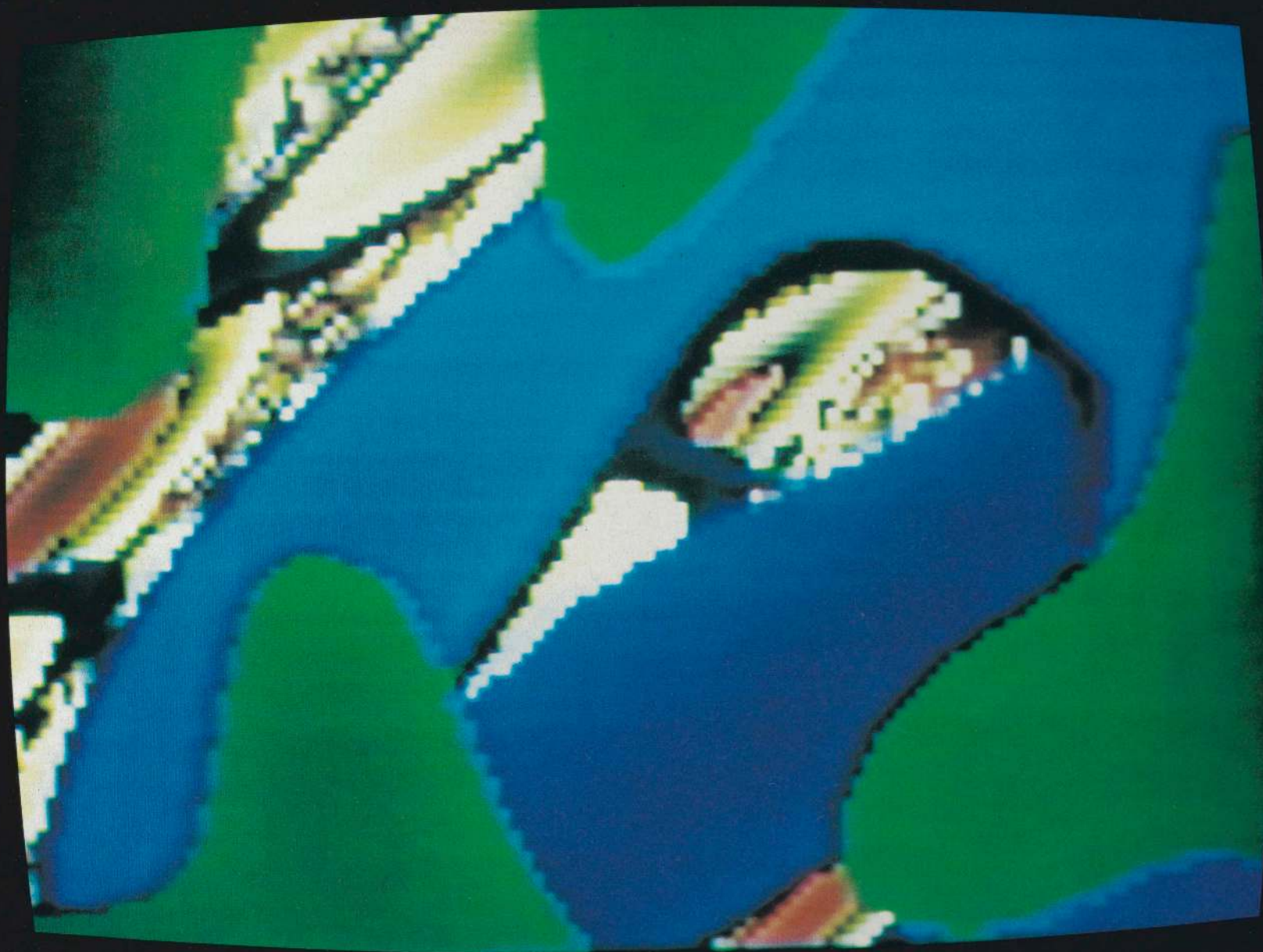
In addition to autonomous work, produced work linked with architecture and town planning.

1966, 1967, 1975, 1977, 1980: one-man exhibitions in Dutch museums.

Exhibits annually at Galerie Swart in Amsterdam.

Shift 31, 1982

NTSC/Colour/Stereo/21 min.



Lisa Steele

American

Born 1946, Kansas City, Missouri, United States
Lives in Toronto, Ontario, Canada

Videotapes

- 1980/ *Gloria*, 60 min. (series of four tapes)
1979 *Tunnel of Love*, 12 min.
Oh No, 10 min.
Gloria, 17 min.
Court Date
- 1978 *The Damages and Makin' Strange*, 29 min.
- 1978/ *The Scientist Tapes*, 51 min. (series of four tapes)
1977 *Atlanta Georgia/Cold Spring Harbour Long Island*
By Commercial Airliner
En Route to Las Vegas
At a Later Date
- 1977/ *Waiting for Lancelot*, 90 min. (series of seven tapes)
1976 *G's Dream*
I'm Having Trouble With My Heart
186,000 miles/second
The View
Domestication (Arthur Speaks)
At Snake Spring
The Witness (The Testimony of Lancelot)
- 1976 *Life Story*, 20 min.
The Ballad of Dan Peoples, 8 min.
The Biography of Tom Sherman, 21 min.
- 1975 *Facing South*, 20 min.
- 1974 *Birthday Suit, with scars and defects*, 12 min.
A Very Personal Story, 17 min.
Outlaws, 20 min.
Internal Pornography, 30 min.
- 1973 *Sleep/Dream Vigil*, 30 min.

Selected Exhibitions

- 1983 University of Western Ontario, London, Ontario, "Female Archetypes in Art" (one-person)
Institute of Contemporary Art, Boston, Massachusetts; Harbourfront, Toronto, Ontario, "In the Dark" (one-person)
- 1982 Powerhouse/Articule, Montreal, Quebec, "Un Art Engage"
New York University, New York
Scottsdale Center for the Arts, Scottsdale, Arizona
National Museum of Science satellite broadcast to the Pompidou Centre, Paris
Biennale of Sydney, Sydney, Australia
Kunst Akademie, Berlin, "OKanada"

Women in Focus, Vancouver, British Columbia, "Exploring Feminist Video Styles"

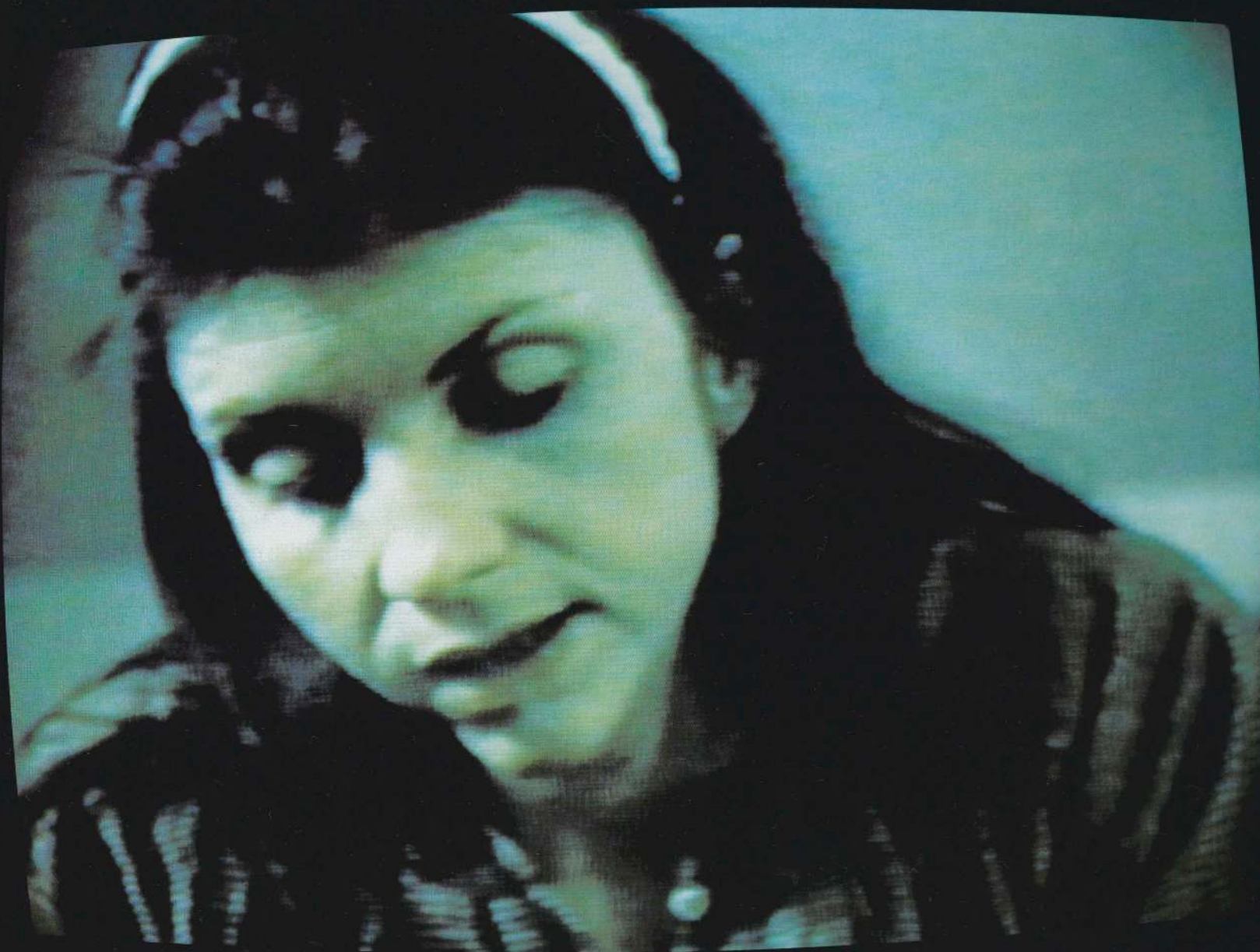
ARC, Toronto, Ontario (one-person)

- 1981 SAW Gallery, Ottawa, Ontario; Latitude 54, Edmonton, Alberta, "Approaching Video"
Festival of Festivals, Toronto, Ontario, "Video/Video"
Vancouver Art Gallery, Vancouver, British Columbia (one-person)
Ed Video, Guelph, Ontario (one-person)
- 1980 Venice Biennale, "Canada Video"
Alberta College of Art Gallery, Toronto, Ontario
Harbourfront, Toronto, Ontario, "222 Warehouse"
Pratt Institute Gallery, Brooklyn, New York, "First Person Singular"
Prime Video, Montreal, Quebec, "Video"
Arthur Street Gallery, Winnipeg, Manitoba, "Recent Work"
P.S. 1, New York, N.Y., "Canadian Tapes"
Musée D'Art Modern, Bordeaux, France, "Video"
Art Gallery of Ontario, Toronto, Ontario, "Projected Parts"
- 1979 Canada House, London, England (one-person)
McIntosh Gallery, London, Ontario (one-person)
Mississippi Museum of Art, Jackson, Mississippi, "60 Cycles: The Art of Video"
York University Art Gallery, Toronto, Ontario, "Content in the Airwaves"
Rome, Italy, "Decci Anni"
- 1978 Art Metropole, Toronto, Ontario (one-person)
Media Study, Buffalo, New York (one-person)
Bonnefante Museum, Holland, "Video Art"
Art Gallery of Ontario, Toronto, Ontario, "Autobiography"
Vancouver Art Gallery, "Video Art"
Coventry, England, "Video Art '78"
Kunsthalle, Basel, Switzerland, "Canadian Art"
- 1977 Museum of Modern Art, New York, N.Y., "Projects: Video IX"
Long Beach Museum of Art, Long Beach, California, (travelling exhibition), "Southland Video Anthology: Part 4"
Thomas Lewallen Gallery, Los Angeles, California (one-person)
The National Gallery of Canada, Ottawa, Ontario, "Another Dimension"
XIV Bienal Internacional de Sao Paulo, Sao Paulo, Brazil
Museum of Contemporary Art, Houston, Texas

Bibliography

- Fireweed*, Summer 1980, "Lisa Steele: Hearing Voices"
The Body Politic, June/July, 1980, No. 64, "Elizabeth Chitty/and Lisa Steele: co-optation", Martha Fleming
Canada Video, Venice Biennale 1980 catalogue, Bruce Ferguson
Centerfold, July 1979, "Lisa Steele: Recent Tapes", Clive Robertson
Parachute, Summer 1979, "Reviews", Rene Blouin
Performance by Artists, 1979 (Art Metropole), "Auto-Morons", A. A. Bronson
Vie des Arts, Spring 1977, "Video, regard introspectif", Peggy Gale
Parachute, Summer 1977, "Video has captured our imagination"

Some Call It Bad Luck, 1982
NTSC/Colour/Stereo/50 min.



Edward Slopek

Canadian

Born 1953, Manchester, England

Lives in Halifax, Nova Scotia, Canada

Videotapes

- 1983 *Don't Look at This Videotape*
- 1980 *Embodiments of Mind II*
- 1979 *Clown of God*
Black Box (On Being a Reading of Excerpts from Book IX of the Confessions of St. Augustine)
- 1978 *Embodiments of Mind*

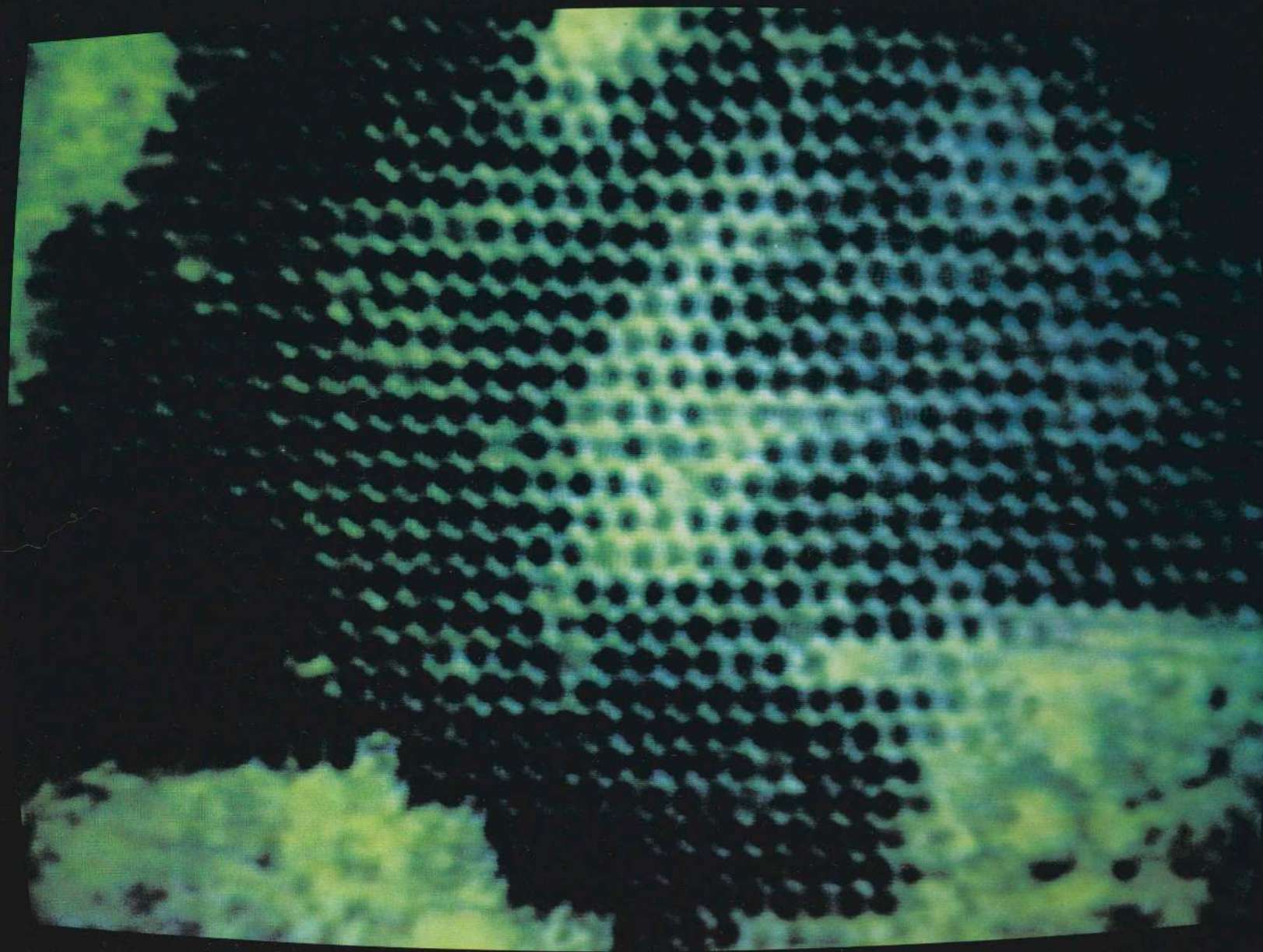
Video Installations

- 1981 Confederation Centre, Charlottetown, Prince Edward Island, *Plato Non-A*,
"New Uses for Television"
Art Gallery of Nova Scotia, Halifax, Nova Scotia, *Sema Fore Ames*
- 1980 Centre for Art Tapes, Halifax, Nova Scotia, *Wall*
- 1979 Eye Level Gallery, *Myth of Origin*
Center for Art Tapes, *Black Box (On Being a Reading of Excerpts from Book XI of the Confessions of St. Augustine)*
Anna Leonowens Gallery 2, *Nightmare (3 essays for Edward O. Wilson)*
- 1978 Anna Leonowens Galleries 1 & 2, *Meditations on Orcinus Orca, Tursiops Truncatus and Homo Ludens*

Selected Exhibitions

- 1983 Mount St. Vincent University Art Gallery, Halifax, Nova Scotia,
"Appropriation/Expropriation"
Stuttgart, Germany, "Kunstler Aus Canada"
49th Parallel, Centre for Contemporary Canadian Art, New York, N.Y.
- 1982 Akademie der Kunste, Berlin, West Germany, "OKanada"
La Chambre Blanche, Quebec City, Quebec, "Événement Video"
Walter Phillips Gallery, The Banff Centre, Banff, Alberta, "Creating Events for and About Television"
- 1977 Art Gallery of Nova Scotia, *Meditations on Orcinus Orca*
- 1974 Vehicule, Montreal, Quebec, *Slaam*, "Brother André's Heart Show"

Don't Look at This Videotape, 1983
NTSC/Colour/Silent/20 min.



John Scarlett-Davis

British

Born 1950, Hereford, England

Lives in London, England

Videotapes

1982/ *Oh Superman*, 5 min.

1983 *Money*, 3 min.

Curtain, 20 min.

T.V. Dinner, 20 min.

Non-Stop Cut-Up, 6 min.

A-Z, 50 min.

Broadcast, 3 min.

Savage Progress, 3 min.

Behaviour Red, 3 min.

The Wardrobes of the Mind, 5 min.

Tim and Terry, 60 min.

Films

1981 *Bored Boy*, 6 min.

Under the Influence, 30 min.

Torso, 10 min.

Minority Sports, 5 min.

T.V. Games, 15 min.

Selected Exhibitions

1983 Museum of Modern Art, Long Beach, California

Cairn Gallery, Paris, France

The Ottawa International Festival of Video Art, Ottawa, Ontario

Antena 1, Paris, France and Channel 4, London, television broadcast

1982 London Film Co-op, London, England

Air Gallery, London

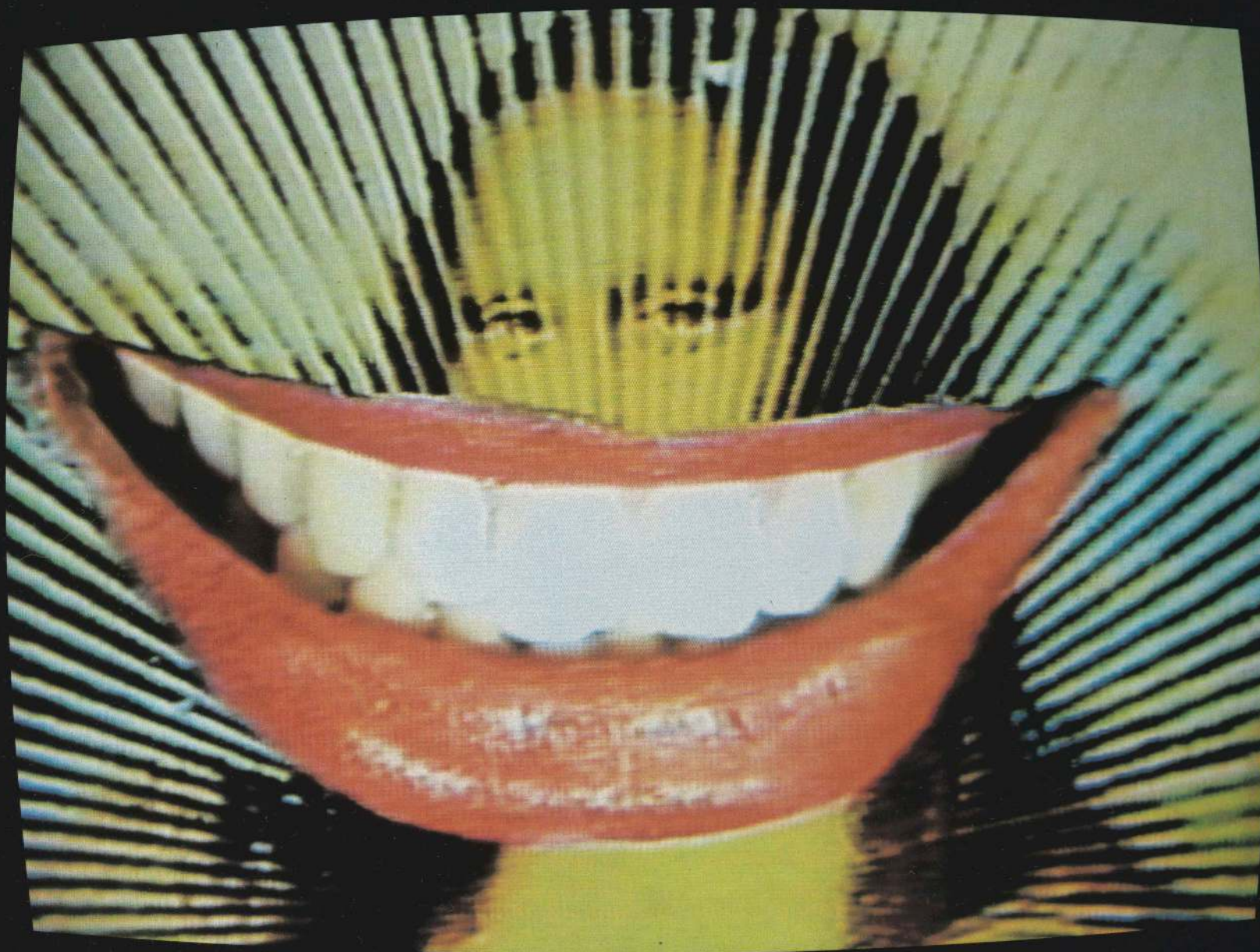
B2 Gallery, Wapping

Institute of Contemporary Arts Cinemateque, London (one-person)

J.V.C. Gallery, Picadilly (one-person)

A - Z, 1982

NTSC/Colour/Stereo/46 min.



Tony Oursler

American

Born 1957, New York City, New York, United States
Lives in New York City

Videotapes

- 1983 *My Class*, 10 min.
Theme Song from SiFi, 5 min.
Rome Hilton, 2 min.
- 1982 *Son of Oil*, 18 min.
- 1981 *Grand Mal*, 23 min.
- 1980 *The Loner*, 32 min.
The Rosey Finger of Dawn, 10 min.
- 1978/ *Diamond Head*, 18 min.
- 1979 *Good Things and Bad Things*, 15 min.
Life, 5 min.
- 1977/ *The Life of Phillis*, 55 min.
- 1978
- 1977 *Joe, Joe's Transsexual Brother and Joe's Woman*, 30 min.

Selected Exhibitions

- 1983 York University, Toronto, Ontario
ICA, Boston, Massachusetts, "Funny/Strange"
M/T Channel 10, New York, N.Y., "The Live Show"
The Red Bar, New York
Palais Des Beaux-Arts, Belgium, "Art Video Retrospectives et Perspectives"
The Museum of Modern Art, Travelling Exhibition, "20 Contemporary American Video Tapes"
Media Study, Buffalo, New York, "My Sets" (one-person)
A-Space, Toronto, Ontario, "Evening-Son of Oil" (one-person)
- 1982 Walker Art Center, Minneapolis, Minnesota (one-person)
Boston Film/Video Foundation, Boston, Massachusetts (one-person)
P.S.I., New York, "A Scene" (one-person)
The Kitchen, New York, "Complete Works" (one-person)
Channel 10, Soho TV, New York (one-person)
International Film Festival, Seville, Spain
Utah Media Center
The Kitchen, New York, "Return/Jump"
80 Langton Street, San Francisco, California, "Twilight"
London Regional Art Gallery, Toronto, Ontario
"Video Video", Toronto, Ontario
Donnell Film Library, New York
"Festival of Festivals", Toronto
Sydney Biennale, Australia
Sonnebend Gallery, New York
The Long Beach Museum, California, "New T.V. New York"
The Museum of Modern Art, New York, "New Images"
University of San Diego, California, "Running Commentary" SUSHI

- Artistes Space, New York, "Interiors, Facades, Landscapes"
London Video Arts, England
Danceteria, New York
Global Village, New York, "NYC Art Video 2"
University of Wisconsin-Milwaukee
Iowa Cable TV
Hall Walls, Buffalo, New York
The San Francisco Video Festival (Travelling Exhibition)
- 1981 The New Museum, New York, "Not Just For Laughs"
Kobe Video Festival, Japan
Los Angeles Film Exhibition, California
Castelli Graphics, New York, "Love is Blind"
PSI, New York, "Funny Video"
Museum of Modern Art, New York, "The More You Take From It, The Bigger It Gets"
University Art Museum, Berkeley, California, "All My Work"
Filmex, Los Angeles, "New Video"
Hall Walls, Buffalo, New York, "Video-Slides-Songs"
Mudd Club, New York, "Beware of the Dog"
Artists TV Network, Channel 10, "California Video"
University of California at Berkeley Art Museum (one-person)
The Museum of Modern Art, New York, "Video Viewpoints" (one-person)
The School of the Art Institute of Chicago, Illinois (one-person)
- 1980 Los Angeles Contemporary Exhibitions, California, "Tony Oursler and Van Waterford", "By-Products"
Studio Gallery, Berlin, Germany, "2nd Generation Video"
Everson Museum, Syracuse, New York, "New Video"
Anthology Film Archives, New York, "New Narrative Video from CA"
Long Beach Museum of Art, "California Video"
XI Biennale Musée d'Art Moderne, Paris, France
- 1979 The Kitchen, New York, "The New West"
Los Angeles Institute of Contemporary Art, California, "10 Artists: Videotapes"
- 1978 Los Angeles Institute of Contemporary Art, "15 Artists"

Grand Mal, 1981
NTSC/Colour/stereo/23 min.



Ian Murray

Canadian

Born 1951, Pictou, Nova Scotia

Lives in Toronto, Ontario, Canada

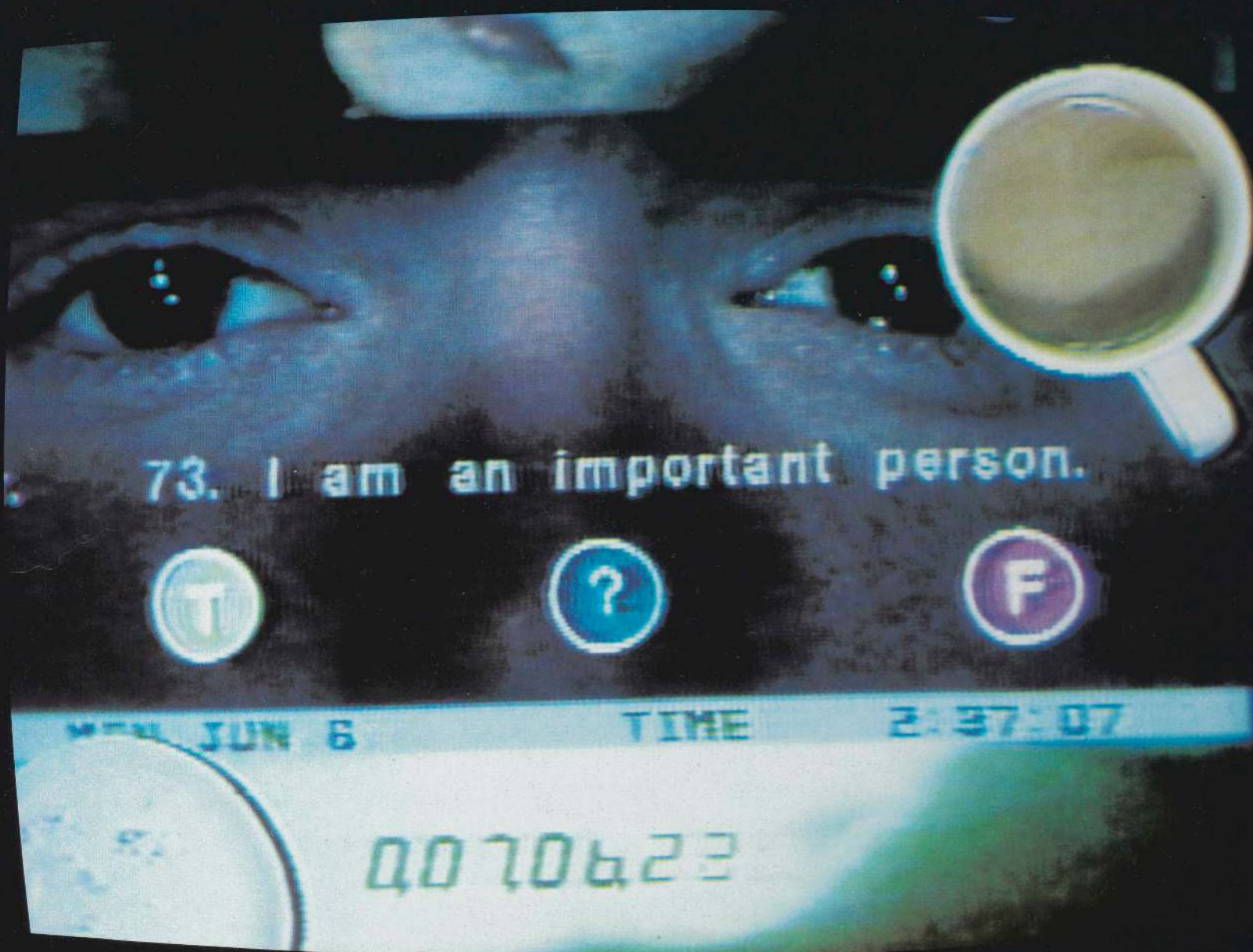
Selected Exhibitions

- 1983 Eye Level Gallery, Halifax, Nova Scotia (one-person)
Walter Phillips Gallery, The Banff Centre, Banff, Alberta, "Audio by Artists" — broadcasts by Radio/Radio, Calgary, Alberta and Banff Cable Radio, Banff, Alberta
- 1982 Tate Gallery, London, England, "Live to Air"
Biennale of Sydney, Sydney, Australia
Touring exhibition, "Sonorita Prospettiche"
Biennale di Venice
- 1981 Franklin Furnace, New York, N.Y., "Soundworks II"
Ikon Gallery, Birmingham, England, "Canada in Birmingham"
Walter Phillips Gallery, Banff, Alberta, "Creating Events For Or About Television"
- 1980 Centre for Art Tapes, Halifax (one-person)
Mercer Union, Toronto, Ontario (one-person)
A Space at 222 Warehouse, Toronto Art Fair, Ontario
Akademie der Kunst, Berlin, "Audio Art"
- 1979 Centre for Art Tapes, Halifax (one-person) also 1978
Mississippi Museum of Art, Jackson, Mississippi, "Video Art"
Moderne Art Galerie, Vienna, "Audio Scene '79" (touring)
Western Front, Vancouver, British Columbia (one-person)
- 1978 Artists Space, New York, "Audio Works"
Fort Worth Museum, Texas, "The Record as Art — From Futurism to Conceptual Art"
Museo Progreso, Livorno, Italy
Galerie Gaetan, Geneva (one-person)
Akumulatory 2, Poznan, Poland (one-person)
- 1977 Institute d'Art Contemporain, Montreal, Quebec; National Gallery of Canada, Ottawa, Ontario, "03 23 03"
- 1976 Anna Leonowens Gallery, Halifax (one-person)
A Space, Toronto, Ontario (one-person)
Forest City Art Gallery, London, Ontario, "Video from Eastern Canada"
- 1975 Palais des Beaux Arts, Brussels, "Artists' Videotapes"
Killam Library, Halifax, "Canadian Small Press Productions"
- 1974 Ontario Art Gallery, Toronto, "Videoscapes"
- 1973 Rhode Island School of Design, Providence, Rhode Island (one-person)
- 1970 Dalhousie University, Halifax (one-person) and 1971

Selected Bibliography

- Vanguard*, April 1983, "Audio by Artists", Mary-Beath Laviolette
- OKanada* exhibition catalogue, Berlin, "A History of Video in Canada", Renée Baert
- Fuse*, Feb./March 1982, Toronto, "The Mixed Means of Production", Clive Robertson
- Books by Artists* exhibition catalogue, Art Metropole, Toronto, Ontario, 1981, Germano Celant and Tim Guest
- Videoguide*, March 1981, Vancouver, British Columbia, "Television by Artists", Martha Fleming
- Canada in Birmingham* catalogue, 1981, Ikon Gallery, Birmingham, England
- Parachute*, Fall 1980, No. 20, Montreal, "222 Warehouse", Judith Doyle
- Impressions*, Fall 1980, "An Interview with Danny Finkleman and Ian Murray", Issac Applebaum
- The Globe and Mail*, July 11, 1980, Toronto, "Sherman-Murray Showing Tough Going — But Worth It", John Bentley Mays
- Record as Artwork — Futurism to Conceptual Art* catalogue, 1978, Fort Worth Museum, Fort Worth, Texas
- Only Paper Today*, 1976, "Interview with Ian Murray", Robert Handforth, Toronto, Ontario
- Artscanada*, Winter 1973, "Video at N.S.C.A.D.", Garry Kennedy, Toronto

Come On — Touch It: Study #4 for 'Personality Inventory', 1983
NTSC/Colour/Stereo/29 min.



Eric Metcalfe

Canadian

Born 1940, Vancouver, British Columbia

Lives in Vancouver

Videotapes

- 1980 *Crime Time Comix Presents Steel and Flesh*, 12 min. with Dana Atchley
1979 *Three Musicians*, with Robert Young and Hank Bull
1979/1978 *Piranha Farms*, 29 min., Bruce McCrimmon
1977 *Spruce Goose Loop*
1976 *The Brute Saxs*, 26 min.

Selected Screenings

- 1983 Kunsterhaus, Stuttgart, Germany
Akademie der Kunste, West Berlin, "OKanada"
1982 Vehicule Art, Montreal, Quebec
Art Gallery of Ontario, Toronto
Museum of Modern Art, New York, "New Imagery"
Vancouver Art Gallery, Vancouver, B.C., "MANNERRsm"
Scottsdale Art Center, Scottsdale, Arizona, "Canada Festival"
Real Art Ways, Hartford, Connecticut
1981 Video Video Festival, Toronto, Ontario
7th Annual Ithaca Video Festival (touring U.S.A.)
1980 Athens Video Festival, Athens, Ohio
J.V.C.'s Third Annual Tokyo Video Festival, Tokyo
Savoy Tivoli, San Francisco, California
San Francisco Video Festival, San Francisco
1979 Centre for Art Tapes, Halifax, Nova Scotia
1978 Museum of Modern Art, New York, N.Y.
And/Or Gallery, Seattle, Washington

Selected Exhibitions

- 1981 C.B.C. T.V. Winnipeg, "Re: Winnipeg Video Forum"
1980 Robson Square Exhibition Area, Vancouver, B.C., "Celebration of Wood"
Western Front, Vancouver, B.C., "Dr. and Lady Brute Present Spots Before Your Eyes"
1979 And/Or Gallery, Seattle, Washington, "Chair Show"
Pumps Gallery, Vancouver, B.C., "For the First Time" (two-person)
1977 Channel 8, Vancouver, B.C., Evening News broadcast
"90 Minutes Live" television broadcast
Western Front, Vancouver (one-person)
Artons, Calgary, Alberta (one-person)
Vancouver Art Gallery, Vancouver, "From This Point of View"

9th Annual Burnaby Print Show, Burnaby, B.C.

A Space Gallery, Toronto, "Off the Wall"

Western Front at Pumps Gallery, Vancouver

National Gallery, Ottawa, Ontario

- 1976 Victoria Art Gallery, Victoria, B.C.
North Carolina Museum of Art, Raleigh, North Carolina
Mildura, Australia, The Mask Show
1975 Art Information Festival, Vleeshal Townshall, Nederland
Channel 19, Toronto, Ontario, "William Roland Show"
C.B.C., Toronto performance on the "Bob McLean Show"
1973 A Space Gallery, Toronto, Ontario (one-person)
National German T.V. broadcast, "Survey on Canadian Artist Life Styles"

Bibliography

- Parachute Magazine*, Jan. 1983, pp. 28, 29, Montreal, "Colour Video"/"Vulgar Potential", Peggy Gale
OKanada, Catalogue Akademie der Kunste, Berlin, Germany, 1981, pp. 321-323, "Performance Art", Peggy Gale
Playboard magazine, Nov. 1982, "Adventures in Video", Kevin Barker
Video Guide, 1982, Vol. 20, Vancouver, "New Imagery" show review
Vanguard, Nov., 1981, p. 16, Jennifer Oillie
Fuse magazine, Nov./Dec., 1981, p. 267, Clive Robertson
Globe & Mail, Sept. 1981
Artweek, Nov. 8, 1980
Performance, 1979, p. 117, "Live Art, 1090 to the Present"
Village Voice, Nov. 3, 1975, pp. 106-7, New York
Time Magazine, Oct. 1, 1973
Art in America, Jan. 1973, David Zack
Artscanada, 1977-78, Winter, p. 65; 1976-77 Dec., p. 49

Dana Atchley

American

Born 1941, Boston, Massachusetts

1971-80 Producer/Performer: Roadshow, a multi-media show based on a half-million miles of travel throughout America presented at more than three hundred colleges and universities.

1980-82 Director, Network TV: Initially involved with Satellite earth station technology with the Community Antenna Television Association. Currently providing majority of independently produced programming for Showtime's *What's Up America*. Director of Postcards Associates developing Video Postcards and program insert material for pay, cable and broadcast markets.

Crime Time Comix Presents Steel and Flesh, 1980
NTSC/Colour/Stereo/12 min.



Memory of Your Nose

Tom Hickmore

British

Born 1959, West Ashling, Chichester, Sussex

Lives in Chichester, West Sussex, England

Nicola Rosalie Atkinson-Griffith

Born 1962, childhood in Greenland

Lives in England

The other members of *Memory of Your Nose* are Rin Tin Tin and A. R. Lamb.

Videotapes

- 1983 *... then Alun woke up and found that it had all been a dream ...*
1982 *Delightmare*, 30 min. (Hickmore)
 Locked in, 20 min. (Hickmore)
1981 *Angela's Knees*, 20 min. (Hickmore)

Selected Exhibitions

- 1983 Sheffield Expanded Media Show
1982 The Second National Independent Video
 Institute of Contemporary Arts, London
 Air Gallery, London, "Monitor Minder"
 Newport College of Art, Gwent
 Middlesex Polytechnic
 Art Akademie U2, Oslo, Norway
 London Musicians Co-op
 Newcastle Upon Tyne, "The Basement"
 LVA show at the Air Gallery, London
 Third Bracknell Video Festival
 New Regent, Brighton
 ICA, London

My Surprise, 1982
NTSC/Colour/Stereo/ 4min.



Mary Lucier

American

Born 1944, Bucyrus, Ohio

Lives in New York City, New York

Selected Screenings

- 1982 Women's Caucus for Art, New York, N.Y.
- 1981 School 33 Art Center, Baltimore, Maryland
- 1980 The American Center, Paris
- 1979 The Museum of Modern Art, New York, N.Y.
Boston Film and Video Foundation, Boston, Massachusetts
Visual Studies Workshop, Rochester, N.Y.
- 1978 University Wide Program in the Arts, New York
Global Village, New York
Anthology Video Program, Holly Solomon Gallery, New York
P.S.1, Long Island, N.Y.
- 1977 Mills College, Oakland, California
- 1976 The Everson Museum of Art, Syracuse, N.Y.
- 1975 The Kitchen, New York
- 1973 The Kitchen, Mercer Art Center, New York
- 1970 The Guggenheim Museum, New York
The Walker Art Center, Minneapolis, Minnesota

Selected Exhibitions

- 1983 Biennial Exhibition, Whitney Museum, New York, N.Y.
- 1981 Whitney Museum of American Art, New York (one-person)
Espace Lyonnais d'Art Contemporain, Lyons, France
- 1980 The Hudson River Museum, Yonkers, N.Y. (one-person)
Bowdoin College Art Museum, Brunswick, Maine (one-person)
Interart Center, New York
- 1979 Media Study, Buffalo, N.Y. (one-person)
City University Graduate Center Mall, New York (one-person)
- 1978 The Kitchen, New York (one-person)
The Hudson River Museum, Yonkers
- 1977 And/Or, Seattle, Washington (one-person)
American Cultural Center, Paris
- 1976 Anthology Film Archives, New York (one-person)
- 1975 The Kitchen, New York (one-person)
Galleria Documenta, Torino, Italy
- 1974 Rose Art Museum, Waltham, Massachusetts
405 E. 13th Street, New York
- 1973 10th Annual Avant Garde Festival, New York

Selected Bibliography

- Art in America*, April, 1982, Ann-Sargent Wooster
- Afterimage*, February, 1982, Martha Gever and Marita Sturken
- The Village Voice*, Nov. 18, 1981, Jim Hoberman
- Independent Network News, WPIX/Channel 11, New York, 1981
- En torno al Video*, Ed. Bonet, Muntadas, et al., 1980
- Scenarios*, 1980, Ed. Richard Kostelanetz
- Le Monde*, 1980, Jean-Paul Fargier
- Videoscope*, 1979, Vol. II, No. 3, Deborah Perlberg; July, Victor Ancona
- The New York Times*, April 13, 1979, Grace Glueck
- Art and Cinema*, 1978
- Artforum*, Sept. 1978, Richard Lorber
- Canal*, November, 1977, Jean-Paul Cassagnac
- Medium und Kunst*, 1977, Dr. G. C. Rump
- Video Arts*, 1976, Eds. Schneider and Korot
- SOHO: Downtown Manhattan*, 1976, Joan LaBarbara

Ohio to Giverny: Memory of Light, 1983
NTSC/Colour/Stereo/18 min.



Tony Labat

American

Born 1951, Havana, Cuba

Lives in San Francisco, California, United States

Videotapes/Films

- 1982 *Ñ (enn-yay)*, 10 min.
- 1982/ *Challenge, P.O.V.*, 30 min.
- 1981
- 1981 *Message to Tom*, 5 min.
Up-Close, 7 min.
- 1980 *Room Service*, 5 min.
Babalu, 10 min.
- 1979 *Empty Pools*, 10 min.
Shadow Box, 15 min.
The Gong Show Piece, 2 min.
- 1979/ *David Ireland's House*, 40 min.
- 1978
- 1978 *Black 'n Blue*, 5 min.
- 1977/ *Selected Shorts*, 30 min.
- 1976

Selected Exhibitions

- 1983 *Hallwalls*, Buffalo, New York (one-person)
Emanuel Walter Gallery, San Francisco, California (one-person)
Echo Beach, San Francisco (one-person)
911, Seattle, Washington (one-person)
Video Expo, San Francisco
The Living Art Museum, Reykjavik, Iceland
Earl's, San Francisco
The Motel Tapes, Caravan Lodge, San Francisco
- 1982 San Francisco International Video Festival, Target, San Francisco (one-person)
Pacific Film Archives, Berkeley, California (one-person)
80 Langton Street, San Francisco (one-person)
Al's Bar, Los Angeles, California (one-person)
A.R.E., San Francisco (one-person)
El Museo del Barrio, New York, N.Y. (one-person)
MO David, San Francisco (one-person)
Trocadero Transfer, San Francisco (one-person)
Public Image, New York, N.Y.
S/12 Sculpture, Oakland Museum, Oakland, California
Outdoor Art Club, New York
Stedelijk Museum, Amsterdam, "60-80"
II Festival Internacional de Arte Viva, Almada, Portugal
II National Latino Video and Film Festival, New York
San Francisco Art Institute, San Francisco

- 1981 San Francisco International Video Festival, La Mamelie (one-person)
Museum of Modern Art, New York, N.Y.
The Boarding House, San Francisco (one-person)
La Mamelie, San Francisco (one-person)
Jetwave/Previews, San Francisco (one-person)
National Video Festival, Washington, D.C.
The Drawing Gallery, Poznan, Poland
W.P.A., Washington, D.C.
Northwest Film Study Center, Portland, Oregon
Media Center, Utah
1000, 45 rpm Records, San Francisco (one-person)
The International Cultural Center, Antwerpen, Belgium (one-person)
Los Angeles Contemporary Exhibitions, Los Angeles (one-person)
SOHO TV, New York (one-person)
Keystone Korner, San Francisco (one-person)
Kezar Pavillion, San Francisco (one-person)
P.S.I., New York
The American Center in Paris, France
The Boarding House, San Francisco (one-person)
The Punch Line, San Francisco (one-person)
36 T-Shirts, San Francisco (one-person)
The I-Beam, San Francisco (one-person)
- 1980 Mabuhay, San Francisco (one-person)
Earl's, San Francisco (one-person)
Savoy Tivoli, San Francisco (one-person)
Meadows Mall, Las Vegas, Nevada
And/Or, Seattle, Washington
Art Grip, San Francisco (one-person)
TV Channel 25, San Francisco (one-person)
Museum of Conceptual Art, San Francisco (one-person)
80 Langton Street, San Francisco (one-person)
University of Santa Clara, Santa Clara, California (one-person)
TV Channel 11, San Francisco (one-person)
Video Free America, San Francisco
Paris Biennale, Paris, France
Cultural Center of the Philippines, Manila, Philippines
Intersection Theatre, San Francisco
Long Beach Museum of Art, Long Beach, California
The Video Access Project, Portland, Oregon
- 1979 University of California, Davis, California (one-person)
University of Sacramento, Sacramento, California (one-person)
Franklin Furnace, New York, N.Y. (one-person)
FM Radio KALW 91.7, San Francisco (one-person)
The Registry, San Francisco (one-person)
San Francisco Art Institute, San Francisco (one-person)
The American Indian Center, San Francisco (one-person)
William D. Pawley Gallery, Miami, Florida
Bus Bench Show, Sacramento, California
Video Roma '79, Rome, Italy
- 1978 X International Video Festival, Tokyo, Japan
Today's Place, Antwerpen, Belgium
La Mamelie, San Francisco

Ñ (enn-yay), 1982

NTSC/Colour/Stereo/15 min.



Tina Keane

British
Living in London, England

Selected Exhibitions

- | | | | |
|---------------|--|------|---|
| 1983 | Kitchen Centre, New York, N.Y. "Recent British Video"
St. Paul's Gallery, Leeds, England, "Bedtime Story"
Air Gallery, London | 1975 | Serpentine Gallery Video Show, London
International Film and Video Show, Paris |
| 1982 | Institute of Contemporary Arts, London, "Art and the Sea"
Third Eye Gallery, Glasgow, England, "5 Year Retrospective"
Arnolfini Gallery, Bristol, "Women Live"
Tate Gallery, London, "Live to Air"
Edinburgh Film Festival
Tyneside Film Festival, Newcastle
Norwich Women's Film Festival
Slowdance Centre, Liverpool
J.V.C. Centre, Piccadilly, London, "Dialogue"
Midland Group, Nottingham, "Sense and Sensibility" | 1973 | The London Group at the Whitechapel Gallery, London |
| 1981 | Midland Group, Nottingham, <i>Bedtime Story</i>
Tate Gallery, London, "Performance, Installation, Video, Film"
Audio Arts Tour of Australia. New Cinema
Collective for Living Cinema, New York
Franklin Furnace Gallery, New York, N.Y. | 1971 | Polytechnic of Central London |
| 1980 | Arnolfini, Bristol, "About Time"
Institute of Contemporary Arts, London, England
ICA Cinema, London, "Women's Own"
Edinburgh Film Festival, England
International Woman's Artists Festival, Copenhagen, Denmark
Art Gallery, Esplanade, Rochdale
Battersea Arts Centre, London, England | 1970 | Sigi Krause Gallery, London (one-person) |
| 1979 | Slade School of Fine Art, London and Reading University, "Playpen"
9th International Painting Exhibition, Video Section, Knokke-Heist, Belgium | | |
| 1979/
1978 | Galleria Del Cavallino, Venice (two-person) | | |
| 1978 | Hayward Gallery, London, "She"
Serpentine Gallery, London, "The Swing/Alice Through Reflection"
Peterloo Gallery, Manchester, England
Birmingham Arts Lab, England
Institute of Contemporary Arts Gallery, London, England, "Skipping" | | |
| 1977 | AIR Gallery, London, England, "Alice in Wonderland, A Game for all the Family"
Acme Gallery, London
National Eisteddfod of Wales
Democracy, London
Acme Gallery, London
Action Space, London
Berlin International Woman's Show, Berlin | | |
| 1976 | Edinburgh Arts' Journey, Scotland | | |

Bedtime Story, 1982
NTSC/Colour/Stereo/20 min.



Gary Hill

American

Born 1951, Santa Monica, California

Lives in Barrytown, New York

Videotapes

- 1983 *Primarily Speaking*, 20 min.
1981 *Videograms*, 14 min.
1980 *Processual Video*, 11 min.
Around and About, 5 min.
Black/White Text, 7 min.
Commentary, 1 min.
1979 *Equal Time*, 4 min.
Soundings, 19 min.
Picture Story, 7 min.
Objects with Destinations, 4 min.
1978 *Mouthpiece*, 1 min.
Primary, 2 min.
Elements, 2 min.
Ring Modulation, 4 min.
Sums and Differences, 10 min.
Windows, 8 min.
1977 *Electronic Linguistics*, 4 min.
Bathing, 4 min.
Bits, 3 min.
1976 *Mirror Road*, 7 min.
1974 *Rock City Road*, 12 min.

Selected Screenings

- 1981 Anthology Film Archives, New York (one-person)
Image Dissector, UCLA, Los Angeles, California (one-person)
Video Free America, San Francisco
Otis Art Institute, Los Angeles, California
1980 Video Viewpoints, Museum of Modern Art, New York (one-person)
New York University, New York (one-person)
Center for Media Art, Paris, France
Video 80, San Francisco, California
1979 Media Study, Buffalo, N.Y. (one-person)
1978 Arnolfini Art Center, Rhinebeck, N.Y. (one-person)
Memorial Art Gallery, Rochester, N.Y. (one-person)
1976 Anthology Film Archives, New York (one-person)
Walnut Street Theatre, Philadelphia, Pennsylvania

Selected Exhibitions

- 1981 And/Or Gallery, Seattle, Washington (one-person)
Ithaca Video Festival (travelling exhibition)
National Video Festival, Kennedy Center, Washington, D.C.
1980 Media Study, Buffalo, N.Y.
Hallwalls Gallery, Buffalo, N.Y.
1979 Everson Museum of Art, Syracuse, N.Y. (one-person)
The Kitchen, New York (one-person)
Everson Museum of Art, Syracuse, "Video Revue"
The Kitchen, New York, "Image Processing"
Beau Fleuve, France (travelling exhibition)
Ithaca Video Festival (travelling exhibition)
1978 High Museum, Atlanta, Georgia. Atlanta Independent Video Festival
Video Free America, San Francisco, California
Athens International Video Festival, Athens, Ohio (and 1976)
1977 Everson Museum of Art, Syracuse, "New Work in Abstract Video Imagery"
Williams College Museum of Art, Williamstown, Massachusetts, "Open Stacks"
1976 Woodstock Video Explosion, Woodstock, N.Y. (and 1975)
1975 Museum of Modern Art, New York, "Projects VI"
Avante-Garde Festival, New York

Primarily Speaking, 1981-83
NTSC/Colour/Stereo/20 min.



Steve Hawley

British
Born 1952, Wakefield, England
Lives in London, England

Selected Exhibitions

- 1983 Institute of Contemporary Arts, London, England
Air Gallery, Video Installation Show, London, England
The Kitchen, New York, "Britain Salutes New York"
Saw Gallery, Ottawa, Ontario, International Video Festival
- 1982 Institute of Contemporary Arts, London
Serpentine Gallery, London
Tate Gallery, London, "Art for Boxes"
Video Roma, Rome, Italy

Tony Steyger

British
Born 1957, Wolverhampton, England
Lives in London, England

Videotapes

Rise and Fall, 6 min.
Headache, 4 min.
Drawing Conclusions, The Science Mix, 7 min.

Selected Exhibitions

- 1983 International Video Festival, Saw Gallery, Ottawa
Basement Video Compilation, Newcastle
- 1982 2nd Independent Video Festival, ICA, London
Rock Video Week, ICA, London
The Zap Club, Brighton
Video Roma, Rome, Italy

Drawing Conclusions, The Science Mix, 1982
NTSC/Colour/Stereo/7 min.



General Idea

A. A. Bronson, Canadian, born 1946, Vancouver, B.C., Canada
 Felix Partz, Canadian, born 1945, Winnipeg, Manitoba, Canada
 Jorge Zontal, Canadian, born 1944, Parma, Italy
 Live in Toronto, Ontario, Canada

Videotapes

- 1982 *Loco*, 10 min.
Cornucopia, 10 min.
- 1980 *Off the Wall*, 5 min. segment
- 1979 *Test Tube*, 28 min.
- 1979/ *Hot Property*, 28 min.
 1978
- 1977 *Pilot*, 28 min.
Press Conference, 5 min.
- 1976 *Interview with Foreman Lamanna*, 7 min.
- 1976/ *Going Thru the Motions*, 53 min.
 1975
- 1974 *Blocking*, 17 min.
- 1970/ *Light-On*, 20 min.
 1974

Video Screenings

- 1983 Musée de Quebec, Quebec City
 Belgium, "Raffinerie du Plan K"
 Charlerio, Belgium, "Art Video Retrospectives et Perspectives"
 High Museum, Atlanta, Georgia
- 1982 Art Gallery of Ontario, Toronto, Ontario, "New Narratives for Livingroom Viewing"
 Documenta 7, Kassel, Germany
 Basel Art Fair, Stampa Gallery, Basel, Switzerland, "Art '82"
 Cambridge, Ontario cablecast, "Transmissions"
 CPAC, Bordeaux, France
 Chambre Blanche, Quebec City
 Vehicule, Montreal, Quebec
 Australian Centre for Photography, Sydney
 George Patton Gallery, Melbourne, Australia
 Long Beach Museum, Long Beach, California
 San Francisco Art Institute, California
 Frontier Series, Media Studies, Buffalo, New York
 Experimental Art Foundation, Adelaide, Australia
 La Mamelle, California
 Hart House, University of Toronto, Toronto
 Künstlerhaus, Stuttgart, Germany
- 1981 International Video Festival, Kobe, Japan, "Portopia"
 Toronto Film Festival, Toronto, Ontario, "Video Video"

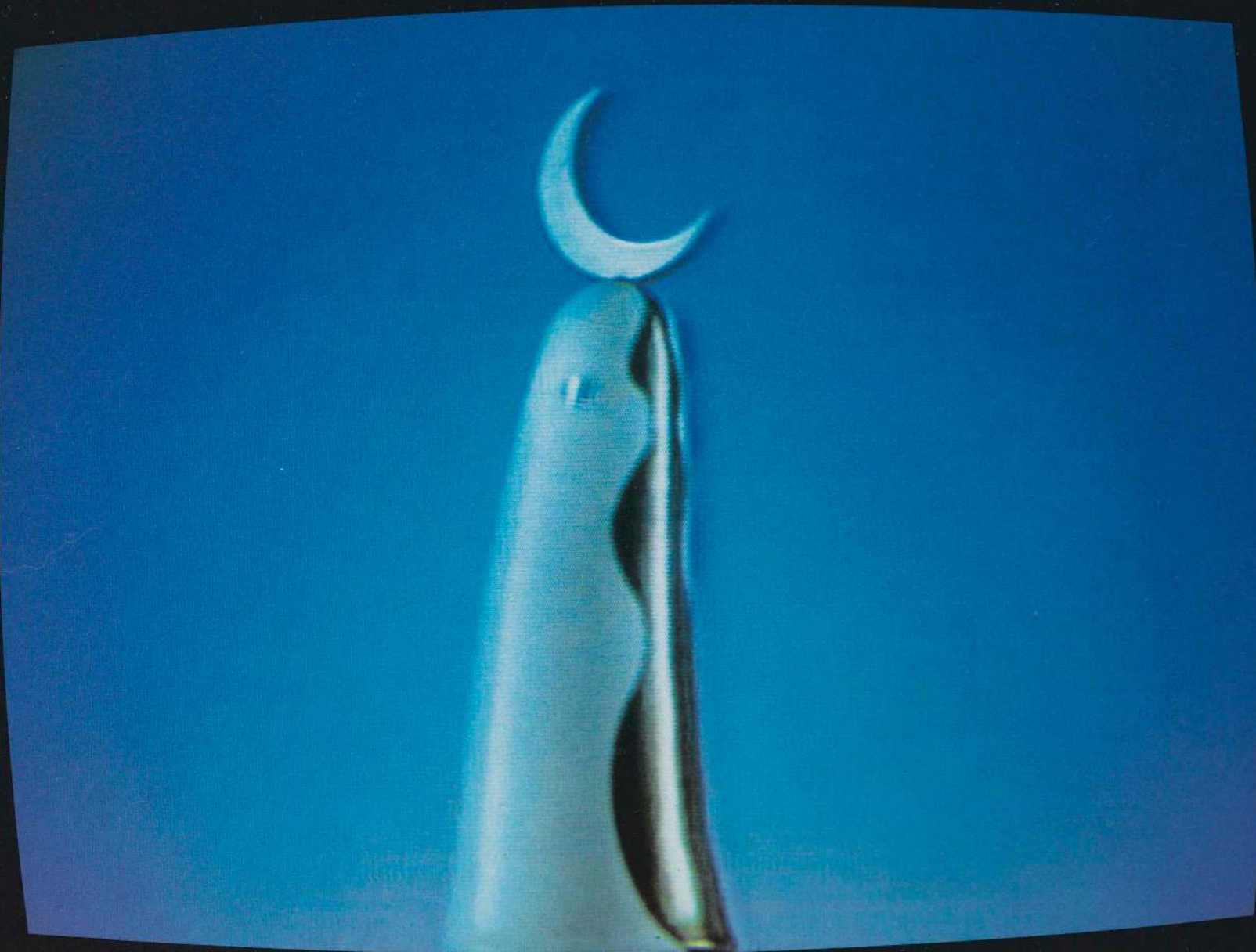
San Francisco Video Festival broadcast on PBS, San Francisco
 WNED TV broadcast, Buffalo, New York, *Test Tube*
 Basel Art Fair, Stampa Gallery, Basel, Switzerland, "Art '81"
 Winnipeg Video Symposium, Winnipeg, Manitoba

- 1980 Venice Biennale, Venice, Italy
 Basel Art Fair, Stampa Gallery, "Art '80", also '79, '78
 PS1, Brooklyn, New York
 The Banff Centre School of Fine Arts, Banff, Alberta
 Musée d'Art Moderne, Paris, France
 Emily Carr College of Art, Vancouver, British Columbia
 Beaverbrook Art Gallery, Fredericton, New Brunswick
- 1979 Museum Folkwang Essen, Essen, Germany, "Video Weeks Essen"
 Stedelijk Museum, Amsterdam, Holland
 De Appel, Amsterdam
 I.C.C., Antwerp, Belgium
 Krinzinger Gallery, Innsbruck, Austria
 Modern Art Gallery, Vienna, Austria

Selected Exhibitions

- 1983 Akademie der Künste, Berlin, "O Kanada"
 Württembergische Kunstverein, Stuttgart, "Artists from Canada"
 I.C.A., London, England
 Art Gallery of Ontario, "Museums by Artists"
 Modern Art Gallery, Vienna, Austria (one-person)
 Stampa Gallery, Basel, Switzerland (one-person)
 Schema Gallery, Florence, Italy (one-person)
- 1982 XYZ Gallery, Toronto, Ontario, "Monumenta"
 PS1, New York, "Beast"
 Centre d'Art Contemporain, Geneva, "Catastrophe"
 Sydney Biennale, Sydney, Australia
 Carmen Lamanna Gallery, Toronto, "Ziggurat Paintings (68-69), (one-person)
 A Space, Toronto, "General Idea's Jorge Zontal", (one-person)
 Centre for Art Tapes, Halifax, Nova Scotia, "Colour Bar Lounge", (one-person)
- 1981 Harbourfront Art Gallery, Toronto, "Art Bank Show"
 A Space, Toronto, "Terminal Building"
 Carmen Lamanna Gallery, Toronto, "Miss General Idea Boutique",
 (one-person)
 Stampa Gallery, Basel, Switzerland, "The Honeymoon is Over" (one-person),
 "Representations Confuses" (one-person)
 49th Parallel Gallery, New York (one-person)
- 1980 Carmen Lamanna Gallery, Toronto, "Consenting Adults" (one-person)
 Canadian Pavilion, Venice, Italy, "Venice Biennale"
 XVI Triennale, Palazzo Triennale, Milan, Italy, "Nouva Immagine"
- 1979 Samangallery, Genoa, Italy, "Playing the Triangle", (one-person)
 Stedelijk Museum, Amsterdam, Holland, "Colour Bar Lounge" (one-person)
- 1978 Institute of Contemporary Art, London, England
 Canada House, London
 Canadian Culture Centre, Paris, France
 Arnolfini Gallery, Bristol, England

Cornucopia, 1982
 NTSC/Colour/Stereo/10 min



Matthew Geller

American
Lives in New York, N.Y., United States

Videotapes

- 1982 *Windfalls*, 20 min.
Times Square Show, 6½ min.
Cardboard Air Band, 12 min.
- 1981 *White Columns*, 17 min.
- 1980 *Times Square Show*, 30 sec.
True Cross Fire, 47 min.
Last War III, 17 min.
Hauling Lobsters, 28 min.
Sing, Croon, Hum a Song, 28 min.
- 1979 *Telefirenze*, 28 min.
Construct, 2½ min.
Struction, 4½ min.
- 1978 *Location "A" (Position "B")*, 18 min.

Selected Screenings

- 1983 Whitney Biennial, New York, N.Y.
- 1982 United States Video Festival, Salt Lake City, Utah
Kunsthalle, Düsseldorf
Museum of Modern Art, "New Imagery", New York, N.Y.
Long Beach Museum of Art, "New York, New York", Long Beach, California
Festival International D-Art, Lacarno
Anthology Film Archives, New York, N.Y.
Monument Revisited, New York, N.Y.
The Kitchen, "Return/Jump", New York, N.Y.
Danceteria, "Save Times Square", New York, N.Y.
Randolph Street Gallery, "Colab/Chicago"
Video Data Bank, Chicago, Illinois
St. Lawrence University, Canton, N.Y.
- 1981 City Gallery, "Uptown/Downtown", New York, N.Y.
American Film Institute Video Festival, Washington, D.C.
Hall Walls, Buffalo, New York
Anthology Film Archives, New York, N.Y.
Museum of Modern Art, Jerusalem
University of California, Los Angeles
Berkeley Museum, Berkeley, California
Institute of Contemporary Art, Richmond, Virginia
- 1980 WNET-TV, channel 5, New York, N.Y.
Moderna Musset, Stockholm, Sweden
Stedelijk Van Abbemuseum, Eindhoven
American Center, Paris, France
The Kitchen, New York, N.Y.
Times Square Show, New York, N.Y.

- 1979 Rome International Video Festival, Rome, Italy
Imagine, Channel-32, Florence, Italy
535 Broadway Show, New York
Brainerd Art Gallery, SUNY, Potsdam

Selected Exhibitions

- 1983 Washington Project on the Arts, "The Ritz"
- 1982 Barbara Gladstone, "A. Moore Store", New York
Documenta, "Fashion Moda Store"
Art Direct Mail Catalog, Colab & Printed Matter
Printed Matter Window, "Headlines", New York
Hall Walls, Buffalo, N.Y.
SUNY, Purchase, "Colab Graphics"
Museum del Barrio, "Ola de Calor", New York
White Columns, "Record Covers", New York
Spectacolor Board, "In Case of Nuclear Attack", Times Square, N.Y.
Randolph Street Gallery, "Colab/Chicago"
New Harmony Gallery of Contemporary Art, "Mural America", Indiana
- 1981 Printed Matter Window, "Difficulty Swallowing"
White Columns, "A. Moore Store"
Franklin Furnace, "Page as Alternative Space", N.Y.
San Francisco Museum of Art, "Live Slow-Scan Link-Up"
Real Estate Show, New York
- 1979 Manifesto Show, New York
Batman Show, New York
Dance Umbrella, Mel Wong Dance Co., New York
Center Gallery, Bucknell University, Pennsylvania
Artpark, New York
American Dance Festival, New London, Connecticut

Publications

Collaborative Projects 1977-80, 1980, 415 pp.

Selected Bibliography

Just Another Asshole, 1983, "Windfall"
1983 *Engagements*, 1982, 56 pp.
Difficulty Swallowing: A Medical Chronicle, 1981, 160 pp.
Bomb #2, "Difficulty Swallowing", 1981
1981 *Engagements*, 1980, 56 pp.
Spanner #3, 1979, photographs
Video/Film Extra, Sept. 1979, "Telefirenze"
Semiotext(e), 1979, Vol. 3, No. 3, photographs

Windfalls: or, New Thoughts on Thinking, 1982
NTSC/Colour/Stereo/20 min.



Vera Frenkel

Canadian
Born
Lives in Toronto, Ontario

Videotapes

- 1981 *Stories from the Front (And the Back) A True Blue Romance*, 60 min.
1980 *... And Now, the Truth (A parenthesis)*, 30 min.
1979 *Her Room in Paris*, 60 min.
The Secret Life of Cornelia Lumsden
1978 *Signs of a Plot*
A Text, True Story & Work of Art, 60 min.

Publications

- Impressions*, March, 1982, No. 28/29, 12, "Stranger in a Strange Land"
Artscanada, XXXVIII, 240-241 (Mar./Apr. 81) 28-41, "Discontinuous Notes on and After
a Meeting of Critics, By One of the Artists Present"
Artscanada, XXXV, No. 1, 218/219 (Feb./Mar. 78) 73, 74, 78, "Art, Love and Politics:
After Dignity";
XXXIV, No. 3, 216/217 (Oct./Nov. 77) 39-43;
XXXIV, No. 2, 214/215 (May/June 77) 27-30;
XXXIV, 212/213 (Mar./Apr. 77) 32-35
String Games: Improvisations for Inter-City Video catalogue, Montreal, Espace 5,
October 1974
Image Spaces, poems & drawings by Vera Frenkel, Toronto: Roundstone Press, 1971
Artscanada, XXVIII, No. 2, 154/155 (Apr./Mar. 71) 59-60;
XXVI, No. 6, 138-139 (Dec. 69) 69-70;
XXVI, No. 3, 132/133 (June 69) 39-40;
XXV, No. 4, 122/123 (Oct./Nov. 68) 13-16

Bibliography

- Vanguard*, Oct. 81, "Vera Frenkel — Western Front, Vancouver/August"
Le Devoir, May 31, 1980, "Frenkel et 'le lieu de la vérité'"
Fuse, Jan. 80, "The Secret Life of Cornelia Lumsden"; Nov./Dec. 81, "And Now, the
Truth"
Peterborough Examiner, Dec. 10, 1979, "Vera Frenkel Details Artist's Life in Paris"
Arts Magazine, 10, 43/44 (May/June 79) 87
Art News, Jan. 1978, 77, No. 1, p. 72, "Canadian Sculpture"
Fireweek, 1, No. 1, Autumn 1978, "Women and Video: Vera Frenkel"
The Globe and Mail, Jan. 10, 1978
Artscanada, XXXV, No. 3, 222/223 (Oct./Nov. 78) 48-52
Vanguard, May 1978, pp. 12-14, "Lies & Truths"

... And Now, the Truth (A Parenthesis), 1980
NTSC/Colour/Stereo/30 min.



Helen Doyle

Canadian
Born 1950, Quebec City, Quebec
Lives in Quebec City

Videotapes

- 1982 *Les Mots/Maux du Silence*, 60 min.
La Psychiatrie va Mourir, 30 min.
De la Matrice à l'Asile, 90 min.
- 1981 *C'est pas le Pays des Merveilles*, 55 min.
Juste pour me Calmer, 30 min.
Du Raffine au Plus Vulgaire, 15 min.
- 1980 *Le Bon Peuple Portugais* (film)
Les Belles Folies (film), 28 min.
- 1979 *Chaperons Rouges* (film), 45 min.
- 1978 *Le Mariage . . . et Pis Après*, 60 min.
Mam'Zelle Maman, 30 min.
- 1977 *Une Nef et ses Sorcières*, 60 min.
- 1975 *Philosophie de Boudoir*, 30 min.
A Votre bon Coeur
- 1974 *Un Sourire à l'Envers*, 55 min.
- 1973 *La Femme à la Super Franco-Fête*, 60 min.

Selected Screenings

- 1982 Festival de Psychiatrie et Culture à Nice, France
OKanada, Berlin
Vidéo Québec, Musée d'Art Contemporain, Montreal, P.Q.
Radio-Québec broadcast
- 1981 Greirson Seminar, Toronto, Ontario
Festival de Sceaux
- 1980 Festival du Vidéo Canadien

Les Mots/Maux du Silence, 1983
NTSC/Colour/Stereo/60 min.



Norman Cohn

Canadian

Born 1946, New York, N.Y.

Lives in Charlottetown, Prince Edward Island

Norman Cohn is an artist working in video, based since 1978 in Prince Edward Island.

In my End is my Beginning was produced by Norman Cohn, in collaboration with Gillian Robinson. Cohn's previous work includes a series of video portraits, *Children in Hospital*, which have been purchased in seven countries by universities, colleges and medical centres studying the experiences of children undergoing hospitalization.

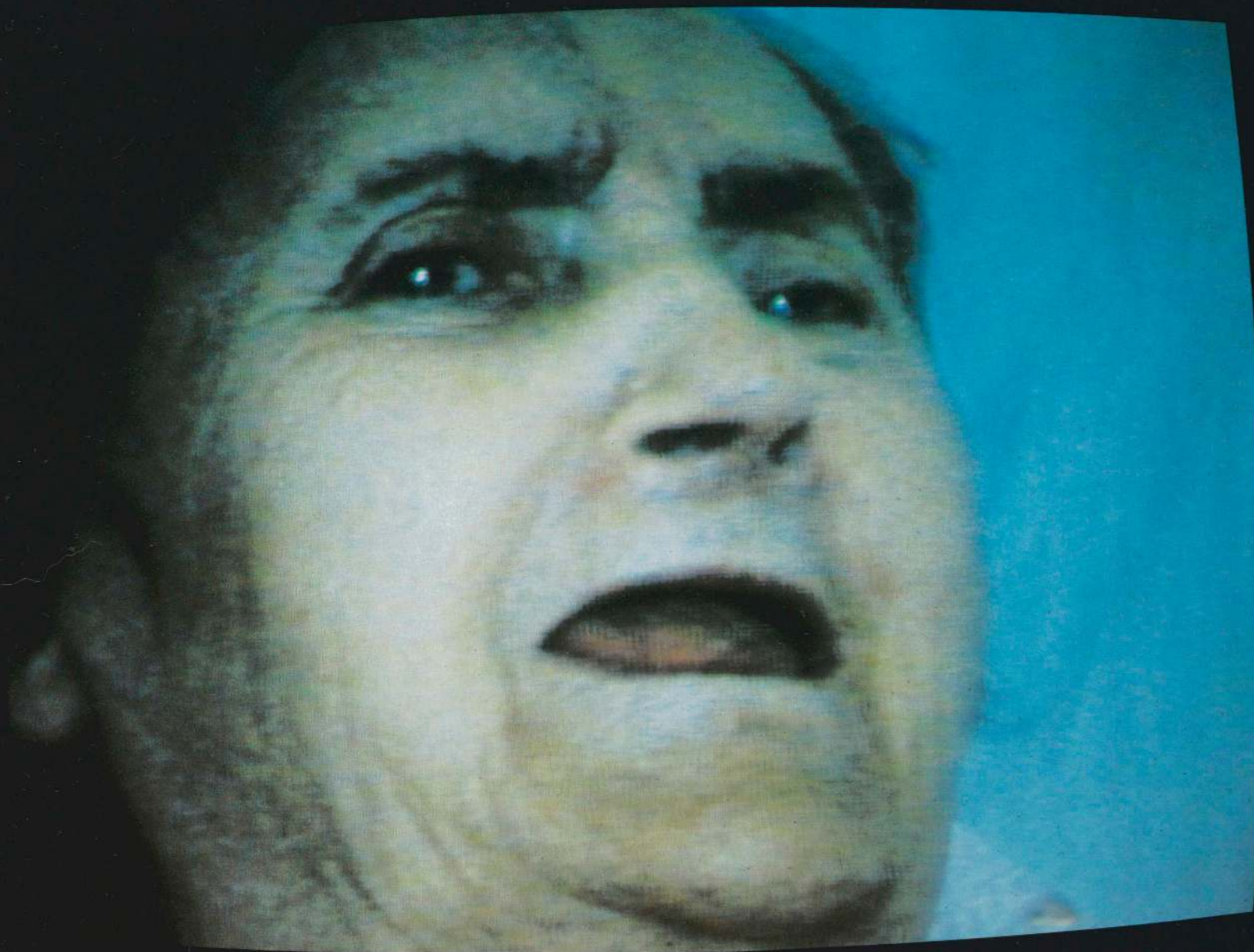
Cohn's videotapes have also been exhibited widely in museums and galleries, including the Museum of Modern Art in New York, the Museum of Fine Art in Boston, the Biennale of Sydney in Australia and galleries across Canada.

In my End is my Beginning is a five-part, three-hour video study of people and life in an old age home, Valley Vista Senior Citizens Home, in Springdale, Newfoundland. Unlike conventional documentaries, this approach is candid non-fiction, without narration, an extended visual observation of a complex world different from our own.

The subject matter is old people: being old, waiting to die, fighting death or welcoming it, and how the end of your life is a mirror of the life you've had.

Norman Cohn

In my End is my Beginning. Part Two: Lucy Brown. 1982
NTSC/Colour/Stereo/39 min.



Joelle de la Casinière

Born 1943, Casablanca, Morocco
Lives in Brussels, Belgium

Videotapes

- 1982 *Grimoire Magnetique*, 26 min.
- 1981 *Version Originale*
- 1978 *Plein du Vide*

Previously made ten films in Peru and Canada

Grimoire Magnetique, 1982
NTSC/Colour/Stereo/26 min.



James Byrne

American

Lives in Minneapolis, Minnesota, United States of America

Selected Exhibitions

- 1983 Contemporary Arts Center, Cincinnati, Ohio (one-person)
- 1982 Museum of Art, Carnegie Institute, Pittsburgh, Ohio (one-person)
P.S.I., New York, N.Y.
Video Roma, Rome, Italy
The Biennale of Sydney, Sydney, Australia
Video Festival München, Munich, West Germany
Whitney Museum, New York, "Video Music: New Correlations"
- 1981 The Kitchen, New York (one-person)
Hirshhorn Museum, Washington, D.C., "Directions 1981"
Museum of Modern Art, New York, N.Y., "Projects" "Video XXXVIII"
Minneapolis Institute of Arts, Minnesota, "Moving Image Makers"
- 1980 Anthology Film Archives, New York (one-person)
Landmark Center, St. Paul, Minnesota, "Moving Image Makers"
Gallery 209, University of Wisconsin, Stout, Wisconsin, "Video Works"
Tweed Museum, Duluth, Minnesota, "Minnesota Energy"
KTCA broadcast, Minneapolis, "of Water, of Place"
WGBH broadcast, Boston, Massachusetts, "One Way"
- 1979 Media Study, Buffalo, New York (one-person)
Walker Art Center, Minneapolis
School of the Art Institute of Chicago, Illinois
"Video: Beyond Boredom and Novelty"
- 1978 Herbert Art Gallery, Coventry, Great Britain, "Video Art 78"
Galleri Paloma, Stockholm, Sweden, "Video Art"
N.A.M.E. Gallery, Chicago, Illinois, "Four Square"
- 1977 Hanson Cowles Gallery, Minneapolis (one-person)
Kiehle Gallery, St. Cloud State University (one-person)
Musée d'Art Moderne, Paris, "10^e Biennale de Paris"
Hudson River Museum, Yonkers, N.Y., "American Art from the 10^e Biennale de Paris"
WCCO broadcast, Minneapolis
- 1976 The Kitchen, New York (one-person)
San Francisco Museum of Modern Art, San Francisco, California
- 1975 Whitney Museum, New York, "Whitney Biennial"
Institute of Contemporary Art, Philadelphia, Pennsylvania
XIII Bienal de Sao Paulo, Sao Paulo
Serpentine Gallery, London, England, "The Video Show"

Selected Bibliography

- Artforum*, September 1982, pp. 79-80, "James Byrne, 'Phase' P.S.I.", Charles Hagen
- Newsweek*, Feb. 23, 1981, pp. 82-83, "An Exhilarating Mess", John Ashbery
- Eight Artists: The Elusive Image*, Walker Art Center, "James Byrne", Marie Cieri
- Hirshhorn Museum, "Directions 1981", catalogue essay, Vol. 191, No. 981, pp. 13, 14, 19, 20, Miranda McClintic
- Artforum*, April 1981, pp. 49-50, "Curatorial Conceptions, The Hirshhorn: Danger, Curves Ahead"
- New Artists Video*, 1978, pp. 182-186, ed. Battcock, pub. Dutton, "Video Space: Varieties of the Video Installation", Ingrid Wiegand
- Studio International*, Vol. 191, No. 981, May/June, 1976, p. 230, "James Byrne", Lisa Lyons
- Walker Art Center, catalogue essay, "Akagawa, Byrne, Kahn, Liecester", 1976, Philip Larson

Swan Song, 1982

NTSC/Colour/Stereo/13 min.



Archive MOMA 1361

Klaus von Bruch

German
Born 1951, Cologne
Lives in Cologne, West Germany

Videotapes

- 1982 *Das Alliiertenband*
- 1981 *Luftgeister*
Video-Arbeit in Basel
Mounted Propaganda
- 1980 *Die Harten und die Weichen-Softis und Duracell*
- 1979 *Das Propellorband*, 30 min.

Selected Exhibitions

- 1981 Galerie Stampa, Basel
Long Beach Museum of Art, Long Beach, California
Moltkerei, Cologne, "Zartbitter"
Modern Art Gallery, Wien, "Miteinander-Gegeneinander"
The Western Front, Vancouver, British Columbia, "Mounted Propaganda"
A Space, Toronto
- 1980 Biennale des Jeunes, Paris
- 1979 Künstlerhaus, Stuttgart
- 1978 De Appel, Amsterdam, "Nichts wie weg"
Neue Galerie-Sammlung Ludwig, Aachen, "Dauerreflexion"
WDR 3, German television, "Performance ein Grenzbereich"
- 1977 Galerie Philomeme Magers, Bonn
- 1975 Palais des Beaux-Arts, Brussels, video show

Das Propellorband, 1979
NTSC/Colour/Stereo/30 min.



Ian Bourn

British
Born 1953, London, England
Lives in London

Videotapes

- 1982 *The End of the World*, 10 min.
1981 *Making Yourself at Home*, 30 min. (film)
1979 *B.29 (Three Nights In)*, 20 min.
From the Junkyard, 25 min.
Mayday, 30 min.
1978 *Wedding Speech*, 10 min.
Lenny's Documentary, 45 min.

Selected Exhibitions

- 1982 Arnolfini, Bristol
Brighton Film & Video Workshops
Art Colleges of Brighton, Coventry, Exeter, Maidstone, N.E.L.P., Sheffield,
Slade, Wolverhampton
1981 Institute of Contemporary Arts, London
Air Gallery, London
Tate Gallery, London
Bracknell Video Festival
1980 Film Co-op, London, "Three Tapes"
The Basement, Newcastle
Open Studios, Brighton
1979 Acme Gallery, London, "Two Documentaries"
Hayward Gallery, London, "Hayward Annual"
Royal Institute of British Architects, London, "Contract Suspended"

Seleted Bibliography

Art Forum, Nov. 1979
Artscribe, 1980, No. 22

The End of the World, 1982
NTSC/Colour/Stereo/7 min.



Gábor Bódy

Hungarian

Born 1946, Budapest, Hungary

Lives in Berlin, West Germany

Videotapes/Films

- 1983 *The Dog's Night Song* (film)
- 1982 *Hamlet*, 180 min.
- 1980 *Narcissus and Psyche* (film)
Motion Studies (film)
- 1978 *Chalk Circle*, 90 min.
Private History
- 1977 *Soldiers*, 90 min.
- 1976 *Psychocosmos* (film)
Film Academy (film)
- 1975 *American Torsc* (film)
- 1975 *Four Bagetelles* (film)
- 1973
- 1974 *The Fight Between Jappe and Do Escobar* (film)
- 1973 *Hunting Little Foxes* (film)
- 1971 *The Third One*

Publications

Infermental, an international video-magazine, co-edited with Astrid Heilbach

Der Dämon in Berlin, 1982
NTSC/Colour/Stereo/30 min.



Marion Barling

Canadian

Living in Vancouver, British Columbia, Canada

Videotapes/Films

- 1982 *Wallflower Order*, 59 min.
- 1980 *It's Not Your Imagination*, 21 min. (film)
- 1979 *Reclaiming Ourselves: A Feminist Perspective on Pornography*, 30 min.
- 1977 *Caroline Herschell: Astronomer 1750-1848*, 32 min.
- 1976 *Karen: Women in Sports*, 15 min. (film)
- 1974/ present Series of 45 videotapes and 3 slide/sound productions, shot in studio and on location for Women in Focus productions.

Founding Director of Women in Focus Society, 1974 - present, working in the production and distribution of arts and media materials, distributing videotapes and films for screenings both nationally and internationally. Sponsors training programs in film and video production for Canada Council, Secretary of State and Manpower; curates exhibits at the Women in Focus Art Gallery, and gives arts and media presentations at provincial, national and international conferences. Representative for "Western Canada Film Showcase" held in Banff, Alberta, 1982; Western Canadian representative for "International Feminist Film and Video Conference" in Amsterdam, May 1981; delegate presenting workshops and seminars at "First International Women's Art Festival" and "Women's Alternative Forum", held concurrently with the Bi-Decade United Nations Women's Conference in Copenhagen, August, 1980.

Wallflower Order, 1982
NTSC/Colour/Stereo/59 min.



Max Almy

American

Born 1948, Omaha, Nebraska

Lives in Oakland, California

Selected Exhibitions

- 1983 Boston Film/Video Festival, Boston, Massachusetts (one-person)
U.C. Berkeley, ASUC Studio, Berkeley, California (one-person)
Video Free America, San Francisco, California (one-person)
Video Shorts Festival, Seattle, Washington
Ithaca Video Festival, Ithaca, N.Y.
The Atlanta Independent Film/Video Festival, Atlanta, Georgia
The American Film Institute, Washington, D.C., "Women in Film/Video"
The Kitchen, New York, N.Y.
KQED broadcast, San Francisco, California, "Frontal Exposure"
USA Cable Network broadcast, "Video Artist Series"
KGO TV, San Francisco, California, "Front Row Video"
- 1982 The American Film Institute, Los Angeles, California (one-person)
Long Beach Museum of Art, Long Beach, California (one-person)
Eaton/Schoen Gallery, San Francisco, "Critic's Choice"
Ithaca Video Festival, Ithaca, N.Y.
Athens International Film/Video Festival, Athens, Ohio
Museum of Modern Art, New York, "Performance Art"
KQED broadcast, San Francisco, "Art Notes"
KCET broadcast, Los Angeles, California, "Art Show"
- 1981 La Mamelles, San Francisco (one-person)
80 Langton Street, San Francisco (one-person)
The American Center, Paris, France, "Bay Area Review"
The Kitchen, New York, "Bay Area Pics"
P.S. 1, New York, "California Video"
The Arsenal, Berlin, "The Exchange Show"
The San Francisco International Video Festival, San Francisco, California
The Mill Valley Film Festival, Mill Valley
Video Shorts II, Seattle, Washington
WGBH broadcast, Boston, Massachusetts, "Artist's Showcase"
WTTW, Chicago, Illinois, "Image Union"
SOHO TV, New York, "S.F. Review"
KQED broadcast, San Francisco, "Test Tube"
- 1980 Long Beach Museum of Art, Long Beach, California, "California Video"
Musée d'Art Moderne de la Ville de Paris, "Biennale de Paris"
Studiogallerie, Berlin, "Video 80"
Museum of Contemporary Art, Chicago, Illinois, "Electronic Art"
The University of Texas, Austin, Texas, "Electronic Art"
Video Free America, San Francisco, "S.F. Review"
WGBH broadcast, Boston, Massachusetts, "Artist's Showcase"
WTTW, Chicago, Illinois, "Image Union"
- 1979 Video Free America, San Francisco (one-person)
The Chicago Editing Center, Chicago, Illinois
Museum of Modern Art, New York, "Projects Video"

- 1978 The Creative Outlet, Portland, Oregon
The Women's Building, Los Angeles, California
- 1977 U.C.L.A., Los Angeles, "Video Festival"
San Francisco Museum of Modern Art, San Francisco (one-person)
The Magic Theatre, Omaha, Nebraska (one-person)
- 1976 Gumption Theatre, San Francisco, "Demeter Film Project"
San Francisco Art Festival, "Mobius Video" (also 1975)
- 1975 Oakland Museum, Oakland, California, "Awakening"

Selected Bibliography

- Artweek*, Dec. 18, 1982, "Video Future Shock", John F. Stodder
Video Systems, Dec. 1982, "Video Art", Mia Amato
Networks, March, 1982, "Deadline for the Future", Steve Seid
Networks, Dec. 1981, "The S.F. International Video Festival", Steve Seid
Artweek, Nov. 21, 1981, "International Video Festival", Kathy Noklen
Art Com, Fall, 1981, "Deadline"
San Francisco Magazine, Oct. 1981, "Video", Bill Mandel
Video 80/81, Fall 1981, "Artist's Page"
Artweek, Sept. 13, 1980, "San Francisco Video Review", Mary Stofflet
Artweek, Aug. 2, 1980, "Video for the Biennale", Ruth Iskin

Leaving the 20th Century, 1982
NTSC/Colour/Stereo/10 min.



Marina Abramovic

Born 1946, Belgrade, Yugoslavia
Lives in Amsterdam

Videotapes/Films

- 1980 *That Self*, 40 min. (film)
1979 *Communist Body - Capitalist Body*, 44 min. (film)
1978 *AAA-AAA*, 16 min.
Incision, 40 min.
Kaiserschnitt, 35 min.
Charged Space, 24 min.
Relation/Work, 60 min.
Relation/Work, 45 min.
Three, 12 min. (film)
1977 *Interruption in Space*, 45 min.
Imponderabilia, 60 min.
Expansion in Space, 32 min.
Relation in Time, 60 min. (two tapes)
Light/Dark, 22 min.
Breathing in/Breathing out, 22 min.
Balance Proof, 28 min.
Imponderabilia, 45 min. (film)
Relation in Movement, 16 min. (film)

Video Installations

- 1979 Audio Arts, Riverside Studio, London, "On the way"
Harlekin Art, Wiesbaden, "Installation Two"
1978 de Appel, Amsterdam, "Installation One"
Palazzo dei Diamanti, Ferrara, "Relation in Movement"

Selected Exhibitions

- 1983 Performance in Amsterdam with Tibetan Monks and Aborigines, "Positive Zero"
1982 Performance, Stedelijk Museum & Documenta, Kassel, "Night Sea Crossing"
1979 3rd Biennale of Sydney, Australia, "The Brink"
National Gallery of Victoria, Melbourne, Australia,
"Go - Stop - Back ... / 1 - 2 - 3 ..."
116 Zoutkeetsgracht, Amsterdam, "Communist Body - Capitalist Body"
1978 RTB Liège, "AAA-AAA"
Galerie H - Humanic -, Graz, "Incision"
Performance Festival Wien (Wiener Reitinstitut), "Kaiserschnitt"
Brooklyn Museum, New York, "Charged Space"
Palazzo dei Diamanti, Ferrara, "Relation/Work"
Badischer Kunstverein, Karlsruhe, "Relation/Work"
1977 Musée d'Art et d'Histoire, Geneva, "Balance Proof"
Stedelijk Museum, Amsterdam, "Breathing out/Breathing in"

F. Uwe Layspiepen/Ulay

Born 1943, Solingen, Germany
Lives in Amsterdam

International Art Fair, Cologne, "Light/Dark"
Studio G 7, Bologna, "Relation in Time"
10th Biennale Paris, "Relation in Movement"
Documenta 6, Kassel, "Expansion in Space"
Galleria Comunale d'Arte Moderna, Bologna, "Imponderabilia"
Art Academy/Rinke Klasse, Düsseldorf, "Interruption in Space"

- 1976 Venice Biennale, Guidecca-Venice, "Relation in Space"
Singel 64, Amsterdam, "Talking about Similarity"

Bibliography

Art Metropole, 1980, "Performance by Artists", pp. 160-168
Bijtsu Techo, March, 1980, Vol. 32, No. 462, pp. 130-131, Tokyo, "Photography by Art — Art by Photography"
Vrij Nederland, Jaargang 41, No. 16, p. 25, April, 1980
Lola Bonora, Videoarte a Palazzo dei Diamanti, catalogue, April, 1980, Italy, pp. 44, 92
Dutch Art and Architecture Today, June 1980, pp. 27-32, "Art Vital — Detour"
Venice Biennale '80 catalogue, May 1980, p. 6
Sydney Morning Herald, April, 1979, p. 16, Sydney, Australia
Flash Art, June/July, 1979, No. 90/91, pp. 16-17, "Third Biennale of Sydney — European Dialogue"

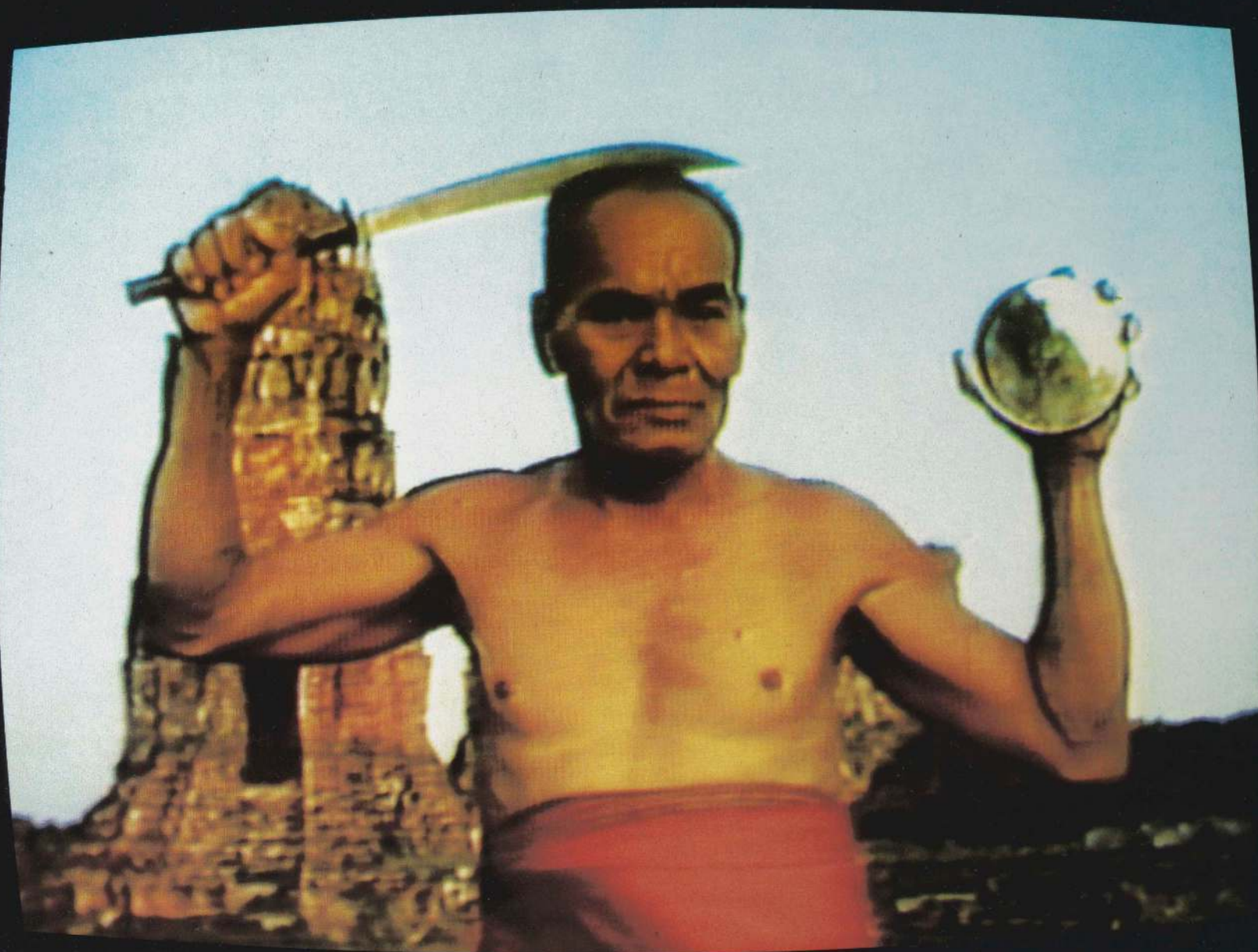
These things that live on departure
understand when you praise them,
they look for rescue through something in us,
the most fleeting of all
want us to change them entirely,
within our invisible hearts,
into — oh, endlessly — into ourselves!
Whoever we are.

Erhard Maria Rilke, 1922

2000 years ago, Ayutaya was the glorious capital of Thailand,
City of Angels.
Wat Mahathat, Ayutaya's temple complex, built out
of intense red, small brick stones
remains even today as a ruin, an impressive monument of
ancient splendor.
During the sublime hours of the day,
sunrise and sunset,
these temple ruins are lit up
to add to life again.
For many days we were wandering around and through these
physical remains.
One day we experienced a sudden opening in our memory.
City of Angels is the result of this opening.
Marina Abramovic and Ulay, 1983

City of Angels, 1983

NTSC/Colour/Stereo/20 min.



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Gabor Body
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