

**SUMMER EDITION**



**VIDEO  
GUIDE**

## TATTLETAPE

International tattle...jetlagging and hot on the junket circuit....rewind to April....INPUT: The First International Public Television screening/conference which was partly sponsored by the ROCKEFELLER FOUNDATION was held in not-so-terrorist Milan March 27-April 1.....the somewhat Americanized event was primarily dominated by the 75 or so delegates (executives, writers, producers and video artists) of PBS STATION AFFILIATES....many WNET "The Television Lab" artists were present headed by video entrepreneur RUSSEL O'CONNOR, the contingent included the likes of pioneer experimentalist ED EMSWILLER, video weaver STEPHEN BECK, video/dance filmmaker DORIS TOTTEN CHASE, BILL VIOLA, JOHN SANBORN and KIT FITZGERALD....missing his flight from J.F.K. airport was expired passport holder JOHN REILLY from "GLOBAL VILLAGE"....he arrived the following evening in time for the "oh wasn't it splendid" French service banquet and reception given by the MAYOR OF MILAN....the V.I.P. treated delegates stayed at the overpriced plush HOTEL DUOMO .....cruising the chrome and glass lobby was still dancing RUDOLF NURYEF....scalpers' prices for sold-out performances of "Madame Butterfly" at LA SCALA were outrageous...consumerland addicts ALAN & SUSAN RAYMOND ("An American Family", The Police Tapes and Badboys Fame) lived amongst overflowing closets, suitcases and expensive designer shopping bags.....Italian artist CIONI CARPI and wife EVE CARPI were present for the premiere screening of "INTERVIEW FOR THE BIRDS" produced last fall here at the WESTERN FRONT. It was one of many tapes officially presented in the CANADIAN EXPERIMENTAL SECTION. TERRY McGLADE and PAUL WONG were on hand to answer questions concerning the Canadian situation.....the seven day junket was complete hustle bustle, rubbing elbows, lots of buy and sell.....very popular in the drama section were C.B.C. productions by toronto freelancer RALPH THOMAS.....meanwhile back out in the streets four delegates were either pick-pocketed or robbed.....no no no were the OLIVE SANDWICHES served to the vegetarians on AIR ALITALIA'S return flight.....keeping a high profile was the Canadian contingent of "alternate space administrators/artists" at the recent THE NEW ARTSPACE CONFERENCE held in palmed-out SANTA MONICA....HOTEL MIRAMAR was the set for a most unusual assemblage of the north american network of new wave art figureheads.....most often found sipping at poolside was excellent social host PETER FRASER of WESTERN FRONT....in between sessions topiary gardener GLENN LEWIS was busy researching the origins of California paradise gardens.....burned-out HUMMER SISTER MARIEN LEWIS managed to make several dynamic points of view in between sessions in sick bed....the brilliant CLIVE ROBERTSON of ARTON'S was outstanding.... the pale Canadians huddled around poolside during the breaks, working on those so-healthy-looking tans...working most hard was BABS (BUNNY) SHAPIRO editor of the ANNPAC (Association of Non-Profit Artist-run Centres) RETROSPECTIVE PUBLICATION....Many CANADA COUCIL ART MANDARINS were also present GEOFFREY JAMES head of visual arts, in charge of Parallel headache galleries BRENDA WALLACE...also present was CLAUDE GOSSELIN now running the multi-media performance art section at C.C.....out scooping up the second hand fashions were LINDA COVIT of POWERHOUSE and RENEE VAN HALM of OPTICA.....TANYA ROSENBERG current editor of PARALLELOGRAM, the monthly ANNPAC publication was out purchasing the hats which no one else would buy.....FRANKLIN FURNACE "Live Injection Point" new yorker WILLOUGHBY SHARP was as usual hustling shuffling the buck to get to the next point .....no VIDEO INNER SHAWN PREUS did not fall into the pool...geek to the hilt "PUMPER" JOHN ANDERSON slept about in various locales including the freeway, posh malibu houses, and an assortment of floors and beds... Saturday Night Fever Bee Gee'd to sleep was PAUL WONG at a very uptempo studio disco party....Hollywood's still raging disco for thousands STUDIO 1 discourages women clientele with the "no open-toe shoe" policy.... video pioneer RADICAL SOFTWARE publisher IRA SCHNEIDER was most often seen slinking among the palm trees.....instigating the "not nice attitude" was elegant eloquent ALANA HEISS of new york's PS 1 and CLOCKTOWER projects.....she was usually seen smartly attired in CHARLES JOURDAN shoes and yellow suits.....Vancouver artist/teacher IAN WALLACE was ample busy talent scouting for the VANCOUVER SCHOOL OF ART, slightly out of place was somewhat confused alternate/established contempo VANCOUVER ART GALLERY curator JO-ANNE BIRNIE DANSKER formerly of FLASH ART MAGAZINE from ITALY.....there was a fair amount of mild anarchy present with the Canadian contingent, the just out of the closet local L.A. artists and of course the token "black people's strife".....and the art politics mix on in the cocktail lounge..... ..ART METROPOLE'S PEGGY GALE was usually not too far away from Venice artist DAVID ASKEVOLD....the art set most certainly are wimpy in comparison to body built hunkiness of southern CALIFORNIA....thin nostriled TOBY SMITH wife of conference organizer BOB SMITH was not enthralled and rather bitchy and indignant about the vegetarian stance concerning the rather shoddy conference meals.....the NEW ARTSPACE catalogues can be obtained for a \$1 from LAICA, the organizing centre for the affair...2020 S. Robertson BLVD., Los Angeles, California 90034..... yet another gathering, same faces different location, the ANNPAC WESTERN REGIONAL MEETING was held May 5 & 6 at Victoria's OPEN SPACE GALLERY....issues discussed by the 10 or so delegates include the dilemma of POWERHOUSE GALLERY in Montreal, a women's gallery not receiving funds from the Canada Council via "sexist" BRENDA WALLACE....the BOLOGNA FIASCO..... ..a tentative agenda was struck for the Sept. Annual General Meeting in Toronto....TATTLETAPES has been invited to be the KEYNOTE SPEECH....growing in popularity it may soon become a syndicated column.....prancing through town is RENE BLOUIN current Canada Council Video Officer who will be resigning from the post in Sept. In town to orchestrate the RADIO GRANT ADJUDICATIONS which were held at the SEVENTH HEAVEN CONFERENCE CENTRE speciality caterers for small art meetings.....also resigning from her post will be the much talked about BRENDA WALLACE.....CLIVE ROBERTSON of ARTON'S and CARL LOEFFLER of LA MAMELLE INC. have struck up an NEA relationship, cross cultural grant via the NATIONAL ENDOWMENT FOR THE ARTS.....Off to Bologna's snotty ARTE FIERA 78 are keep on raging IMAGE BANKERS VINCENT TRASOV & MICHAEL MORRIS, PHOTOGRAPHERS GALLERY'S PATRICK CLOSE, MARIEN LEWIS of A SPACE, PAUL WONG of VIDEO INN, AL MATTES of THE MUSIC GALLERY and BAE VANDERHIDE of POWERHOUSE.....About the town...the warm weather brings out the hibachi's and the B.B.Q. crowds..."THE LAST TAPES OF MARCEL DUCHAMP" farce was screened at the VANCOUVER ART GALLERY in conjunction with the MARCEL DUCHAMP "READYMADES" exhibition.....in town was torontonian VERA FRENKEL who is currently exhibiting at the V.A.G....passing through everywhere has been RANDY and BERNICI'S performance of "AS THE WORLD BURNS".....JOHN BENTLEY MAYS phased through performing at PUMPS, Amsterdam artists NAN HOOVER and SAM SCHOENBAUM gave their collaborative performance of LIGHT NEWS at the WESTERN FRONT, while lots of others were punking it at the tremendous PATTI SMITH concert....TAKI BLUESINGER & ROY KIYOOKA have opened the 4x5 photo studio in the 300 block Powell Street.....VIDEO INN'S JOHN SAWYER was arrested going over the wall at the TRIDENT DEMONSTRATION in BANGOR, Washington.....the MARGARET DRAGU and HERMANN NITSCH artist in residency video productions are completed and are available for screening by appointment at the WESTERN FRONT....CO-OP RADIO'S week-end fundraising marathon brought in an astounding community support of \$11,000.....In love are HANS-JORG, German video producer has returned from sunny Mexico to continue the live-in arrangement with C.P.....tattletapes welcomes your input.... we deal in the effect not the fact....recent video A.A.P. ADVISORY ART PANEL member created some rifts and upsets at its recent meeting in Ottawa....knee-capping the incidents...paranoia raging through the dance department..... rest home for senile artists...tattletape...bulk erase it....last minute addendum...AL RAZUTIS presently back from "HOLIDAYING IN THE SUN"....is off to waste student time at the BANFF ART CENTRE....also in for a six month residency is RIEKO KANAZAWA from TOKYO.....



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Volume 1 Number 3 / Summer 1978

Contributors this issue: Andy Harvey, Shawn Preus, Essential Idea, Ross Gentleman, Rick Ward, Michael Goldberg, Nomi Kaplan, Anastacia MacDonald, Herbert Schumacher, Liz Vanderzagg, Heather Persons. Recycle and CRTC Previews and Reviews will return in the Fall.

Production this issue: Daryl Lacey, Sharon Lovett, Jeanette Reinhardt, Barbara Steinman, Nomi Kaplan, Shawn Preus, Janet Miller, Anastacia MacDonald, Rieko Kanazawa, Kim Ramsey, Michael Goldberg.

## EDIT

Each issue of our tabloid has seen the addition of another four pages. We hope you will find the material we keep adding to be stimulating and informative. At this rate, by 1984 we will have 124 pages in the GUIDE, and we can get out of video and into a real medium - gossip! 57 pages of it!

Seriously - If you are so inclined, do send letters to the editor, critiques of tapes and events, and articles that help further the development of the medium as a meaningful alternative to television as we now know it.

We are grateful to the National Film Board, Challenge for Change for a contribution it made to cover the printing costs of one issue. We would also like to thank our advertisers for their support. Special thanks to the individuals, groups and institutions that have taken out subscriptions - We depend on you, our readers, to make it possible for us to continue. Your response is what keeps us going.

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# kid's video project

The Children's Television Association has recently completed a kid's video project called TV Homework. We wanted children to learn about television by producing their own video programs. We wanted them to use their own imaginations and opinions to put their own product on the screen.

Weekly workshops for three groups of children were organized at Bayview Community School, Kitsilano Neighborhood House and Mount Pleasant Neighborhood House. There were roughly ten children in each group in the eight to twelve age bracket. Equipment was loaned to us during the duration of the project in return for maintenance and a commitment to run the two neighborhood house programs.

At first the kids simply wanted to play, to tell jokes and make faces in front of the camera and then to play it back for their own entertainment. Then they began to mimic the things they saw on television, interviews, advertising and popular stars. And finally they began to understand the possibilities of producing programs that would communicate information to other children.

The kids learned the basic operation of the camera and recorder very quickly. Artistic use of the camera was more difficult for them and naturally so. It takes an adult years to become really proficient.



The concept of planning programs also needed to be developed. Because almost everything they see on television appears to be spontaneous the kids believed that it was. And they imagined that they could be equally eloquent on the spur of the moment. The result was a lot of tongue tied kids in the beginning.

At the end of a four month period the kids had about a dozen half inch tapes with pet shows, variety shows, crafts, skating and a wrap up party available. In general they were not entirely satisfied with these tapes.

Because of the time element the editing was done by adults. We took bits and pieces of all the tapes and edited them into an entertaining half

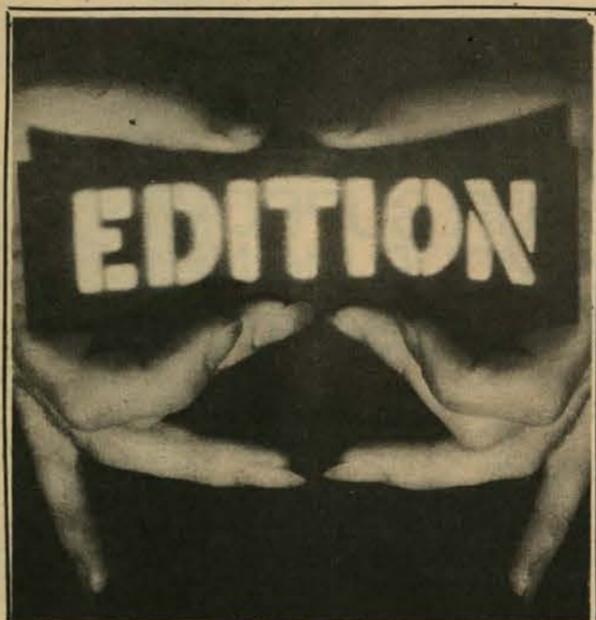
hour program. The kids were surprised. And they discovered that television is often exciting because images are manipulated.

Once the slow moving and less interesting sections are removed, once the highlights of a period are collated, the resulting presentation may be quite different from its component parts.

The final tape was previewed by the kids, their parents, project staff, and guests at Video Inn one evening. It was then played twice on the cable channel.

A complete written report of the project is available by writing:

The Children's Television Association,  
P.O. Box 642, Station A, Vancouver,  
B.C. V6C 2N5



EDITION No.1

A new publication titled EDITION will be available soon at your local bookstore, or by sending \$2.00 Now to EDITION P.O. BOX 403 station A, Vancouver., B.C., Canada, v6c-2n2.

EDITION was designed not only as an alternative vehicle for exposing and communicating new art in all disciplines, but also to develop and encourage the publication to become the medium of an alternative discipline in itself.

A publishing exhibition of work relating to the pages in EDITION will open at the Artists Gallery Mon., July 17.

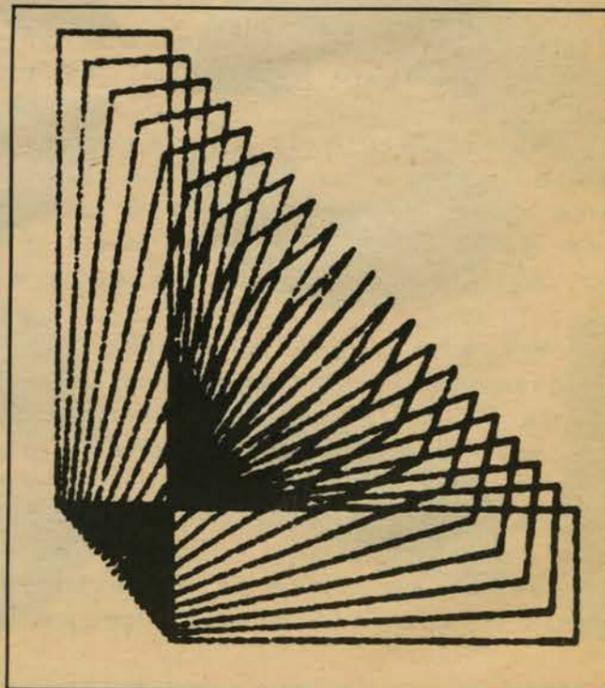
## DIGITAL VIDEO DETAILS by LIZ VANDERZAG

When a computer image is interfaced with raster scan screen and video tape image the crispness of the computer animation will contrast with the video images. Keying the computer image with a sync generator onto a video camera image results in a direct method of montaging computer images onto video tape. The keyed computer lines could accentuate the video image and could be used to supply detail to a composite picture.

Computer animations or interpolated drawings can also be transcribed to videotape as a succinct form in itself. Transferring such drawings to video can add colour and a slowing down of the rate of animation.

The resulting video product would be a simple or complex line image moving through a series of colours at a pre-programmed or joy stick-controlled rate of change. One consistent factor in the creation of video image through the computer as animations of your

drawings is the nature of the drawing. Fortunately, serious drafting can be done at the drawing board and transferred to tape via computer display terminal and a light pen tracing of the original two dimensional still.



# V.A.G. Critique Session Critiqued

BY RICK WARD

The most notable thing about the meeting on May 18 at the Vancouver Art Gallery was the people who weren't there. Any local tape makers with reputations decided to stay home and protect them. Eric Metcalfe was on CKVU that night watching Spots Before Your Eyes turn into dots, rolls and glitches but the Art Gallery talk still seemed like a Video Inn meeting. pumps did appear en masse, an error that I heard afterwards won't be repeated.

"We don't want to develop critics", said Michael Goldberg in his role as lowkey MC. Joann Birnee Danzker and Nelson Becker kept him to his promise not to indulge in his familiar Castro-length monologues. Birnie Danzker mentioned that more visual literacy is needed to keep up with modern children and she took a shot at our smugness by asking if the enemy is really who we think they are, and whether anything is honest. She got a volley of response—"the broadcasters" and "our kind of video". Self-righteousness.

At issue was a series of critique workshops for video makers, sponsored by the Gallery; the opportunity to learn what new video the Gallery will be bringing in; and the chance to participate in an artist-run TV station. There were fourteen tapes, not counting the two that preceded the session (Dan Peoples by Lisa Steele and Electronic Visualization by Tom deFanti.) We saw Space Walk which the old video people booed down after five minutes although to my surprise I think the general public that accidentally blundered into the gathering would have watched the full thirty-five minutes. Space Walk is much more entertaining when seen by a group. Impassioned Les Levine claustrophobia. Lots of viewer response. Still, it's always good not to see it.

Next was Portfill, a CBUT public service item broadcast in the early days of MetroMedia under a policy that BCTV has seen fit not to continue.

It featured interviews with the past and future mayors of Vancouver sounding positively intelligent beside interviewers who kept saying "like" and "sort of" in an apologetic way to show that they know their place. You'll be glad to know the good guys won anyway.

That was it. Two out of fourteen tapes discussed and the remaining half of the workshop was devoted to showing us what good work the Art Gallery currently had on exhibit and why couldn't we do as well as the major Quebec tape, Pea Soup? "Any comments on how to improve this?" asked the chairman to embarrassed laughter. Five years of preparation. Forty-five hours down to an hour and a half.

Byron Black delivered repartee from the corner to an unappreciative audience that was eager to get back to caring with painful sincerity about Quebec. Pea Soup features the PM and Justin in a karate sparring match intercut with James Bond in Thunderball. Everyone particularly loved the October Crisis intercut with S.W.A.T. (which the CRTC made CKVU take off the air

here.) Black called it "heavy and lugubrious propaganda; just what you see in the Soviet and Nazi cinemas" which set off a spirited debate about just what was propaganda anyway.

Finally the crowd of twenty-six agreed to have longer meetings. Nelson Becker handed around a paper to collect names and addresses. I wasn't ready to sign anything. I went home.

## VIDEOTAPE DISTRIBUTION Research Study Underway

Dear Video Producers,

Last March we applied for a Canada Council grant to research video distribution. The grant did not come through. It was a disappointment, of course, and it makes it much more difficult to complete the research on our own limited resources. But we feel committed to the idea of video distribution so we have decided to go ahead with the research.

One member of our group is contacting the Western Front, Metro Media, Video Inn and other video producers in our area and making arrangements to look through their video collections. We have also developed a questionnaire to help determine the videotapes suitability for use in libraries and schools.

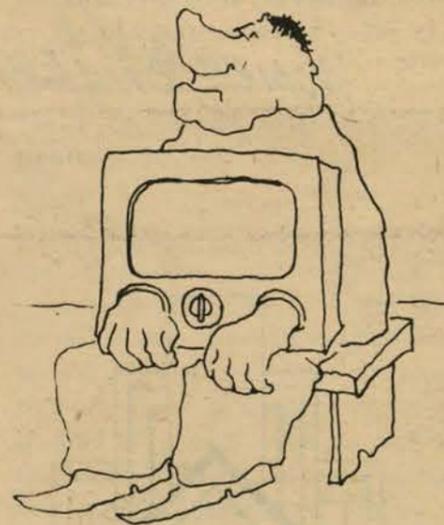
We would like to be able to meet personally with all the artists across Canada and view your work first hand. Since our resources won't allow this, we would appreciate your cooperation in supplying us with information on your video collections. To the video producers we can't reach in person we will be sending questionnaires requesting information on the tapes you consider to be of interest to libraries and schools. At the end of our research we hope to have a list of productions suitable for distribution.

As more and more individuals and groups recognize the value in having their videotapes exposed to larger audiences as well as seeing a monetary return for their efforts the more impor-

tant it becomes to develop a distribution network for schools and libraries.

If you have any opinions, support or advice we would appreciate hearing from you. If you are interested in having your tapes evaluated for school and library distribution please contact us so that we can send you the questionnaire. It is our idea to work with you, but we can only do that if we hear from you.

Sincerely,  
Michael Goodman  
Sara Ratner  
Gisela Ruebsaat  
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## Message to Women

At first, one of us started taking a video record of the women's movement, for example, the 1977 "MAJO Concert" (Witch Concert).

When these tapes were shown at HOKIBOSHI (one of the spaces for all women, in Shinjuku, Tokyo) some women there became interested in video.

Then, we formed the group "Women & Video".

Last year we recorded "Onna no Matsuri" (Women's Festival in Kyoto), and early in this year we recorded "Katarou Onnatachi" (Women's Speak-out).

This May three of us set up a women's video studio "Karakuri - Ebako".

We intend to take many videotapes of women's movement and to show them for women everywhere.

We hope to develop a communication system among women through women's eyes.

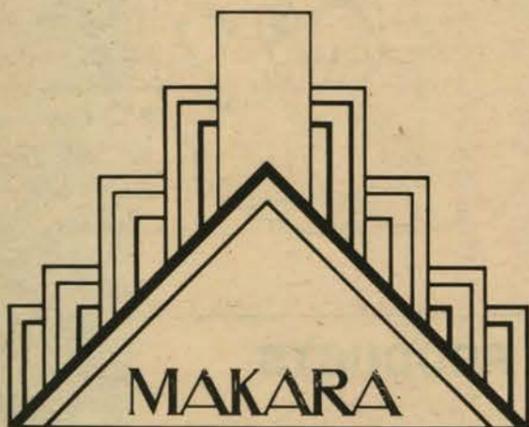
We want to make contact with women's video groups in other countries.

Please write to us at:

Women's Video Studio  
"Karakuri-Ebako"  
2-5-16, Narita-nishi,  
Suginami, Tokyo  
Japan

In sisterhood,

*Women & Video*



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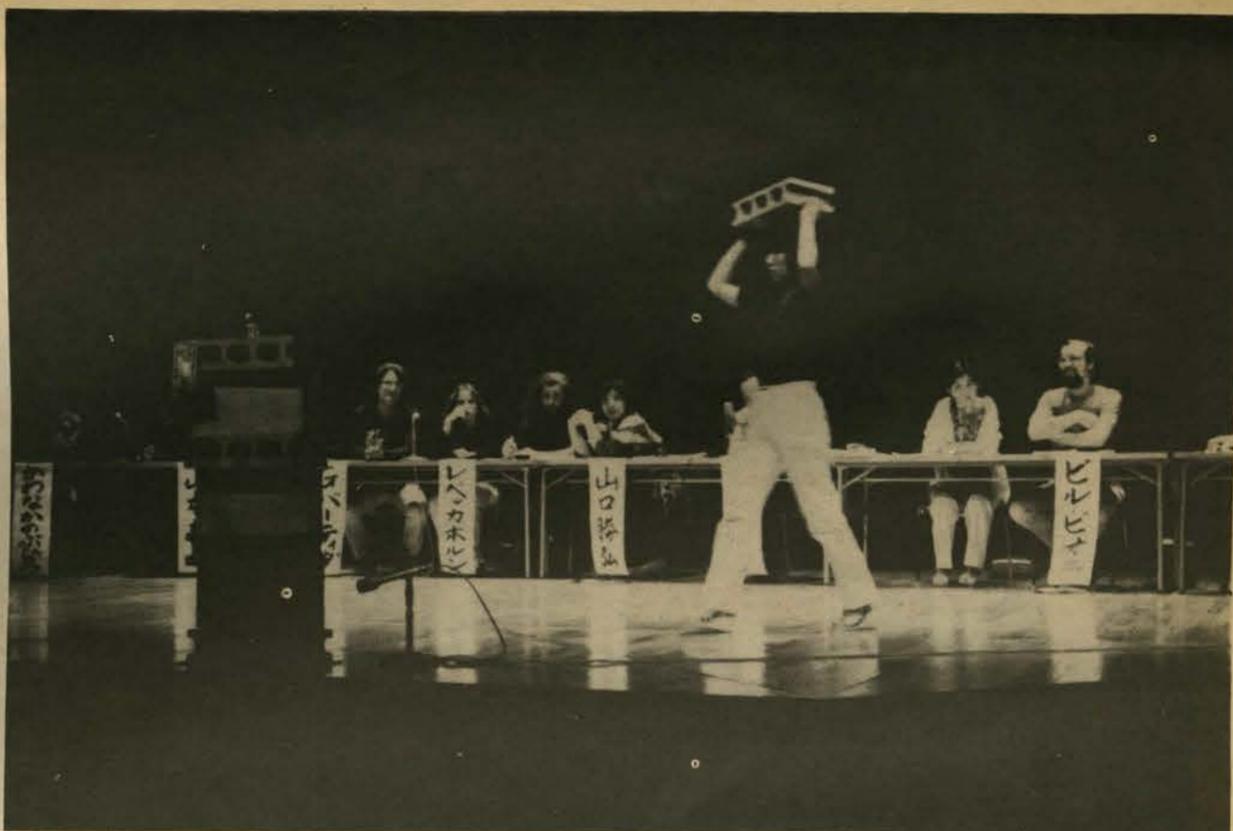


photo by Yasuhiro Kanda

## Japan Video Encounter

BY MICHAEL GOLDBERG

(May 1978, Tokyo)

A 6 day public exhibition with three events and panel discussions were organized by the "Japan Video Committee" for the 10th such encounter initiated by CAYC of Buenos Aires (Centro de Arte Y Comunicacion). Jorge Glusberg presented his thoughts on the semiotics of video art. Nam June Paik, who speaks fluent Japanese, pointed out that you can easily look at six paintings in ten minutes if you are a fine arts student, but someone doing a doctoral thesis on video would have to watch for 10 years, or perhaps a lifetime.... and warned anyone in the audience seriously interested in making video not to spend too much time watching tapes!

In the exhibition space, 10 monitors blared away tapes selected from the library of over 160 titles, competing with installation pieces by Katsuhiko Yamaguchi, Keigo Yamamoto, Fujiko Nakaya, Haku do Kobayashi and Nubohiro Kawanaka. Noisy as it all was, the public came in droves and watched (mostly electronic pieces) with awe and some interest. Yusuke Nakahara, the respected critic, voiced the opinion, shared by many, that such a presentation impedes communication with the viewer. Clearly there is an audience for video in Japan, but it is difficult to get space and video companies' support for anything but large, flashy exhibitions. With no government funding, Japanese producers and groups are trying hard to solve the problems of showings, distribution and survival. Certainly their work, done in spite of very limited access to hardware in a country overflowing with it, compared favourably with the best work from elsewhere.

Paik, Rebecca Horn (a German artist living in New York) and Bill Viola

(American) each did performance pieces. The three symposia were entitled: "Art & Communication", "Architecture & Communication", and "Video and Communication". On the first panel, poet Shiotaro Tanigawa pointed out that "communication" is a foreign word, for which there is no Japanese equivalent. He concluded that communication is in fact very difficult; he and his wife have been trying for twenty years to understand one another, and he knew there was still room for improvement. Garry Berteig, media artist from Saskatoon, did an impromptu event for his/the last panel. To underline the communication barrier between audience and speakers, after each panelist finished his presentation, (Rebecca was the only woman), Garry had a friend place a brick on stage, building a wall, or totem (a symbolic Ikebana for Sogetsu Kaikan, where it took place). About half way through someone from the audience placed a small Victor Co. dog, ("His Master's Voice") on the sculpture, and another person added a ¥10,000 (\$50) bill. The process brought chuckles from audience and panelists throughout and helped to relax everyone.

In a future article, we will describe the extent of Japanese video groups and artists.

## Conference

### THE 5th NETWORK

VIDEO CONFERENCE IS TO BE HELD IN TORONTO, SEPT. 7-10  
REGISTRATION IS \$35.00  
INEXPENSIVE HOTEL ACCOMMODATION WILL BE ARRANGED.  
SOME AIRFARES AVAILABLE FOR BRITISH COLUMBIA VIDEO GROUPS AND ARTISTS.  
CONTACT-MICHAEL GOLDBERG  
c/o 688-8827

ANDY

In terms of the initial reaction and co-operation and organization from the centres, how have you found doing the performances you've done?

NAN

Terrific. Very good. It's been very exciting for us both. It's impressive how you are all working together and the communication between you all is great plus the level you're operating on...

SAM

I see problems within that as well. It seems to be running efficiently in terms of organization and administration, so those problems are not an issue, but I find it works well as a support situation but within the support I don't see built in a critical process. I don't feel there's any criticism of anyone's work.

SHAWN

We've talked about doing critique sessions and there's going to be one next week...

SAM

I feel we can all learn from each other and/or teach each other. You don't have to tear the tapes apart by critical analysis.

ANDY

Have you had much feedback from your performances?

SAM

I think that in the way in which we work makes it difficult because we approach it as two separate people doing two separate things in one space. The coming together of the piece happens in the audience. But it also depends on the real time of the performance, and then there is also a kind of after image. I think the performance is the experience time for the viewer. But the processing time happens after and the problems of doing a tour like this is you move on. You're not there long enough.

ANDY

Do you have any ways to get feedback in Amsterdam?

SAM

No, it's much more abstract there. That's one of the things about living in an art community...that all the energy goes into talking about issues that are to do with everything but the content of the work.

SHAWN

What kind of art community are you involved in, in Amsterdam?

SAM

Well we aren't really. Nan's about a ten minute walk from me and a day doesn't go by that we don't have contact. Other than that, we know, more or less, what other people are working on. But everyone works very much on their own. You get to see the end product and in some ways you build a kind of map of that person's activity through seeing the end product but you don't learn anything about their working technique. I would like to see more of their working technique. When I work with Nan who I see as completely different from myself in work, the end products are very different but I learn a lot from her working me-

thod. And I could never get that kind of thing from just seeing the end products.

NAN

I think the idea of alternate space will pick up in Amsterdam. I'm personally interested in showing tapes in my studio as an alternative to showing in art galleries.

## Nan Hoover and Sam Schoenbaum



Nan Hoover and Sam Schoenbaum were interviewed by Shawn Preus and Andy Harvey during a recent visit to Vancouver. This is an edit of their conversation.

ANDY

You've just got a new studio.

NAN

Yeah. I'm very excited about it. It's in the centre, it has doors that open to the street. It's a perfect place to occasionally show tapes from out of town. I like very much the informal way of introducing work from another place. When you show it informally and introduce it as the work of other people who might be coming over. I think it's a nice beginning, and it's an advantage video has over other mediums because we can do this now. I think it's a very important time, just the level of communication we had with you in Amsterdam exchanging ideas. And that's why we are here now. This is incredible. The world becomes a so wonderfully small and intimate place and we can exchange information through our living rooms. And that's why I'd like to show video from here in my studio and eventually you will all come over.

SHAWN

Does Sam work with you on your video tapes or is it a separate thing?

NAN

Yes, it's separate, but Sam makes his own videotapes.

SAM

But I'm moving out of video and into audio.

ANDY

Why do you work together?

SAM

Because we're so different. We learn a lot...

NAN

And there's always that element of surprise.

SAM

And also she represents another period of history.

ANDY

In terms of her work?

SAM

Both her work and approach. Nan's view of history is not mine. She believes in great art and I don't. She's not politicized in the way that I am, and I like having to deal with that and I learn a lot.

NAN

I learn a lot from Sam too.

SHAWN

Nan, how do you see your use of video? How did you get into it?

NAN

I started as a painter. I worked for many years as a painter and then I started using a 1/4" portapak that my husband had. I worked with him and went on. Before then I had no experience with a camera.

SHAWN

So your performances came out of your work with video?

NAN

Yes, I first started making tapes and then I decided to do what I was doing on tape in public at a special time and place. Then there is a certain tension - doing what you had been working on at that moment. And I liked that very much.

SHAWN

So, video is accepted as an art form in Holland?

NAN

Yes, but just a year ago, and it was a long process. Here you are very far ahead in terms of what you've done with video because you've had the public funding for some time. There are still in Holland hesitations. They are not quite sure.

SHAWN

Have you used video in your live performances?

SAM

I do a text and look after the audio. Nan does the movement and is the visual focus. But it's not as divided as all that. Nan breathes and makes sound as she's doing movement. And my physical presence is very much a part of visual space. We approach from my looking after the audio and Nan looking after the visual.

SHAWN

How do you collaborate?

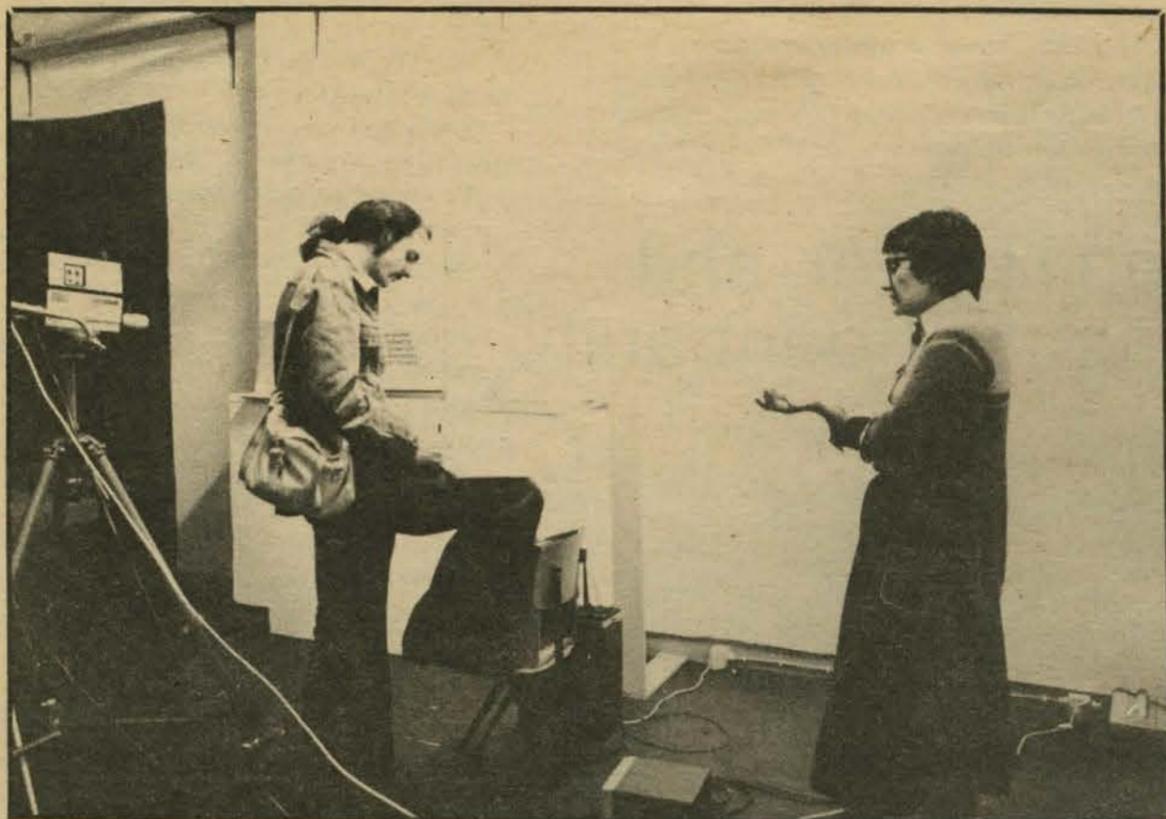
SAM

Only that we don't interfere with each other. I don't know what Nan's going to do, but she has heard my text beforehand. That's the way we like it. We don't want to do something that can be repeated or that can be rehearsed.

I would like to say that the only way I would use video in a performance is providing no tape will be made. I have definitely reached a point where I'm anti the tape as the end product. I'm not interested in making products.

NAN

I'd like to add that I get my ideas for my performances from the space itself.



Shawn Preus and Andy Harvey of the Satellite Video Exchange Society/Video Inn, recently traveled around nine European countries visiting video groups and individuals. This is part 2 of a 3 part report on their travels.

Photos: 1) Andy Harvey with Annie Lummerzheim of RTC. 2) Sylvie Poissenot and Eugenia Balcells from Video-Nou with Shawn Preus. 3) Maria Gloria Biccocchi at the Biennale di Venezia.

In Belgium we visited RTC in Liege and were totally impressed with what they were involved in and in fact doing what we see as a future action here in Vancouver. Radiotelevisionculture, RTC, is involved in an experimental split licence with the local cable channel, utilizing small format 1/2" and 3/4" video, which to date has been granted to the end of 1978. They provide equipment access and editing assistance to the local community, and are very actively involved in getting exciting program material by sponsoring artist-in-residency programs in Liege and by exchanges from artists and centres in Europe and North America. They seem to be in close contact with many artists as we met several throughout Europe who had sold, rented or produced tapes while in residency at Liege. The cable channel has a distribution network reaching 110,000 people.

While in the area, we stepped across the W. German border to visit a group called Hochschuldidaktischeszentrum, HDZ, in Aachen. They are a loose-knit group who work both in the university, doing teacher training programs, and outside, using the equipment to produce tapes about social welfare, women's consciousness, ecology and kids. The group involves three principal people, but grows and shrinks as others become involved in productions. They receive a little funding through working at the university, but are generally without money, relying on their energy and interests in video to carry them through productions.

From Aachen we drove south towards Paris and, after spending a night at the French border and paying a \$50 fine for

not declaring our non-commercial videotapes, we arrived there to begin 8 days of visiting videopeople and checking out the life in that city. Our stay in Paris was relaxing, hectic and enjoyable. We stayed in Yves and Geraud Peretti's apartment, while they and a third, Patrick Prado, were away in the country shooting a production about young people who leave their small towns to come to Paris for some excitement in life. The camera they were using, (see Video Guide - issue No. 1 Feb-Mar '78), called the Aaton 30, is a French designed hand-held camera that is the size of a mic. being 1 1/3" in diameter, 6" long and weighs 1/3 of a lb. They were very impressed with its flexible abilities and its low light newvicon tube for purposes of their shoot.

We met with Jean Francois Roux, an independent producer who has been busy trying to make a living in the medium of video and producing tapes at the same time. He's just finished 3 tapes: one, chronicling a squatters action in Paris, from the beginning to the end result of their police eviction; another on Body Art, and the third tape covering a punk rock festival in the south of France. Carol Rosopoulas and her husband Paul, represent Video Out, and produce tapes on women's issues, politics and community actions. Her philosophical approaches to video started while working as a journalist, seeing that those that were doing the talking weren't the ones who were doing the speaking, and that with the medium of video people wouldn't have to rely on the Media to avoid censorship or make the decisions. Although we didn't have the chance to see any of their tapes at the time, we heard a lot of good things about them from others.

Philippe Ronce seemed quite active in the administration end of video when we met him. In connection with the Socialist party, he was working on plans for a video bus and is also organizing an alternative festival program. He feels video will be a better

tool for communication between the people and the government and is pushing to make it more accessible with the support of the socialist party.

Video-in-Paris is a commercial group doing production for corporations that are connected between the USA and France. One trip they are into is the documentation of Paris fashions for playback in the USA. An event they did in New York was to show tapes about Paris life on the cable station with a direct line telephone link to Paris where they answered questions and talked with the viewers.

Bob Verrier and Shirley Rouart-Ash-ton operate Videostone, which is a video theatre and about the only place in Paris where people can show their productions. They charge an admis-



sion fee of 11 francs (\$2.50) and show tapes continuously from 1:30pm - 12:30 am. They purchase their tapes from producers, but also try and get free access to productions, (which was the case of the punk-rock show they were doing at the time we saw them.) They are into promoting the medium of video as well as social or political tapes produced on video, but don't interact much with video people on a non-commercial level, at least not to the extent of lending their equipment. They plan to get into production equipment which would be available to producers in exchange for showing their works in the theatre.

Mon Oeil is a group organized by Marcel and Mercque Moiroud that distributes tapes for individuals and groups in Paris and organizes the occasional installation. They represent almost everyone who is into social and political video, which includes over twenty groups and numerous individuals.

We had a nice talk with Jean Paul Cassagnac, who, despite his cold, filled us in on what happened to the now defunct Video Info magazine, and the atmosphere of video in Paris.

## T 2: Belgium · France · Spain · Italy

Generally the video activity in Paris seemed to us to represent more the actions of a social-political direction than that of the conceptual and experimental art which we saw in the Netherlands. Government support was apparently minimal with no support to video as an art form.

From Paris we drove down to Barcelona to stay with a newly-formed group called Video Nou. They are a collective of about ten who were, at the time of our visit, busy structuring the process for working together. When we saw them they had been doing social-political video documentation of workers and specific oppressed communities and had interests for a lot of different directions in video. They were in the process of getting a portapak and deck



but encountered the problem that there just isn't much to choose from in Spain and have had to go with a CV portapak. While we were there we did a showing at the Institut Del Teatre that was organized by Video Nou. In all, our stay in Barcelona was exciting and included time to relax and be tourists. Politically, Spain is more relaxed. People are realizing the opportunity for answers to many questions and it looks as if video will start to play a large role in the evaluation process by people in that country.

We relaxed in Barcelona, but on leaving began once again to feel the pressures of our time schedule and so drove non-stop to Italy where we visited two cities in the north - Milan and Venice.

In Milan we met with Pier Paolo Saporito and Jacqueline Gabriel Hall who run Environmedia, which is oriented towards a social awareness by producing tapes about workers, kids and communications, a field Pier Paolo is very well acquainted with. Environmedia has been around a long time and has changed from being an active production studio to more of a resource

library for technical and communications information and videotapes. Pier Paolo is still very much into social communication in terms of understanding and teaching it.

We went to Laboratorio, a performance/showing space in Milano when they first opened and saw the works of Swiss painter/biker Olivier Mosset, which was linear to say the least. We ended up driving to Switzerland with Olivier and he proved to be a person with a very fine perspective on life.

We visited with Christina Kubisch and Fabrizio Plessi, two exciting artists who have collaborated on several live/video performances, as well as performing on their own. Christina's work involves variations of the structured process of music as we know it. She, for example, plays the flute with boxing gloves on, or, attaching a condom to the end of a flute, she re-creates the sounds by deflating the condom through the instrument. Fabrizio has worked extensively with the medium of water; doing live/video performances such as cutting a lake in half with a hand saw, and solving the problem of spring flooding in Venice with the creation of a giant sponge to absorb the excess water. Performing together they present an environment of sound and image that is indistinguishable and interchangeable.

During our time in the north of Italy it was mostly cool and damp with a bit of fog and not as much sun as we had hoped for, but what else can you have for the fall. From Milan we drove through the drifting fog to Venice where we abandoned our car for a while, in exchange for walking and boating around that much-mentioned city. Venice was nearing the end of the October tourist season but it was really bustling from early morning to late night. Apart from being tourists while we were there we did manage to visit a few places and see a few people.

We went to the Biennale de Venicia and saw Maria Gloria Biccocchi from Art Tapes 22 who is in charge of co-

ordinating the video collection at the Biennale. Art Tapes 22 has closed down and all of its collection was sold to the archives of the Biennale. Maria Gloria was hired to organize the showing of them during the Biennale. The tapes were sold for a fair price but we heard a lot of comments concerning the final destination of the tapes, which appeared to be as an archive, with no distribution possible. This conflicted with Art Tapes 22 purpose of providing a distribution network for the artist's tapes, but does seem a logical solution for Art Tapes 22 which was in debt and closing down. The Biennale solved the problem of what to do with the tapes.

We talked with Paolo Cardazzo, the director of the Galleria D' Art Del Cavallino in Venice. It is a performance/showing gallery with a print library on art and video related subjects. The gallery produces tapes of live/video performances and documentation of performances by artists. They provide the equipment and expenses for the performers while in Venice in exchange for distribution rights for tapes produced; they pay a percentage to the artist on tapes that are rented or sold. The gallery has an interesting distribution contract, but parts of it have become points of contention with some producers. For example: clause 7, which states that one copy of the videotape will be given to \_\_\_\_\_, who will agree not to rent or reproduce or permit others to reproduce or take photographs of the said videotape. This clause has caused some flak because it has prevented some producers from their own publicity and distribution as they see fit. The gallery has distributed tapes through Art Metropole in Toronto and seems quite active in Italy.

We left our car in Venice and took a side trip down to Greece by train and boat, which with the train strike, the wrong train and missing the boat would make a story in itself, but we went on to it now. The next issue will cover Yugoslavia, Switzerland and West Germany.



## PICTURE LANGUAGE PROJECT

# Help Break the Language Barrier

This is an invitation to all video producing groups and individuals: Help to develop picture language. Help to break language barriers. Help to create a picture language project in video.

Is it just a bad habit we thoughtlessly imitate from broadcast television? All those talking heads, all those surplus words which flow from so many tapes? Once we dreamed of a picture language so much stronger....

Not too late to set another beginning. We - the telewissen group from Germany - have just started the picture language project with a challenge to all video people to join this international video enterprise.

We edited a tape which should be understandable in every country without translation. "Deutschland - Deutschland, Trio Sonata in Video" shows Germans at work, drinking their beer and celebrating, shows the law and roots of new behaviour. Nobody needs to understand German but gets detailed information just by the pictures and of course by the original sound.

The idea is that other video people should produce their own version of a non-verbal communication showing what's going on in their country or their region. Many different video tapes of this special picture-telling kind should then be composed as an international exhibition, "The Picture Language Project".

Our initiating tape "Deutschland - Deutschland" consists of three parts each of twenty minutes. The parts may be viewed as usual one after the other, but also with an installation of three monitors simultaneously. In the last case the viewing public stands amidst three aspects of German life. Each spectator has his own choice of "editing" with eyes and ears comparing to what he does when he's actually on the spot.



We think other producers who take part in this picture language project could also make recommendations for special installations to show their work. Or just deliver a real good one track tape which probably would be the usual and good enough to fit into an international exhibition.

Our tape "Deutschland - Deutschland" can be ordered in the Satellite exchange modus: Send a one hour open reel HD tape (or three half-hour tapes) for a Sony AV copy 1/2". If possible

it should be a copy of some of your own video work. Address to: telewissen, Pfannmullerweg 17 a, D 6100 Darmstadt, Germany.

Copies in American standard please trade with Satellite Video Exchange because they do the optical transfers of our material.

It is not expected that the tapes you send in for exchange contain your version of "Picture Language Project" already. Take the advantage to see the German tape and decide then if you find it fun to conceive and produce your own version.

There is also a chance to get suitable material from different places broadcast on German television. In this case the producers would receive a fair fee through the mediation of "telewissen".

This project could also be a beginning of better communication between video people who then work on one basic subject and exchange their views via the medium. And it should show the public that video goes beyond film and broadcast TV - helping to break the language barriers and developing more systematically the language of pictures.

Send your final entries for the "Picture Language Project" until the end of '78 to Satellite or Telewissen. At least at that time there should be a description of your project which then has an absolute deadline March 31, '79.

## SHORT NOTES

BY NOMI KAPLAN

On May 18 about 30 people went to VAG to discuss video in objective critical language. We viewed tapes & each other; talked about goods & bads. Used bad (subjective) language but were ready to improve. Ran out of time too soon, and agreed to meet again. Many thanks to Michael Goldberg & Jo-Anne Birnie-Danzker. I meant to make notes, got engrossed, & forgot. So here's sort of what I heard:

We're being fuddled into a movie house syndrome.

Some Works are Meant to be Shown in a Gallery Setting Some Meant to be Shown at Home.

\*\*\*we know where you're from geographically but where's your head at?

I can't tell that to an artist!

It's POLITICAL as opposed to VIDEO.

How would I improve it? Put it on radio.

How well do you feel the TRUTH was put over?

Instantaneity--IS IT DESIRABLE? CAN YOU COME CLOSE TO THE TRUTH?

Technical instantaneity NOT

Political instantaneity.

Spontaneity is function of video. Don't do it. I'll tell you why later. Editorialize.

No matter how you try to deal with it, the whole thing is a creative process.

\*\*All Canadians want to live together

What level of creativity you want to compromise to what level of communication you want.

Does that make sense?

Is being alternative a mythology?

Soviet Satire--underlining the obvious.

That shit costs money and it's good. The question was posed to just hang there.

\*\*I agree with you on the surface\*\*

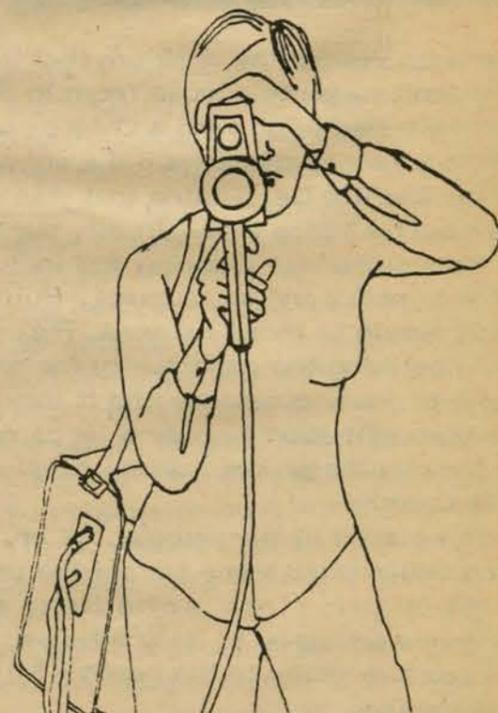
I propose a projection.

Works that we didn't make.

Works that we made.

Works that we are in the progress of making.

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# SLOW SCAN VIDEO



photos by Sharon Lovett

The Open Space participants- Bill Bartlett, Jim Starck, Gail Johnston, Mary Arnold, Jim Lindsay and Susan Corman - explored different ways of using the inherent qualities of slow scan. A message was sent to New York using sign language for the deaf. Notes were written on a pane of glass giving the effect of comic strip balloons. Bill Bartlett improvised on the 8 second delay between frame grabs by progressively applying masking tape over his face - a slow scan-animated mummification.

The images that came back via the telephone and converter were, without a given frame of reference, difficult to decipher. "Was that someone holding a gun?" The feeling of immediacy - that it was live from New York offset the fact that not everything could be figured out.



Open Space Gallery in Victoria took part in two experiments with slow scan television (SSTV) at the end of May, transmitting to the Centre for New Art Activities in New York and the California College of Arts and Crafts in Oakland.

A prerequisite for SSTV is a Robot digital scan converter which grabs single frames from a video source and converts them into eight second sequences of audio tones that can then be sent along a telephone line to another converter. Estron Industries, which retails the converters in Western Canada, provided Open Space with the use of one.

With it Open Space became another link in the network of artists' centres experimenting with communication technology.

Oakland sent along some computer-generated graphics and a poem to a "slo scan lover". There are a number of barriers to real communication using slow scan, one being the lack of immediate feedback. Transmissions were in the form of fifteen minute pieces rather than being two-way. It will be interesting to see how different people develop ways of dealing with that problem.

The experiments at Open Space are a preliminary for the Sat-Tel-Comp Collaboratory which will be happening there in the Fall.

To find out more about the transmissions contact:

Bill Bartlett  
Open Space Gallery  
510 Fort Street  
Victoria, B.C.  
(604) 383-8833

Documentation is available on 1/2" videotape.



## ART ON THE MOVE

PAUL WONG INTERVIEWS CLIVE ROBERTSON

Recorded aboard a B.C. ferry enroute to ANNPAC Western Regional Meeting May 4, 1978, at Open Space, Victoria.

PW Rumor has it that Arton's is moving.. moving to Victoria....

CR Yeah, we're moving. We hope to be in Toronto July 1st. And we're sharing a space with Art Metropole, the address of which I don't know except that it's about two blocks west of the MUSIC GALLERY. Art Metropole and ourselves with probably a third organization will be taking over a third storey building.

PW Is that the CANADIAN FILM DISTRIBUTION CENTRE?

CR It could be, but it could also be a print co-operative as well.

PW Ah....a print co-operative or publishing?

CR No, print.

PW Oh, print making! It's so hard to differentiate between print and print. What prompted the move?

CR It's a long and complicated history. There are two basic reasons: One is that we are changing our function from being a presentation space to a publishing space.

PW Can you elaborate on that?

CR The past was having what has now almost become the standard fill for a Parallel Gallery, which is to do with production and presentation, by having archives, by having video facilities, by having performance space, by having

exhibitions, by having a multitude of different programs which for us has included in the last two years an artist in residence program, and, as you know, to keep all those programs in the air at once ..can mean a loss of effectiveness and also a drain on the energy of those doing it. So, given the fact that we are, first of all, we've been working in that community for seven years... and that there wasn't further potential for expansion or in fact anyone else to take on what we've been doing, in any of its forms. We were also becoming much more interested in doing collaboration, in the form of publications rather than just production into a larger system and the only way we think that will happen is through more publication. Artist publication has been the bastard-child of the alternate system....and it's basically because those involved in it are basically like ourselves involved in so many other things that the time and energy isn't there to focus in on it.

PW So you're essentially focussing in on publishing....

CR Yeah

PW Publishing of...

CR Specifically electronic publishing. Again, because there is a difference between having had experience with print publishing, it's basically too expensive to get involved in a number of print publications. As you know, a

lot of these projects are underwritten, we want to ensure that the artists themselves can actually begin to get income from publications in the way that artists have begun to get income from videotapes. One of the things that we are very interested in is publishing artists' work on audio cassette....and this involves doing not only "magazine" interviews and performance documents but also, specifically for literary purposes, for writers not having to wait to publish... not wait for print publishers to publish their work and with audio cassette it is a way for artists to get royalties from their work immediately, as soon as it is sold.

PW Are you planning on distributing your own publications?

CR Yes, what we're working on at the moment is a joint-based distribution with others, for instance with other audio cassette publishers so that the format itself becomes less of a freak and more of an accepted form, so in other words there has to be so much audio cassette publishing so that it's more than just a freak occurrence.

PW In terms of distribution what is your relationship with Art Metropole?

CR Our relationship with Art Metropole for both video and other distribution is not really that much different than with anyone else...

PW I mean you're going to be physically in the same place.....

CR We're going to be in the same place so we'll obviously have a lot of communications. Basically Art Metropole has not set up the type of distribution system we'll have to utilise, so we will have to devise our own from scratch. Obviously we'll work somewhat together on this. The video publishing is quite different from the way Art Metropole treats video. The prices we are suggesting are a lot, lot lower and therefore we have to make sure that the tapes we are distributing are distributed in greater numbers so that the artist can get the same, we believe even more, revenue.

PW Your slant will obviously be not just videoart? You previously talked about the magazine format .....

CR So, that there really isn't a confrontation between video artists who are already involved in one or another distribution system, we're as much into artists whose main medium is not video. Whose work couldn't be seen on video unless it is done as a collaborative production publication.

PW You were originally called the PARACHUTE CENTER FOR CULTURAL AFFAIRS and then in the last year you changed that to ARTON'S, how did your operation change?

CR First of all it got bigger, it changed quite drastically in that this year we've concentrated a lot more on production and publication and spent much more time with the artist we were working with. Previously it was like a one nite stand, we didn't like that arrangement any more than the artist or the community did. It just didn't work, and that is unfortunate because of the geographic position of Calgary, it's very difficult to operate in any other way because it is a place where people go in between going to other place.

PW So you've been progressively changing.

CR All the time.

PW Most recently you've changed CENTERFOLD from a tabloid format into a magazine format...

CR We still believe that, for there to be any encouraging development, there has to be a critical base. That critical base is very rare to observe in any of the existing Canadian publications and some of the publications don't even have that intent.....ONLY PAPER TODAY is a tabloid that exists very successfully within its own guidelines, but basically there has been so far no journals or magazines where artists work or statements of any considered length can be published. What we're hoping to do is to encourage artists and art writers to get

actually involved in either a projection sense or in a critical sense in terms of the work being done or the work that has already been done, historically.

PW How is that so much different than say PARACHUTE magazine?

CR Well, it's different from Parachute, first because it's anglophone rather than francophone, but certainly because "Parachute" doesn't really operate on a broad critical base. Its just that it has not always emerged in that form before and I think you have to get a lot closer, which in some ways "Parachute" can't get to the critical information.

"Centerfold" has not really been funded by the Canada Council at all....it received a \$1000 grant last year....which paid for about a third of the printing cost, it was funded by artists agreeing to allow us to use "Centerfold" to publish certain aspects of their work. For instance, with the artist in residence program, \$150 would come from the artist towards publication of their work, in which they would have a reasonable amount of control.

PW So how will you continue to fund "Centerfold"?

CR We've applied for magazine status, but we've also promised in some ways to finance "Centerfold" through subscription. So in having made that promise there is a certain amount of pressure to make the subscription thing work.

PW Rumor's have been flying left and right concerning your move from Calgary. I would be interested in hearing your reaction or other people's reactions, especially the funding or legalities of such a move, which I personally think is a very brave move, not just in terms of yourself, but as a parallel gallery packing up and moving from a small city to a big city....

CR I think there are two things that can be cleared up: First, Arton's had a function that was as much national and international in the community it was dealing with, as as it was local. It was always considered as a stagecoach stop for the artist coming through. In terms of the available facility, although its function will change, it will have the same attitude. It will not become biased to Toronto, it will have the same philosophy

its had before, which is that it deals with artists regardless of where their home base is.

Secondly, the misassumption that we were taking this equipment to Toronto and changing the ecological balance in Toronto is misleading, I'm suggesting that in fact, in terms of equipment, both in terms of amounts and quality, the equipment in Vancouver and Montreal is favourable in comparison to Toronto.

PW How will the Arton's move affect the Calgary community?

CR The Calgary community really hasn't been that involved in the last two or three years. We think that by our leaving there will be hopefully a positive effect. If there is any desire, others will be able to do it. In terms of extensions the ALBERTA COLLEGE OF ART GALLERY is in some ways planning to take over some of Arton's programs, such as in performance and video.

PW So, we'll still have a stagecoach stop.... Did you ever consider moving to Vancouver?

Yes, the reason why we didn't move to Vancouver was really that Vancouver in comparison to Toronto is quite a solid community. It would probably have been a lot more difficult for us to have existed independently in Vancouver, it probably won't be as hard for us to exist independently in Toronto.



## ARTON'S ARTISTS PUBLICATIONS

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**Centerfold**  
"IT NEVER HAPPENS"



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**The 1978 Canadian Video Open** 44 pp. catalog. 22 color plates. May 1978. \$5.00

Catalog of Canadian Video Artists including, BARLING, BERTEIG, BLACK, BRITTON, DISHES, DRUICK, FOX, FREEMAN, G.I., GENTLEMAN, GOLDMAN, HARDING, HP, HUGGLER, HUTCHINSON, IMAGE BANK, JEFFRIES, KURAMOTO, LEWIS, MacHATTIE, MARSHALORE, McGLADE & DUNDAS, MORRIS, ROBERTSON, SHERMAN, SIMPSON, STEINMAN, TRANTER, STERLOFF, VANDERZAAG, WARD, WERDEN, WIMCHARUK & ZABLOCKIS and YOUNG.

Includes videographies and two videoviews by Peggy Gale with Rodney Werden and Susan Britton.

# HARDWEAR NOTES

by ROSS GENTLEMAN

The summer has arrived in Vancouver and I imagine the good weather will be coaxing some people outdoors; some people may even want to take the opportunity to do some video. Carrying ten to thirty pounds of gear is always easier when it is warm and sunny.

If you happen to be doing some out of doors location work, consider the following thoughts on our not so respectable elements.

**SUN:** The sun is a bright object that, besides bestowing tans, can permanently damage the light sensitive tube in almost every video camera. B&W and colour tubes can be ruined by simply pointing the camera at the sun. The replacement cost may be \$1000 so proper care should be taken.

Remember to close the lens aperture after every shot so that you don't inadvertently point the camera at the sun while the unit is on standby or off. Always carry the camera in a horizontal position; don't adopt the filmmaker's habit of holding it on your shoulder, you may soon regret it.

The sun may be included in a shot at sunrise and sunset but it is a gamble. When the sun is low in the sky it is not as bright and the risk is minimized; you can try it if you have the extra cash and don't know what to do with it.

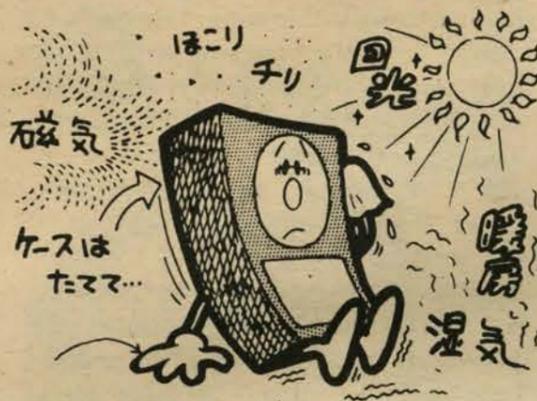
**SAND:** Sand doesn't taste too good in a sandwich and it doesn't taste too good to the moving parts of a VTR either. The bearings, belts, heads, lenses and tape can all be scratched and worn by particles of sand.

It is best never to open a VTR on the beach, where sand may accidentally be tossed inside. Also, don't put the rig down in the sand, keep it up, on a log or on a shoulder where it has little chance of picking up grains of sand.

**SALT:** Salt is an extremely corrosive compound. Sea air carries salt. If you do get close to salt water be careful and keep dry. When you get home be sure to clean the equipment well.

**HEAT:** The trunk of a car can cook videotapes if you allow it. The tape and many components for the equipment are made of plastic and will melt. You should use common sense.

On the positive side, heat extends the



life of a charged nickel-cadmium battery.

**SMOKE:** The smoke from the bonfire

or barbecue can easily clog your video heads if you are not careful. Keep the equipment away from open fires.

**PACKING & BACK PACKING:** Always keep in mind that the equipment is sophisticated and sensitive to shocks. Don't handle it roughly or it will break down. There are many mechanical / physical settings that are critical and there are some tender electronic components and connections. Don't bounce it. Don't force it.

In particular, the camera shouldn't ever be carried pointed downward. Particles in the light sensitive vacuum tube may too easily be dislodged and fall onto the face of the tube to permanently scar it. Also, never leave the weight of the camera resting on the lens, you'll just be loosening the lens mount and will regret it later.

Enough for now. Have a good summer.

## Review

### NEW & OLD VIDEO

BY RICK WARD

**Albion Free State (Fantasy Factory)** turns out to be pretty good. It opens with a spirited punk band and some nice b&w keying, then switches to a jazz dance with light show. The Bungay Horse Fair has a cappella folk singing, horse shoeing and an ocarina solo. The community arts show is what here would be called a faire, with three times the entertainment and ten times the excitement. Our responsibility to the earth, Mothers with video FX and squatters being evicted in Camden (Stones) get served with everything. Smoggy old London has gone bucolic with dogs and horses for everyone but under the veneer of gentility new hatreds bubble. Blacks get busted.

Tape two starts with a drug test kit salesman giving his pitch. The cannabis resin sample is supposed to turn

red to violet and only turns brown in spite of reports that "the people using it are getting pretty smashed." It's not often at the end of a videotape that I wish it was longer.



#### Old Video

June Boe continues to be the best photographer working in video. **Potpourri**, a tape she gave the Video Inn in July of 77 shows how she gives each subject its own pictorial style. Slow and tight or fast and loose, each composition and movement make a point. **Potpourri** has some old material. The opening song is from **Video Art** in 1973. So is the "Thank You For The Date" feedback sequence. Feedback was video's first cliché although, to give Boe credit, she used it when everybody still thought it might burn out a camera tube. She takes risks with her equipment, pointing the camera at the sun, leaving the tape deck near children and boaters, but everything stays under control. Even the backyard home movie shows a tight discipline as selective focus and fades bring coherence out of chaos. She takes care with her sound too. The solo guitar recording is exceptional and the Ambleside Park rock concert sounds like, well, a rock concert. If we're lucky soon June Boe will do a full-length music videotape.



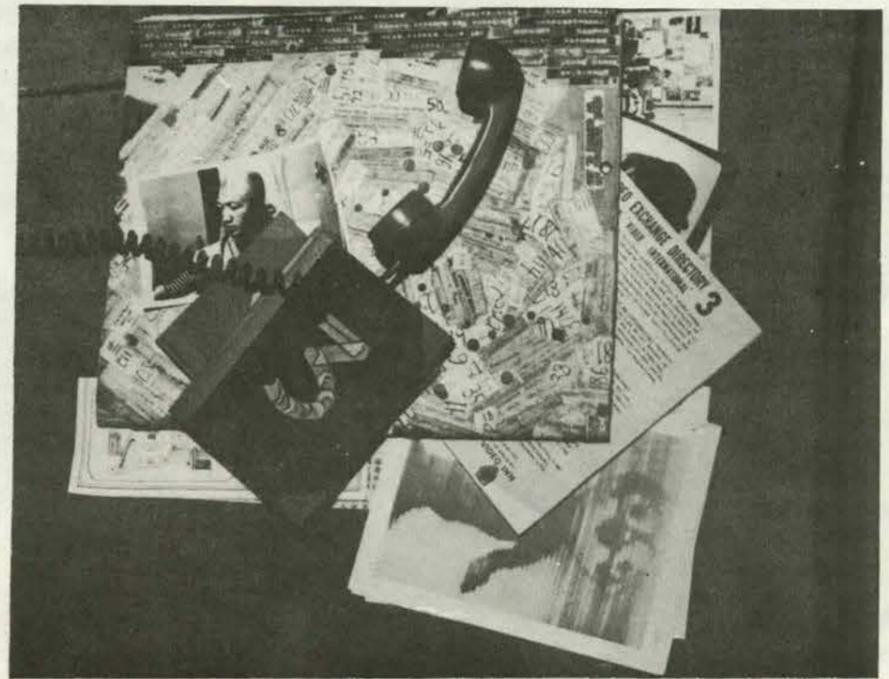
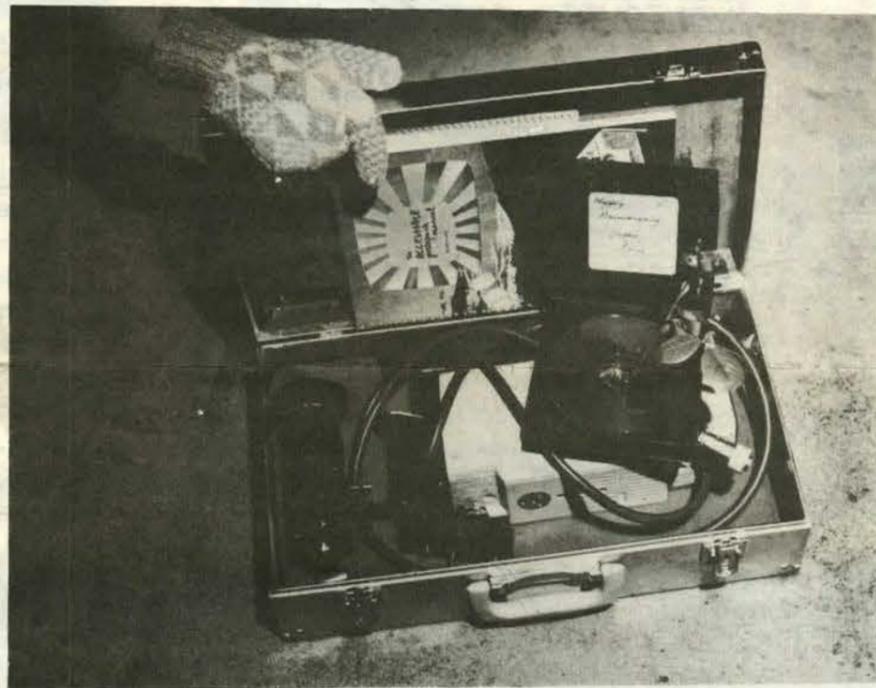
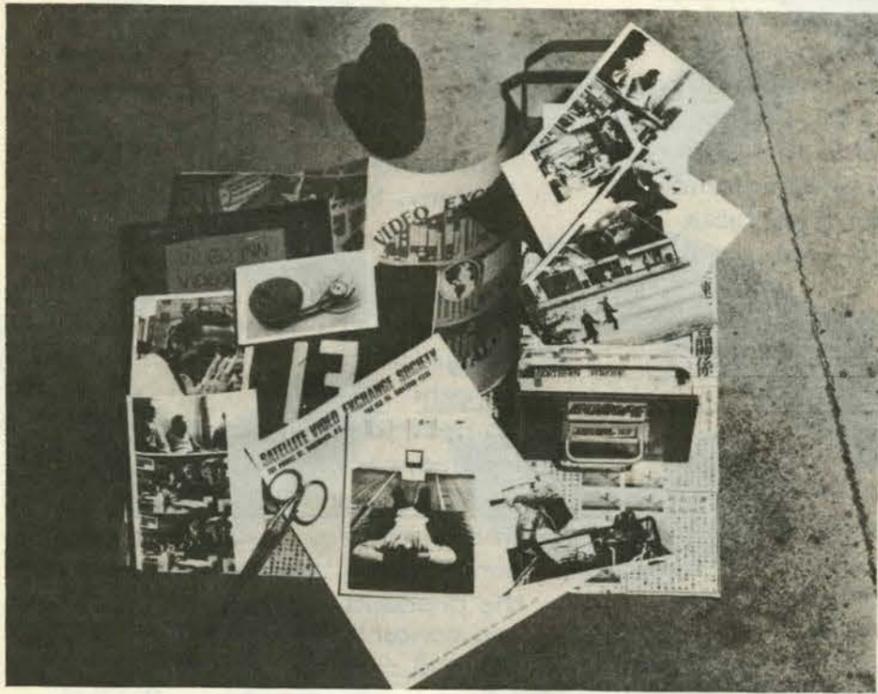
#### Community Minded? Try NTV!

Now, if you or your group have good ideas on how to make your community a better place to live, you can make your own Channel 10 TV programs and put them on NTV (Neighbourhood Television) reaching Burnaby only, or Richmond only, or Kitsilano only. For full information call your NTV co-ordinator, below.

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# VIDEO INN



*5 Year Retrospective ~ July 29, 9:30pm*

# VIDEO EVENTS

## JUNE 27

### OPEN SPACE GALLERY

510 Fort St. Victoria B.C.  
**LIGHT/VIDEO.** Noon hour video viewing program of artists tapes using Light as a theme. Viewings are free. Additional dates include July 4, 11, 25, 28, & August 1. Evening viewings at 8 pm on July 6 and 20.

## JULY 11

### VIDEO INN - 261 Powell St.

The Zagcover show (tapes by local Yugoslavian Artists) has been re-scheduled to July 11, 1978- 8:00 pm at the Video Inn.

## JULY 15-16

### VERMONT COMMUNITY VIDEO FESTIVAL

July 15-16, 1978  
 St. Johnsbury, Vt.  
 For entry forms, write or call:  
 Community Media  
 Goddard College  
 Plainfield, Vt, 05667  
 (802-454-8311, ext. 291)

## JULY 19 21

### FULL CIRCLE COFFEE HOUSE

152 East 8th. Ave.  
 Two nights of Women's Video (tapes by and/or about Women) selected and presented by Claudia MacDonald and Shawn Preus. Programs will include:  
 "Mad About The Crazy Lady"  
 Monica Holden Lawrence.  
 "Gladys - A Queen in Exile - N.  
 Bethune Levine.  
 "Take Her She's Mad" -Marta Segovia Ashley.  
 "Don't Tell Me What To Do" - Nomi Kaplan.  
 "Contact Lens" - Shawn Preus  
 It's possible that more tapes than the ones listed will be shown.  
 (Fri. July 21 - Women Only!)

## JULY 11-AUG.14

### VANCOUVER ART GALLERY

1145 West Georgia Street  
 "Various Video"  
 (From the permanent collection of the Vancouver Art Gallery)  
 "Revolve"; "The Eternal Frame"; "Pea Soup"; "T.V. Pilot"



## JULY 22

### OPEN SPACE GALLERY

Beginning Portapack Video Workshop. Conducted by Peggy Gady, 1-4:30 pm. Admission on fee \$10., Open Space members \$6.. Open Space Videolab presents this workshop on the operation and beginning production techniques of portable video equipment. Pre-registration required.

## AUG. 15

### VIDEO INN - 261 Powell St.

August 15, 1978- 8:30 pm.  
 An evening of video tapes produced by Herbert Schumacher-  
 "Deutschland, Deutschland"  
 Trio Sonata 1 - 20 mins.  
 Trio Sonata 2 - 20 mins.  
 Trio Sonata 3 - 20 mins.  
 (See article page 10)

## AUG.15-SEPT.3

### VANCOUVER ART GALLERY

"Video Interviews"  
 (interviews with artists discussing their work, production by the Vancouver Art Gallery)

## SEPT. 7-14

### VANCOUVER ART GALLERY

"Women's Tapes"  
 ( in conjunction with the "Women's Film and Video Festival" organized by Women In Focus, Vancouver)

## SEPT. 15-21

### VANCOUVER ART GALLERY

"Women's Tapes by Men"

## SEPT. 22,23 & 24

### WOMEN'S VIDEO AND FILM FESTIVAL 1978

**Format;**  
 Video Tapes- 1/2" reel to reel or 3/4 " cassette. Colour; B&W.  
 Films- 16mm. Optical sound.  
 S.8mm. Silent/sound. Colour B&W  
**Year:**  
 No restriction. We anticipate suitable productions will be from the past decade;  
**Length:**  
 No restrictions. Succinct productions appreciated.  
**Producer and Production Crew:**  
 The producer, i.e. the person responsible for the implementation of the production, its ideas, concept and content must be female .  
 Special consideration will be given to productions with an all women technical crew, or most significant technical work done by women  
**Distribution:**  
 Video tapes and films that have a non-commercial distribution (not necessarily exclusively).  
**Topic & Content:**  
 Presenting an adequate representation of women's life experience by depicting our oppression and repression as well as our resurgence and restitution of power, where it is not in conflict with the philosophy and purpose of the festival.  
 Daycare will be provided. Please pre-register. If you have non-sexist children's films / tapes for this purpose, please submit marked 'DAYCARE' WOMEN'S VIDEO/FILM FESTIVAL.

For entry forms and further information, please write to:  
 Steering Committee  
 Women's Video & Film Festival  
 Women In Focus  
 #6-45 Kingsway  
 Vancouver, B.C.  
 V5T 3H7  
 The festival will be held at the Mount Pleasant Community Centre located on Ontario St. between located at 3161 Ontario St. Van.

### open space

510 FORT STREET, VICTORIA, B.C.  
 V8W 1E6 (604) 383-8833

### COLLABORATORY 1978

LIGHT: JUNE 21 - AUGUST 6  
 POLAROID: AUGUST 28 - OCTOBER 8  
 SAT-TEL-COMP: OCTOBER 30 - DECEMBER 10

Open Space Gallery programme for 1978 will concentrate on art as a collaborative, laboratory process. The emphasis of COLLABORATORY will be on production, collaboration and idea exchange. Open Space will act as a catalyst linking art, technology and community.

**CALL FOR ENTRIES:**  
 Project proposals are requested in the form of diagrams, drawings, photographs and/or written descriptions.

Collaboratory is made possible through grants from the Canada Council, The British Columbia Cultural Fund and the Leon and Thea Koerner Foundation.



GET YOUR EVENTS IN

SEND TO:

VIDEO INN

C/O A. McDONALD

261 POWELL STREET

VANCOUVER, V6A 1G3